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THE FLUTE AND GUITAR DUO:
THE DEVELOPMENT OF AN EQUAL PARTNERSHIP

by

Lisa Marie Schroeder

An essay submitted in partial fulfillment
of the requirements for the Doctor of Musical Arts degree
in the Graduate College of
The University of Iowa

December 2015

Essay Supervisors: Professor Kristin Thelander
Associate Professor Nicole Esposito

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

D.M.A. Essay

This is to certify that the D.M.A. essay of

Lisa Marie Schroeder

has been approved by the Examining Committee
for the essay requirement for the Doctor of
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Dedicated to Randy J. Bialecki (1955-2015)
and Isabel Mae Schroeder (2014-)

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PUBLIC ABSTRACT

The 21st century flute and guitar duo literature contains equal parts of intricate melodic and harmonic content, challenging both players with standard and contemporary techniques. In the past, beginning with the late seventeen hundreds, the repertoire for this combination consisted of simple flute melodies and sparse, accompanimental guitar parts. When did an equal partnership begin developing between the instruments and how are professional duos guiding this change? For the research of this document, a survey was drafted and sent to 104 professional flute and guitar duos around the globe, resulting in 51 duos completing and returning the questionnaire. Of the 51 duos that returned the survey, 48 duos qualified as professional and three duos were disqualified. The general consensus reached is that the flute and guitar duo has developed into an equal partnership in the last 30 years, accomplished through music with more substantial parts for both instruments, beginning with the legendary *Histoire du Tango* by Astor Piazzolla. My hope is that those who read this document will understand the need for more flute and guitar music containing equal parts, thus inspiring commissions. I hope, too, that the lists of pieces revealed by seasoned flute and guitar duos (located in Appendix B and C), will be a useful tool for all flute and guitar duos, especially those starting out in the genre. This document is essential to the university flute and guitar studios and beginning duos in selecting pieces in which both performers will learn and grow as instrumentalists and chamber musicians.

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INTRODUCTION

Chamber ensembles consisting of a woodwind and plucked string instrument are among the oldest ensembles in the history of instrumental music. This ancient combination dates back to the early Greek times, in which the aulos (a double reed instrument) and the kithara (a seven-stringed lyre) are shown performing as a duet in paintings and murals from the period. In the Renaissance the recorder and lute were used together in performances. In the last decade of the eighteenth century, the first printed music for this combination appeared with publishing companies marketing to the growing number of amateur musicians. The advancement of each instrument over time, especially during the late eighteenth century, led to the classical guitar and transverse flute playing together in salon concerts across Europe. Throughout the years, the intimate appeal of the two instruments has lent itself well to elegant social gatherings as well as weddings. In the last thirty years, however, the flute and guitar duo has seen a shift in its perception by the chamber music world. The music, which was initially designed for solo flute with guitar accompaniment, is now becoming equally challenging for both musicians. Today's flute and guitar duos consist of some of the world's top musicians: musicians who are recording and performing cutting edge and sophisticated repertoire, repertoire with demanding and challenging parts written specifically for both instruments.

It is an exciting time for the flute and guitar duo as many instrumentalists are choosing to pursue careers in this combination. A group that was once considered a light musical backdrop for dinner parties is now actively performing lengthy concerts showcasing intricately written pieces all around the globe. The popularity of the duo as a chamber ensemble is quickly becoming comparable to that of the string quartet, brass quintet, or wind quintet, with

contemporary composers beginning to write sophisticated works for the ensemble, thus building the quantity and quality of repertoire available.

I have personally witnessed a change in the type of new compositions for this specialized musical combination, both as a founding member along with guitarist José Luis Merlin of Noteworthy Duo, and as one who has commissioned, recorded, and performed internationally with a multitude of pieces within a professional flute and guitar duo format for the past decade. Composers of the past have not been so egalitarian in writing for the instruments within this duo combination. Therefore, modern artists are continually searching for repertoire that will challenge and showcase both instrumentalists in an equal manner, and music containing difficult and technical passages, newer techniques, and the trading of melodies and harmonies to create an exciting environment for the performers and audience. Finding music with equally challenging parts for the flute and guitar duo can be accomplished by searching through previously published arrangements for other instrumental combinations, by playing through all of the historic flute and guitar repertoire available to find pieces showcasing equal partnership, or by commissioning composers to write specifically for the combination of flute and guitar.

While today there are certainly pieces that contain guitar parts primarily in an accompaniment role, an evolution over the past thirty years has produced more sophisticated parts emphasizing equality for both instruments. Those parts consist of intricate melodies and harmonic ideas, extended techniques, and a more virtuosic style. Currently, there is no documented information available containing the thoughts of professional duos regarding pieces that they enjoy playing due to the equal writing for the flute and guitar. By surveying forty-eight professional flute and guitar duos, I compiled two lists of their favorite repertoire before and after 1985. These lists (located in Appendix B and C) include the composer, piece, publisher and year. My hope is that those who read this document will understand the need for more flute and

guitar music containing equal parts, thus inspiring commissions. I hope, too, that the lists of pieces revealed by seasoned duos, will be a useful tool for all flute and guitar duos, especially those starting out in the genre.

During my research, I found four resources written specifically on the flute and guitar duo. *Flute and Guitar: Listing of Currently Available Works*, a book written by Irene Maddox and published in 1980, catalogues the available repertoire for the flute and guitar combination. Although related, this book yields no beneficial information pertaining to instrument equality within the flute and guitar musical catalogue before 1980.

A 1982 thesis by John Dowdall explores flute and guitar duets during the early nineteenth century. In reading Dowdall's "Flute and Guitar Duets of the Early Nineteenth Century and their Representation in the Library of Congress," it was evident that the repertoire from this period was lacking in rhythmic, harmonic and melodic substance for both instruments. Dowdall states, "While one can expect to find few masterpieces in this literature, many pieces are entertaining and the repertory should be judged by its own merits."¹ He goes on to state, "Much of the most popular music for flute and guitar was arranged or transcribed from other sources." He explains that opera music is often one of these sources, claiming, "The guitar is usually used strictly to render a reduction of the orchestral parts, while the flute is given the vocal part, including the cadenzas."²

The 2010 dissertation by Kristi Benedick contains an annotated guide for flute and guitar duo music up through the early twenty-first century. Benedick divides the repertoire for flute and guitar into four categories based strictly on difficulty. Each difficulty level is determined by the

¹ John Dowdall, "Flute and Guitar Duets of the Early Nineteenth Century and their Representation in the Library of Congress" (master's thesis, University of Iowa, 1982), 67.

² *Ibid.*, 90.

following sub-categories: 1) Flute and guitar rhythmic complexity, 2) Flute and guitar dynamic range, 3) Flute and guitar ornaments, 4) Flute pitch range, 5) Flute extended techniques, 6) Guitar extended techniques, 7) Guitar texture, and 8) Ensemble rhythm/texture.³ It must be noted that this annotated dissertation by Kristi Benedick does not explore the shift in the role of the guitar from an accompaniment instrument to that of an equal partner.

Finally, a 2011 book written by Salvatore Lombardi and Piero Viti titled *Il duo flauto e chitarra: storia e repertorio: Catalogo completo delle opere dall'Ottocento a oggi* (translated in English as *The Flute and Guitar Duo: History and Repertoire: Complete Catalogue of Works from the Nineteenth Century to Today*) documents the history of the flute and guitar duo through a complete catalog of pieces available and/or composed before 2011. Described as the “first and only complete catalog of the original works for flute and guitar from the 1800s to today,”⁴ it is an invaluable source for learning about the history and complete repertoire available for the flute and guitar duo. Written by Duo Lombardi, the book mentions those who composed works for the guitar, including guitarists/composers Mauro Giuliani and Ferdinando Carulli and flutists/composers Giulio Briccialdi and Benoit Tranquille Berbiguier.

Dowdall explored the nineteenth century flute and guitar literature, Irene Maddox crafted a bibliography of the available repertoire for the duo up until 1980, Lombardi and Viti compiled a complete catalogue from the nineteenth century to 2011, and Benedick went a step further by annotating a list based upon a chart of difficulty for both the flute and guitar through the twenty-first century. For this essay I consulted with professional flute and guitar duos for their thoughts

³ Kristi Benedick, “An Annotated Guide to Flute and Guitar Music” (D.M.A. diss., University of Nevada, 2010), 5-9.

⁴ Salvatore Lombardi and Piero Viti, *The Flute and Guitar Duo: History and Repertoire: Complete Catalogue of Works from the Nineteenth Century to Today*, trans. Sergio Pallottelli (Milan: Michelanceli Editore, 2011), 5.

and ideas about the repertoire and roles of the flute and guitar throughout the years. The pieces are discussed from a first-hand knowledge from the performers who immerse themselves in the repertoire. Included in the appendix is a catalogue of pieces based upon the rankings of the professional flute and guitar duos.

For the research of this document, a survey was drafted enlisting the expertise of forty-eight professional flute and guitar duos from around the world, seeking information about the repertoire from both the past and the present, and specifically focusing on what has changed regarding the compositional role for each of the instruments. Through the compiled information, it became evident that instrument equality did not exist until the flute and guitar duo began commissioning composers for compositions containing equal parts. Many duos reported an initial deficiency in a composer's knowledge regarding the complexities of the guitar in addition to the notion that each of the instruments has limitations. These two aspects are being combatted through collaboration with the composers concerning the guitar and a renewed concept of writing without boundaries. This manuscript contains a lengthy section of appendices with a complete list of favorite pieces defined by the survey duos both before and after 1985. All of the answers to the survey questions are organized into categories clearly presenting the thoughts of each duo involved in my research.

Out of the 104 surveys sent out, fifty-one responded (50% return). Forty-eight flute and guitar duos were deemed professional (94.12% of the returned surveys) from the United States, Canada, and Europe, as detailed below:

The Southern United States:

3 for 2 Ensemble- Harvey Sollberger (f), Paul Bowman (g): NC
Ciraldo Duo- Rachel Taratoot Ciraldo (f), Nicholas Ciraldo (g): MS
Critchler Duo- Angie Critchler (f), Jim Critchler (g): VA
ECHO flute and guitar duo- Chris Vaneman (f), Brian DuFord (g): SC
Galestro Smith Duo- Angela Galestro (f), Jonathan Smith (g): VA
McDermott Francis Duo- Dennette McDermott (f), Francis Kleyjans (g): LA

Nova Duo- Rita Linard (f), Leslie Lyon (g): TX
Pan Harmonia- Kate Steinbeck (f), Amy Brucksch (g): NC
Tully Hull Flute & Guitar Duo- Amy Hardison Tully (f), Dan Hull (g): SC
Violauta Duo- Wendell Dobbs (f), Júlio Alves (g): WV

The Western United States:

Alexander Acosta Duo- Mindi Acosta (f), Allan Alexander (g): AZ
AlmaNova Duo- Jessica Pierce (f), Almer Imamovic (g): CA
Burr Luke Duo- Ellen Burr (f), Bill Luke (g): CA
Caliendo Duo- John Barcellona (f), Christopher Caliendo (g): CA
Duo Belo- Laura Schulkind (f), Steve Waechter (g): CO
Duo Rubicund- Erica Coutsouridis (f), Meredith Connie (g): WA
Duo Zona- Theresa Hulihan (f), Chuck Hulihan (g): AZ
Du Toit Sutton Duo- Cobus Du Toit (f), Patrick Sutton (g): CO
Guzman Patterson Duo- Viviana Guzman (f), Richard Patterson (g): CA
Hoefflicker Reedy Duo- Deena Reedy (f), Cale Hoefflicker (g): AZ
Zucker Delpriora Duo- Laurel Zucker (f), Mark Delpriora (g): CA

The North-Eastern United States:

Alla Breve Flute & Guitar Duo- Kristine Kirby (f), Steven Kirby (g): MA
Arc Duo- Heather Holden Garcia (f), Brad Colton (g): NY
Cochran Wrenn Duo- Bonnie Cochran (f), Bryan Wrenn (g): MA
Duo Primo- Betsy Bobenhouse (f), Rusty Banks (g): PA
Fairfield Duo- Nora Suggs (f), Candice Mowbray (g): PA
Joyful Rain Flute & Guitar Duo- Ellen Rondina (f), David Newsam (g): MA
Kolosko Dimow Duo- Carl Dimow (f), Nathan Kolosko (g): ME
Mascaro Newman Flute & Guitar Duo- Veronica Mascaro (f), William Newman: PA
McDonald Bianculli Duo- Kathleen McDonald (f), Pasquale Bianculli (g): NY
MIN- Saïs Kamalidiin (f), Gerard Kunkel (g): D.C.
Robison Fisk Duo- Paula Robison (f), Eliot Fisk (g): MA
Royal Piorkowski Duo- Susan Royal (f), James Piorkowski (g): NY
Schocker Vieaux Duo- Gary Schocker (f), Jason Vieaux (g): NY
Tidwell Duo- June Tidwell (f), Troy Tidwell (g): NY

The Midwestern United States:

Boland Dowdall Duo- Jan Boland (f), John Dowdall (g): IA
Cavatina Duo- Eugenia Moliner (f), Denis Azabagic (g): IL
Dearing Concert Duo- Abha Dearing (f), Steven Dearing (g): MI
EOS Duo- Kimberlee Goodman (f), Karl Wohlwrend (g): OH
Folias Duo- Carmen Maret (f), Andrew Bergeron (g): MI
Marrs Trent Duo- Leslie Marrs (f), Robert Trent (g): IA

Canada:

Duo Beija-Flor- Marie-Noëlle Choquette (f), Charles Hobson (g)
Duo Similia- Nadia Labrie (f), Annie Labrie (g)
Lee Brown Duo- Christopher Lee (f), James Brown (g)

Europe:

Agnew McAllister Duo- Aisling Agnew (f), Matthew McAllister (g): UK

Duo Takemitsu- Marianne Leth (f), Anders Borbye (g): Denmark

Ferraguto Pace Duo- Marco Ferraguto (f), Andrea Pace (g): Italy

Globe Duo- Andrea Oliva (f), Costanza Savarese (g): Italy

My goal for this document is to provide helpful insight from professional duos into the most commonly performed pieces in which the flute and guitar play an equal role with both parts containing prominent melodies, technical passages, and extended techniques. After tallying the results of each duo surveyed, two pieces were mentioned the most: *Grand Duo Concertant*, Op. 85, by Mauro Giuliani (1781-1829) and *Histoire du Tango* by Ástor Piazzolla (1921-1992). In the third chapter of this essay, excerpts from Giuliani and Piazzolla, together with examples of passages from the historic *Serenade für Flöte und Gitarre*, Op. 99, by Anton Diabelli and the newly written *Isabel* by Dr. Joseph V. Williams II are briefly analyzed for accompanimental material, prominent melodies, and conversational aspects between the instruments. The evolution of the flute and guitar as equal duo partners is revealed through these clear musical selections appearing in chronological order.

Many flutists and guitarists are joining forces daily to work on significant repertoire. Live web broadcasts and YouTube videos allow more accessibility and exposure both *to* and *for* the duo. During the writing of this paper, I was contacted by a Hungarian flutist who is writing transcriptions for this combination, finding very little information on what is currently available for the duo. Additionally, I was contacted by an American flutist to write a Wikipedia page specifically on the flute and guitar duo; a page including a list of substantial works for this combination. Lastly, I was contacted by a prominent flute and guitar duo in the United States who is interested in obtaining this document upon its completion. In reading about the past experiences of professional duos, their guidelines when commissioning composers, and their

favorite pieces before and after 1985, it is my desire that this document may serve as a resource to those interested in writing transcriptions, composing original compositions, and performing flute and guitar duos. Through the research of this paper I learned about the importance of Mauro Giuliani in paving the way for more virtuosic guitar parts in flute and guitar compositions. I also learned about many new works written for the flute and guitar duo as revealed from the professional surveys.

CHAPTER 1

A BRIEF HISTORY OF THE FLUTE AND GUITAR DUO

The woodwind and plucked stringed instrument can be traced back to the ancient Greek times, when the aulos, a double reed instrument, and the kithara, a type of lyre originating from the Assyrian-Egyptian traditions, were used to enrich musical performances. As seen in paintings and murals from this period, the aulos and the kithara were joined together to play for sophisticated social gatherings, ceremonies, parties, and dinners.⁵

In their book, *The Flute and Guitar Duo: History and Repertoire*, Salvatore Lombardi and Piero Viti describe the earliest example of the flute playing with a plucked instrument. Paintings from the years 500 and 600 picture the cross flute playing alongside the lute. Additional instruments such as harps, violas, violas da gamba, arch-lute, and spinets were also used in combination with the flute while another instrument, the baroque guitar, an instrument strung in five sets of double strings, was used in place of the lute.

In the late seventeenth century the cylindrical-bore transverse flute pitched in the key of D or G would perform in regal salons accompanied by the theorbo, viola da gamba or the cembalo. The darker, lower sound of the theorbo blended exceptionally well with the mellow timbre of the wooden flute. The transverse flute gained the approval of King Luis XIV and was performed almost exclusively by two flutists at court, Philibert Reville and Rene Pignon Descoteaux.⁶

By the end of the Baroque period, the guitar had evolved from an instrument with five double strings into one with only six single strings. This change allowed for better precision,

⁵ Lombardi and Viti, 7.

⁶ Ibid., 8.

projection and a wider range of notes, which reached further into the bass register.⁷ The flute continued to change as well, adding smaller finger holes that were closer together, a tuning cork in the head joint, and eventually the addition of 4, 6, and up to 8 keys on the fingering system.⁸ These alterations created an ideal solo instrument which produced better technique, tuning, and projection. Socially, the flute and guitar duo began playing more often in popular settings for the middle class. Because of this new performance arena, the musicians themselves often consisted of technically advanced amateurs and players from all classes of society.⁹

In the late eighteenth century, the guitar and flute began playing together in Germany, a time in the history of the guitar where there were more players and composers for this instrument than ever before. During this time, the first works for the flute and guitar duo were published. Publishing companies rapidly became interested in promoting pieces for flute and guitar for the growing number of technically advanced amateurs on each of the instruments. Due to the intimate ensemble size and softer musical sound, this combination was perfect for house concerts held in upper class living rooms across Northern Europe. The duos during this time performed traditional works as well as new transcriptions mostly of operatic material, which were transcribed and arranged by musicians who were neither guitarists nor flutists.

Subsequently, in the nineteenth century, luthiers carefully crafted guitars for the virtuoso players who were concertizing throughout the world. In 1830, Fernando Sor, an accomplished guitarist and composer, wrote his *Méthode pour la Guitare*. This book standardized the technique for the instrument and revolutionized the classical guitar curriculum being taught to

⁷ Lombardi and Viti, 8.

⁸ Sarah Vitullo. "The History and Process of the Development of the Modern Flute" (Senior Thesis, Honors Program, Liberty University, Spring 2013), 5-6.

⁹ Lombardi and Viti, 8.

students. Similarly, the Boehm system flute, invented by Theobald Boehm of Germany, was accepted in 1847 as the official flute at the Paris Conservatory. This advancement catapulted the flute into the solo arena performing virtuosic showpieces and playing an integral part in orchestral works by prominent composers.

By the turn of the nineteenth century, virtuoso guitarists began writing and playing more intricate works in combination with other instruments. Italian composer Mauro Giuliani (1781-1829) is an example of the dually talented guitarist/composer who wrote well over one hundred works for the guitar. Among his repertoire were thirteen pieces for the flute and guitar duo, the beginnings of a trend toward writing for this unique instrumentation. While Giuliani's pieces for the duo suggest the guitar playing an accompaniment role to the flute, there are sections where the guitar takes a more melodic role. By composing in this fashion, Giuliani stepped out into a bold new approach, hinting towards the direction of equal partner instrumentation.

The school of guitar playing that was developed by guitarist/composers such as Mauro Giuliani is written about in Laurence Taylor's 1956 article *The Strange Alliance of Flute and Guitar*. He catalogues the union of the flute and guitar through a summary of a foreword by Josef Marx in a 1956 edition of Schubert's Quartet for flute, guitar, viola, and cello. Mr. Taylor states, "In the hands of outstanding players like Matiegka, von Call, Molitor, and Diabelli, the guitar found no difficulty in being welcomed into the best salons. It became a 'fashionable' instrument, and many of the wealthy and influential studied the guitar."¹⁰ Additionally, the author describes the flute part of the Schubert quartet as being "about Grade III-IV, not more" and the guitar part as being "more difficult, containing chords with leaps of 8va's, 10ths, 12ths, etc., arpeggios, and

¹⁰ Laurence Taylor, "The Strange Alliance of the Flute and Guitar," *The Instrumentalist* (October 1956): 38.

extensive use of the so-called Alberti bass.”¹¹ The Schubert quartet, an arrangement of the 1807 *Notturmo for flute, viola, and guitar*, Op. 21 by Wenceslaus Matiegka, is one of the few pieces from the early repertoire that emphasizes a challenging guitar part with a modest flute part.

In the twentieth century, Andrés Segovia performed classical guitar throughout the world in concert halls, bringing a renewed esteem and respect to the instrument. Composers vigorously wrote in an effort to keep up with the growing technical facilities and modernizations on each instrument. At this same time, virtuoso flutist Jean-Pierre Rampal toured, recorded, and gave master classes throughout the world. In 1968, Rampal released an album of eighteenth-century music with guitarist René Bartoli, including Mauro Giuliani’s *Grand Duo Concertant*, Op. 85. Twenty years later, in 1988, Rampal recorded *Carulli: Works for Guitar and Flute* with famed guitarist Alexandre Lagoya. This later album inspired many flutists and guitarists to form duos of their own. Following in the footsteps and notoriety that Rampal set forth, flutist James Galway began recording and concertizing at an even greater pace. Sir Galway brought an international recognition to the flute with his unforgettably sweet and robust sound, made even more enjoyable by his Irish charm. Joining forces with prominent guitarist Kazuhito Yamashita, the two recorded the album *Italian Serenade* in 1990, performing *Grand Duo Concertant*, Op. 85, by Mauro Giuliani, and transcriptions of works by Paganini and Rossini.

The Boland Dowdall flute and guitar duo, hailing from Marion, Iowa, performed *Grand Duo Concertant*, Op. 85, on their first recital in 1979. The duo released their debut recording titled *Guiliani, Hummel, et al. – A Potpourri of 19th-Century Salon Music on period instruments* in 1987 (Titanic Records), which received rave reviews and was named “Disc of the Month” by

¹¹ Taylor, 38.

the German publication *Alte Musik Aktuell*.¹² A decade later, in 1997, the couple created a not-for-profit organization known as Red Cedar Chamber Music. This organization grew out of their personal desires for keeping the flute and guitar duo thriving through the principles of adding other instruments and by commissioning new works. They have commissioned eighteen works for the flute and guitar and thirty-five works for the flute and guitar with additional instrumentation.

In the fall of 1982, flutist Paula Robison and guitarist Eliot Fisk started working together. Their first performance was “Christmas at the Kennedy Center,” when they performed Robert Beaser’s *Il est Né*. The duo loved Beaser’s compositional direction and decided to commission him, which resulted in *Mountain Songs*, published in 1984. This piece forever changed the way the flute and guitar duo was perceived by chamber music concert series presenters. The integral writing and interplay between the instruments highlights both players in the ensemble, thus creating instrumental equality. The new technical explorations on the guitar can be heard throughout, from large leaps to fast chordal combinations. This eight-piece cycle of American folk music has become a staple of the flute and guitar repertoire.

In 1986, just two years after the Beaser *Mountain Songs*, Ástor Piazzolla wrote his famed *Histoire du Tango*, depicting the musical evolution of the tango from its humble beginnings in the Argentine bordellos, through the smoke filled cafés into the nightclub hotspots, and finally into the modern day concert venue. The four-movement work utilizes the entire technical range and full color spectrum each instrument embodies. This piece revolutionized the public’s perception of the flute and guitar duo, a complete conversation between the two instruments from the beginning to the end.

¹² Robert Strobl, “Die Platte Des Monats,” *Alte Musik Aktuell* 11/9 (September 1988): 7.

The ECHO duo describes the impact that Piazzolla's *Histoire du Tango* had on the history of the ensemble:

Essentially, the combination of flute and guitar possesses certain qualities that are sonically as well as musically intrinsic to the ensemble. These attributes cannot be effectively changed without altering the duo's intimate appeal, but they may be augmented or enhanced. This evolution, seen in works like *Mountain Songs* and *Histoire du Tango*, has given new life to an instrument combination that was destined for obscurity.¹³

The *Histoire du Tango* is among one of the most recorded and performed works for the flute and guitar duo, so much so that it has earned its place and is now transcribed for other instrumental combinations. Made clear by the survey results, this work inspired the duos more than any other piece in the repertoire, instigating the creation of many duos and also being named as the duos' favorite piece written after 1985.

The Chicago based Cavatina Duo, featuring esteemed guitarist Denis Azabagic from Bosnia and respected flutist Eugenia Moliner from Spain, performed *Histoire du Tango* on one of their first concerts as a duo in 1993, later recording the work in 1999 on their first CD. In 2010, Cavatina Duo performed one of their many commissioned works, their Concerto for Flute, Guitar and Orchestra (dedicated to them by composer Alan Thomas), on extensive tours around the world.

When commissioning new works, Cavatina Duo prefers to play pieces focusing on an equal partnership role, thus advancing the flute and guitar duos' perception within the chamber music world. It is important that each part contains substantial melodic and harmonic material challenging both players musically. This will allow for the guitarist and flutist to play music written in a soloistic fashion for the instrument. Their high level of musicianship, in conjunction with their exciting new repertoire, has set a new standard for the flute and guitar ensemble.

¹³ ECHO Duo. 2013. Survey by author. Answer to question 13.

This duo's desire is for the guitar to always have intricate harmonic lines, equal to that of the flute. By commissioning pieces and arrangements, Cavatina Duo has added almost a dozen large-scale works to the flute and guitar repertoire, with new pieces being commissioned each year.

Flutist Eugenia Moliner states, "First of all we want to be seen as an established chamber music ensemble that is capable of creating unique and wholesome programs, and can attract wide enthusiastic audiences, who love the combination of our sounds and expressive instruments. We would like the flute and guitar duo to be seen with the same eyes as other ensembles, such as the string quartet, piano trio, and wind quintet."¹⁴ When speaking about commissioning composers to write equal parts for the duo, Moliner describes the collective effort:

It is important to create a connection with composers and awaken their enthusiasm for writing for our combination. Composers need to know the huge range of possibilities that our ensemble can offer. We commission the pieces from composers whose work we know and we like, then we collaborate with them during the compositional process. They also know our playing, our musical inclination and taste, which guide them in their work. The guitar is a demanding instrument to compose for. We wish the guitar part to have much more than a pure accompanying role. So that is one of our demands... It's also in the composer's interest to hear our ideas, concerns, and to create the piece that we will like, so it ends up in our repertoire.¹⁵

The flute and guitar duo from the late eighteenth century was essentially comprised of a flute soloist and a guitar accompanist, however in the twenty-first century the duo has evolved into a real partnership with both musicians performing at a supreme level of artistry. Through surveying the forty-eight talented professional duos of today it was discovered that finding music which engages both performers is a challenge, however, with commissioning projects on the rise, substantial repertoire for the flute and guitar duo is briskly growing. Primarily inspired by a few

¹⁴ Lisa Schroeder, "The Energetic Passion of the Cavatina Duo," *Flute Talk Magazine* (May/June 2010): 9.

¹⁵ *Ibid.*, 10.

noteworthy pieces from the past, especially *Histoire du Tango* by Ástor Piazzolla, the flute and guitar duo of today challenges composers to write for their combination with the philosophy of unlimited possibilities.

CHAPTER 2

SURVEY RESULTS: THE PROFESSIONALS' OPINION

For the research of this document, a survey was drafted and sent to 104 professional flute and guitar duos around the globe, resulting in 51 duos completing and returning the questionnaire (50% return). The survey consisted of twelve specific questions: six questions determined whether the duo was truly professional, while the other six questions were aimed strictly at the flute and guitar repertoire. Of the 51 duos that returned the survey, 48 duos qualified as professional (94.12% of the returned surveys) and three duos were disqualified.

To determine if a duo was deemed to be a professional ensemble or not, the following criteria were required: 1) The duo must have played together for more than two years; 2) They must prove that their performance history is in a capacity where music is the main attraction, rather than performance of background and ceremonial music; and 3) The duo must have recorded or commissioned or performed extensively in professional settings.

The first section of questions were to determine the professional nature of the ensemble:

1. How long has your duo been professionally performing together?
2. In which types of venues do you perform?
3. Does your duo have any professional recordings?
4. Please list your recordings:

The second section of questions concerned commissions:

5. Have you commissioned any pieces for your duo?
6. Name of piece(s):
7. What were the guidelines given to composers when commissioning?

The third section gave insight on inspiration:

8. Which duos, artist, and/or pieces inspired you to start playing in a flute and guitar duo?

The fourth section of questions concerned the flute and guitar repertoire:

9. What are your favorite 5 pieces written since 1985?
10. What are your favorite pieces written before 1985?
11. What do you feel is missing from the flute and guitar repertoire?
12. How have the roles changed compositionally throughout the years?

To conclude the survey, question 13 provided additional space for further comments or explanations pertaining to any aspect of the survey.

Professional nature of the ensemble

The career experience of the duos surveyed ranged from two years to 37 years, the majority having performed professionally for over a decade in a flute and guitar duo. The expert knowledge from those working in the field provides helpful insight into the available repertoire for this combination. Due to the small size and acoustical nature of the duo, these ensembles perform in many places including concert halls and theatres, churches and cathedrals, castles and historic landmarks, universities and schools, art galleries, libraries, music festivals, conventions and symposiums, and other smaller commercial venues. Many duos are now invited to perform in major venues such as Carnegie Hall and the Kennedy Center; the National Concert Halls in Beijing, China and Tai Pei, Taiwan; and the Boxwood and Spoleto Festivals. Duos are also being offered education residencies with symphonies and universities across the United States. For

example, the esteemed Ciraldo Duo from Hattiesburg, Mississippi, recently held residencies with the St. Louis Symphony and the Austin Guitar Society. In addition, the flute and guitar duo is gaining popularity in the world of higher education, with ensembles such as the EOS Duo performing as part of the 2011 College Music Society's International Conference in Korea. The professional flute and guitar duo of today is building acclaim due to the technical artistry of the performers and their substantial repertoire commissions. There are also more duos today than ever before in history!

Guidelines given to commissioning composers

The flute and guitar duo has become a notable ensemble because of the exceptional performance ability of the musicians involved. For example, the Cavatina Duo consists of two members who have won international competitions on their respective instruments. Music for this combination has advanced as artists collaborate with composers in writing substantial pieces containing equal parts. The guidelines given to composers at the commission of a work help nurture and guide the writing process. In the survey, duos were asked what guidelines were provided when commissioning a composer to write for their ensemble. Twenty-seven out of the forty-eight duos (56.25%) have commissioned works, however twelve duos (25%) do their own composing and arranging. Commissioning can be a costly endeavor for a two-person ensemble, especially when considering the development of a piece's contractual arrangement pertaining to the performance rights agreement.

The quotes I use in the following paragraphs are representative of the compelling answers and opinions given by the professional flute and guitar duos in the forty-eight surveys. The Nova Duo from Texas best explain the commissioning process, "We made an agreement with the composer as to the length of the work, also who would have control over the finished product

(we would get first performance rights and rights to perform/record at any time, but composer would own the work), and then we left the content control up to the composer.”¹⁶

Living legend Paula Robison spoke of the guidelines given to Robert Beaser for the *Mountain Songs* commission, which is regarded by many duos as one of the most influential pieces for flute and guitar, expressing, “We wanted a major work for the repertoire. We wanted some kind of Folk influence. I provided Beaser with a collection of Appalachian songs and he was inspired by them to write the work. He included a movement based on a poem by a friend to end the collection.”¹⁷ Robison continues,

The flute and the guitar are two of humankind’s first instruments...in the beginning there were drums, a dancer, a flute, and a guitar. It would be wonderful if a few really great composers took the huge amount of music now available to us and came up with a group of pieces of the stature of *Mountain Songs* to enrich the repertoire for the future. Beaser did not write a group of “arrangements.” His work is original music based on American folksongs, springing from them and from their ideas to form a work of Art. I think we need more of that in our repertoire, especially for players who do not improvise as part of their tradition.¹⁸

Considered veterans by the flute and guitar community with over fifty commissions; eighteen for flute and guitar and thirty-five for flute and guitar with other instruments, The Boland Dowdall Duo’s most successful commissions have come when they asked composers to “follow a specific concert theme. For example, inspired by a particular work of art, or by Czech folk songs, or by a prize-winning novel, or variations on a well-known classical theme.”¹⁹

Currently, Jan Boland and John Dowdall are paving the way for intertwining music with art, particularly in the silent film arena. Their newest project, *The Brinton Silent Film Collection*,

¹⁶ Nova Duo. 2013. Survey by author. Answer to question 7.

¹⁷ Paula Robison. 2013. Survey by author. Answer to question 7.

¹⁸ Ibid., Answer to question 13.

¹⁹ Boland Dowdall Duo. 2013. Survey by author. Answer to question 7.

mixes film with chamber music. With the addition of a cello, the Boland Dowdall Duo transforms into The Red Cedar Trio, performing live music set to unique silent films from the years 1895 through 1910. These 20 rare films contain comedy, drama, and special effects, with the addition of a musical commission by Harvey Sollberger and arrangements by both Boland and Dowdall.

While recognizing that commissioning a work is quite costly, The Mascaro Newman Flute and Guitar Duo takes a different route adding to the repertoire catalogue by focusing on self-publishing their own transcriptions and arrangements. Currently, the duo has published four substantial transcriptions: Schumann's *Three Romances*, Mozart's *Quartet in D Major*, Villa-Lobos's *Jet Whistle*, and Dvorak's *Song to the Moon*. They state, "Since we have opted to self-publish we do what WE feel is most important to us as an actual flute and guitar duo. Our paper choices, engraver, and William's attention to details regarding fingerings are all ours/our decisions."²⁰ Mascaro Newman has many more works awaiting publication, however funds must be raised to cover these costs.

In the survey, The Galestro Smith Duo details best the desire for pieces written without instrumental limitations. They do not want composers to limit themselves to the perceived limitations of each of the instruments when creating a piece for the duo setting. They explain, "We really left most of it up to the composer's creative and overall executive decisions as a composer. If anything, we said to not let the boundaries of our instrument limit your artistic

²⁰ Mascaro Newman Flute and Guitar Duo. 2013. Survey by author. Answer to question 7.

ideas. Once he had his ideas down, we helped with technical things and what is and is not 'possible' for the instrument(s) without getting too in the way of the idea and mood of his work."²¹

The complexity of the guitar is often a challenge for composers in writing for the flute and guitar duo. Nova Duo speaks from their sixteen years of experience, "...when we were commissioning pieces we were surprised at how many composers didn't feel comfortable writing for guitar and really didn't understand the instrument very well. We were unable to get many composers interested in our project for that reason. Most of the time our guitarist would have to edit the parts, sometimes heavily, before we could perform the works."²² Many talented flute and guitar duos are commissioning composers for challenging parts for both musicians. Flutist Andrea Oliva and guitarist Costanza Savarese of GlobeDuo remark, "We asked for the guitar not being just an accompanying instrument. We want to underline the virtuoso technical skills and musicianship of each one of us, in order to face the most demanding repertoire. So, the composers had to continuously look for a very concertato structure."²³

Similarly, the Agnew McAllister Duo explains in the most complete manner their interaction with composers by adhering to four criteria when commissioning new music: "Length of piece to suit programmes; ways in which to balance the instruments; an emphasis on chamber music rather than solo and accompaniment; and knowledge of the guitar as composing for it is

²¹ Galestro Smith Duo. 2013. Survey by author. Answer to question 7.

²² Nova Duo. 2013. Survey by author. Answer to question 11.

²³ GlobeDuo. 2013. Survey by author. Answer to question 7.

much more complex than the flute!”²⁴ Once composers have a thorough understanding of the guitar, he or she can begin to investigate the magnitude of colors and sounds available for this instrumental combination.

When describing the diversity of the flute and guitar duo, Duo Beija-Flor explains the most accurately, “The flute and guitar duo is a great duo for composers to explore different textural ideas. Also the duo’s instrumentation lends itself well to performance as the two instruments are loud enough to be heard in a large hall but not too intense for a small venue and extremely easy for transportation and placing in non-traditional concert environments.”²⁵

Likewise, the ensemble Duo Belo speaks the most insightfully about cultivating an awareness and building admirers of the flute and guitar duo, articulating, “There isn’t much public perception of chamber music for flute and guitar in the world of classical music. I’d love strategies to raise awareness of this amazing combination so more people will want to come to concerts! Audience building is a tricky thing.”²⁶ The most pointed explanation about audience accessibility came from the MIN Duo (Music Is Necessary) writing, “We feel that what is needed are more pieces and arrangements that contemporize the flute and guitar duo and make it more accessible to contemporary audiences. Before they hear it, it is often difficult to convince prospective clients that the music will not be boring.”²⁷

²⁴ Agnew McAllister Duo. 2013. Survey by author. Answer to question 7.

²⁵ Duo Beija-Flor. 2013. Survey by author. Answer to question 13.

²⁶ Duo Belo. 2013. Survey by author. Answer to question 13.

²⁷ MIN Duo. 2015. Survey by author. Answer to question 11.

In years past, general public perception of the duo was indifferent. However, through the joint efforts of today's duos' shared ideologies including the commissioning of new music, this perception has improved significantly. The Agnew McAllister Duo remarks, "It seems that the flute and guitar duo is becoming a very popular chamber music form. Where once we had to search for repertoire it is much more readily available and we are frequently in contact with other duos around the world." Agnew continues, "There are many styles of music open to us, perhaps a wider range than some other chamber groups can access and a popularity amongst concert goers of different ages and backgrounds that opens many doors."²⁸

Inspiration to begin playing in a flute and guitar duo

Many duos explained that listening to a certain duo or recording inspired these musicians to pursue a career in this genre. That inspiration focused around the following five duos: eleven listed Paula Robison and Eliot Fisk, six listed Jean-Pierre Rampal and Alexandre Lagoya, three listed Sir James Galway and Kazuhito Yamashita, three listed Cavatina Duo, and two listed Boland Dowdall Duo. Repertoire also inspired these duos to form, with ten respondents crediting *Histoire du Tango* by Astor Piazzolla, five reporting *Mountain Songs* by Robert Beaser, two reporting *Toward the Sea* by Toro Takemitsu, and two reporting *Snow Dreams* by Joan Tower. Additional statements noted that the flute and guitar duo creates an inspiring, intimate and unique sound. Lastly, ten duo members listed their partners as the inspiration to play in a flute and guitar duo. Paula Robison spoke about Eliot Fisk, exclaiming, "We just wanted to play together! It seems that we inspired others to do the same..."²⁹

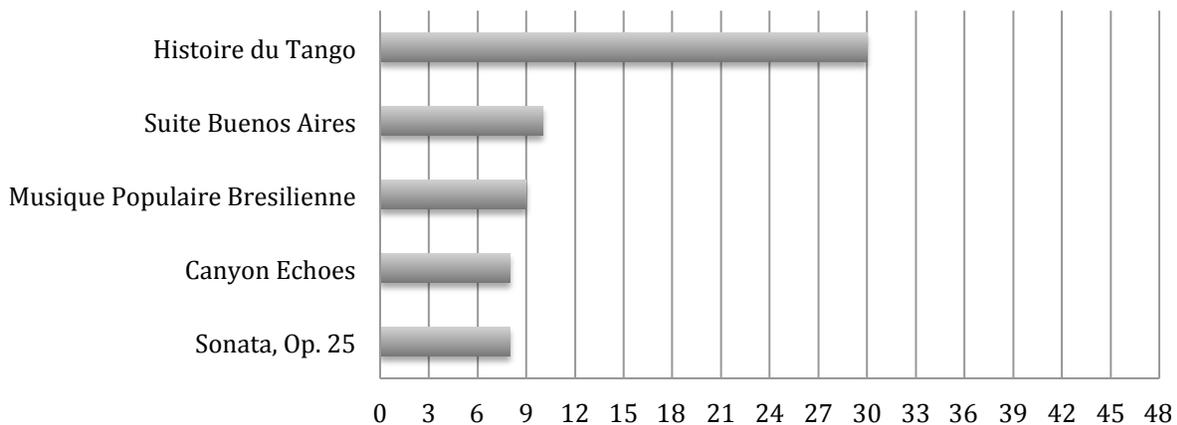
²⁸ Agnew McAllister Duo. 2013. Survey by author. Answer to question 13.

²⁹ Paula Robison. 2013. Survey by author. Answer to question 8.

Favorite five pieces written since 1985

The results for this question are the following: *Histoire du Tango* (1986) by Ástor Piazzolla, listed by thirty duos (62.50%); *Suite Buenos Aires* (1995) by Maximo Diego Pujol, listed by ten duos (20.83%); *Musique Populaire Bresilienne* (1988) by Celso Machado, listed by nine duos (18.75%); *Canyon Echoes* (1991) by Katherine Hoover, listed by eight duos (16.67%); and *Sonata, Op. 25* (1988) by Lowell Liebermann, listed by eight duos (16.67%). Ástor Piazzolla's *Histoire du Tango* proved to have the largest impact on the flute and guitar community as stated here and in the preceding inspirational section.

Favorite five pieces written since 1985

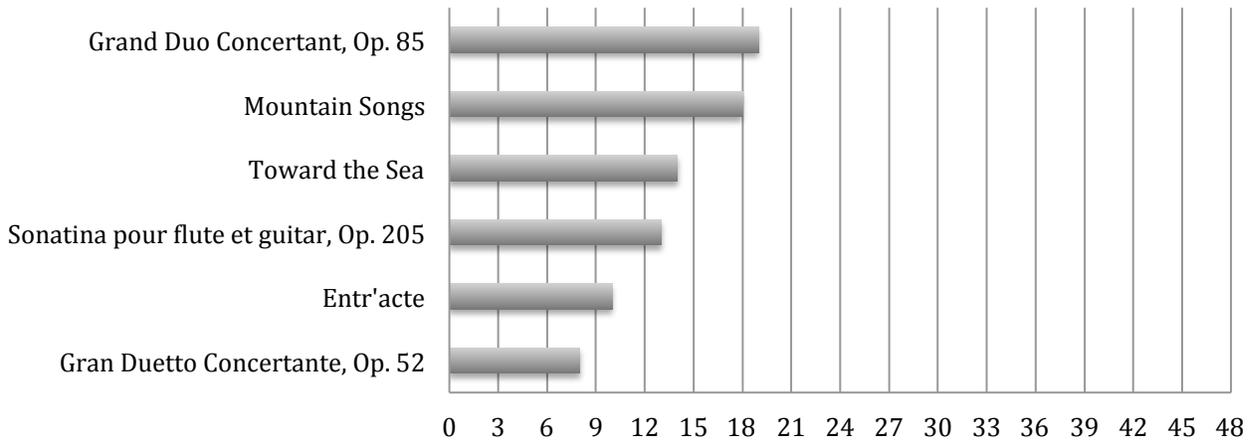


Favorite pieces written before 1985

The results for this question are the following: *Grand Duo Concertant*, Op. 85 (1817), by Mauro Giuliani, listed by nineteen duos (39.58%); *Mountain Songs* (1984) by Robert Beaser, listed by eighteen duos (37.50%); *Toward the Sea for alto flute and guitar* (1981) by Toro Takemitsu, listed by fourteen duos (29.17%); *Sonatina pour flute et guitar*, Op. 205 (1969), by

Mario Castelnuovo-Tedesco, listed by thirteen duos (27.08%); *Entr'acte* (1935) by Jacques Ibert, listed by ten duos (20.83%); and *Gran Duetto Concertante*, Op. 52 (1812), by Mauro Giuliani, listed by eight duos (16.67%).

Favorite pieces written before 1985



The popularity of *Grand Duo Concertant*, Op. 85, by Mauro Giuliani can be heard in recordings by many flute legends, including Jean-Pierre Rampal and Sir James Galway. As comments throughout my research show, the admiration of this older work is due to Giuliani’s attempt at an equal duo partnership. Kristi Benedick pointedly remarked in her 2010 dissertation, “The popularity of the flute and guitar duo can be traced back to Mauro Giuliani (1781-1829), who contributed considerably to the repertoire. Prior to Giuliani there was little written for the ensemble other than duos for recorder and guitar or lute.”³⁰ Benedick also referenced Thomas Heck’s 1970 dissertation about Giuliani, “The works he wrote during this time for guitar and flute or violin, and guitar and voice were works in which he displayed the guitar as more than

³⁰ Benedick, 8.

merely an accompanimental instrument.”³¹ In the music of Mauro Giuliani, a trend begins in which the guitar and flute trade melodies, hence the guitar playing a more virtuosic role in the duo. John Dowdall from the Boland Dowdall Duo clarifies, “The guitar was often given a chordal ‘boom-chick-chick’ role in nineteenth century duos. One exception of course, is the work of Mauro Giuliani. Today’s composers are more likely to give the guitar an equal voice.”³²

Many transcriptions were also listed in the pre-1985 timeline. The Royal Piorkowski Duo identified *Fantasia brillante sur l’opéra Carmen* by François Borne (transcribed by Jozef Zsapka), justifying, “even though this is a transcription, and not originally written for flute and guitar, it is so masterfully arranged, that it is one of the best older works that this combination can play.”³³

Missing from the repertoire

In the survey, duos were asked to list what is missing from the flute and guitar repertoire. Their responses included pieces from well-known composers, works with substantial guitar parts, world music with influences other than those from Latin America, extended techniques, and pieces featuring alto or bass flute. Additional notable thoughts included a composition written for two flutes and a guitar, a double concerto, and works written outside the confines of the perceived normal tendencies of the instruments. It is important to note that the top two pieces since 1985: *Histoire du Tango* and *Suite Buenos Aires* are both substantial, multi-movement works, based on folk music from the same area of the world. Also, it is interesting to note

³¹ Thomas Heck, “The Birth of the Classical Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani,” (Ph. D. diss., Yale University, 1970), 96.

³² John Dowdall, interview by author, Marion, IA, July 13, 2012.

³³ Royal Piorkowski Duo. 2013. Survey by author. Answer to question 10.

thirteen out of eighteen duos (72.22%) mistakenly listed Robert Beaser's *Mountain Songs* (1984) as a favorite piece since 1985. I believe this piece is generally grouped in the more recent category due to its impact on the flute and guitar community as a whole.

When addressing what is missing, the ECHO Duo bluntly stated, "Well, besides the obvious lack of substantial works from well known composers before 1985, perhaps a double concerto, a large scale chamber work with string quartet, maybe a few more pieces that don't rely on any specific genre and (of course) works by A-list composers who are more-or-less familiar to audiences."³⁴ The Ciraldo Duo contributed additional statements, affirming, "Music with serious and quality compositional content, music by composers not overly influenced by the tendencies of the instruments, and music with substantial guitar parts."³⁵ Duo Takemitsu expounded upon the Ciraldo Duo's statements, concurring, "We would like composers to be more adventurous, more daring, and we wish for more substantial pieces."³⁶ The Royal Piorkowski Duo agreed, "I would like to see even more chance-taking, with more imaginative, out-of-the-ordinary approaches to expand the repertoire in new ways."³⁷ Duo Beija-Flor innovatively stated, "The repertoire misses more serious and in depth works that are still accessible to the average audience member," continuing, "also more improvisational parts in classical works and more changing melodies and accompaniments (sometimes having the flute accompanying and guitar having the melody) would be nice to have."³⁸ Lastly, the 3 for 2 Ensemble comments, "well for sure the 19th century paradigm of accompanist/soloist is very

³⁴ ECHO Duo. 2013. Survey by author. Answer to question 11.

³⁵ Ciraldo Duo. 2013. Survey by author. Answer to question 11.

³⁶ Duo Takemitsu. 2013. Survey by author. Answer to question 11.

³⁷ Royal Piorkowski Duo. 2013. Survey by author. Answer to question 11.

³⁸ Duo Beija-Flor. 2013. Survey by author. Answer to question 11.

limiting.” Also, “That hardly any major composers have written for this duo from then is also a shame.”³⁹ EOS Duo also mentioned the lack of major composers writing for the duo, and added, “works by women composers [are] sorely missing!”⁴⁰

Mostly, the flute and guitar duos surveyed desired more quantity of repertoire. Duo Similia responded, “repertory, new arrangements, it’s not easy to find interesting repertory for further cd’s.”⁴¹ The McDondald-Bianculli Duo affirmed, “More thoughtful pieces that are written more equally for both instruments.”⁴² Duo Zona from Phoenix, Arizona, emphatically stated “1840-1985”⁴³ as the time period in which the flute and guitar ensemble lack the most meaningful repertoire. The year 1985 is mentioned by many of the professional duos surveyed as an important year. This is the year in between Beaser writing his *Mountain Songs* (1984) and Piazzolla writing his *Histoire du Tango* (1986); the two pieces mentioned in the surveys as the most important works for this combination.

Collaboration between the musician and the composer is an important step taken by today’s duos to create substantial works for this genre. Leslie Marrs from the Marrs-Trent Duo explained, “Since I specialize in music written 1900 onwards, I would like to see more ‘grand’ repertoire – as opposed to short character pieces. This does mean more commissioning money; flute and guitar composition doesn’t have the allure of writing for strings and piano. I would also

³⁹ 3 for 2 Ensemble. 2013. Survey by author. Answer to question 11.

⁴⁰ EOS Duo. 2013. Survey by author. Answer to question 11.

⁴¹ Duo Similia. 2013. Survey by author. Answer to question 11.

⁴² McDondald-Bianculli Duo. 2013. Survey by author. Answer to question 11.

⁴³ Duo Zona. 2013. Survey by author. Answer to question 11.

like to see more collaboration between composers and performing artists to incorporate ‘extended techniques’ into compositions – not just as something showy, but as part of the musical intention.”⁴⁴

The Tully Hull Flute and Guitar Duo take notice of the deficient number of contemporary music compositions in the repertoire, commenting on the lack of “music with extended techniques and contemporary sounds. Most of the flute and guitar repertoire is Latin inspired, such that much of it seems predictable and trite.”⁴⁵ The Hoeflicker Reedy Duo found a balance between including extended techniques and making the music easily digestible to the audience. The parameters stated in their contract included:

Composers are encouraged to write pieces using their own particular voice as a composer; however, the duo encourages works to encompass a contemporary aesthetic. Works must have a strong melodic presence and ultimately be ‘audience-friendly’. Literally programmatic works are discouraged. Contemporary harmonies are encouraged and interesting/ unusual or complex rhythms are welcome. Due to budget constraints, we requested single movement works in a 5-6 minute range, a 3-5 minute range, or a 2-3 minute range, depending on when in the project we commissioned the composer. However, the composers each interpreted this in their own ways, and two of the four compositions have separate movements.⁴⁶

Today, many professional duos request specific extended techniques and effects when commissioning composers. The Royal Piorkowski Duo recognizes, “There are more extended techniques being used than in the past, with more technical challenges presented to each player.”⁴⁷ Duo Beija-Flor comments, “We asked for special contemporary effects, like flutter

⁴⁴ Marris-Trent Duo. 2013. Survey by author. Answer to question 11.

⁴⁵ Tully Hull Flute and Guitar Duo. 2013. Survey by author. Answer to question 11.

⁴⁶ Hoeflicker Reedy Duo. 2013. Survey by author. Answer to question 7.

⁴⁷ Royal Piorkowski Duo. 2013. Survey by author. Answer to question 12.

tonguing, humming, percussion on guitar, harmonics, etc.”⁴⁸ The EOS Duo observes, “I think one of the biggest changes in flute composition is the use of extended techniques as a part of the regular ‘vernacular’ of flute playing. I like when composers use these techniques to make magic and not just as a gimmick.”⁴⁹ Marco Ferraguto and Andrea Pace of the Ferraguto Pace Duo ask the composer to employ “modern but not ‘extreme’ language.”⁵⁰ Taking a completely modernist stance, the duo of Cobus DuToit and Patrick Sutton prefer the “Very avant-garde, Lots of extended techniques!”⁵¹

Coincidentally, many of today’s duos are contacted by composers to write a composition for their group and are given the work as a gift. EOS Duo gives insight into this situation explaining, “Strangely enough we didn’t have a lot of input because we were approached by the composer as opposed to the other way around. Dan heard me play alto flute and was inspired by that color, I told Garrett I’d been playing a lot of alto flute so he followed suit.”⁵² Furthermore, EOS Duo describe the circumstances which led to having the piece written for alto flute commenting, “The composer was inspired by the color of the alto flute.”⁵³

Throughout the years, the compositional technique for flute and guitar music has changed dramatically. The Agnew McAllister Duo explains, “There has naturally been an increase in extended techniques and further use of alto instead of concert flute to add depth of pitch and

⁴⁸ Duo Beija-Flor. 2013. Survey by author. Answer to question 7.

⁴⁹ EOS Duo. 2013. Survey by author. Answer to question 12.

⁵⁰ Ferraguto Pace Duo. 2013. Survey by author. Answer to question 7.

⁵¹ DuToit Sutton Duo. 2013. Survey by author. Answer to question 7.

⁵² EOS Duo. 2013. Survey by author. Answer to question 7.

⁵³ Ibid.

tonal variety.”⁵⁴ The Kolosko Dimow Duo observe another sound missing from the flute and guitar repertoire: “We’ve found the guitar/bass flute timbre to be particularly beautiful. It seems like an under utilized sound.”⁵⁵ However, many duos choose to commission composers to write for the alto flute and guitar. The retired Hoeflicker Reedy Duo explains their objective of commissioning as “to encourage and support the creation of a collection of duo compositions by individual composers for the duo combination of alto flute and guitar.”⁵⁶

Changing roles

In a resounding response when questioned about how each instrument’s role has changed compositionally throughout the years, 32 (66.67%) out of the 48 duos proclaim that the role of the guitar is forever evolving to become more of an equal partner alongside the flute. The Ciraldo Duo clearly state, “The role of the guitar has become more important. Thus, it plays a more melodic role rather than just an accompanimental role.”⁵⁷ The ECHO Duo expounds, “The guitar has become musically an equal partner within the ensemble therefore raising the status of the combination in the chamber music world.”⁵⁸

Guitarist Jim Critcher has played in a flute and guitar duo for thirty-six years and has observed a change in the compositional writing for this combination. He states, “Writing has become much more idiomatic for the guitar than 30 years ago: True duo writing as opposed to flute with guitar accompaniment.” He continues, “Technical/musical requirements to perform the

⁵⁴ Agnew McAllister. 2013. Survey by author. Answer to question 12.

⁵⁵ Kolosko Dimow Duo. 2013. Survey by author. Answer to question 11.

⁵⁶ Hoeflicker Reedy Duo. 2013. Survey by author. Answer to question 7.

⁵⁷ Ciraldo Duo. 2103. Survey by author. Answer to question 12.

⁵⁸ ECHO Duo. 2013. Survey by author. Answer to question 12.

repertoire well has risen accordingly.”⁵⁹ Paul Bowman, Guitarist of the 3 for 2 Ensemble with flutist Harvey Sollberger, comments, “The chamber-music idea is more prevalent in the modern literature. The guitar is given infinitely more challenging and rewarding writing, and that has made it more fun at least on my end! Also the more open-forms and non-traditional, through-composed styles as opposed to Sonata form and other 19th century idioms, has created more interpretive challenges for the artist as they cannot, for instance rely on repeated sections for changes in dynamics, articulation/ornamentation and the like.”⁶⁰

The combination of the flute and guitar creates a unique sound with a diverse musical tapestry. Duo Beija-Flor explains, “It seems that the duo has followed the same currents as the guitar itself. There are more and more composers taking a look at this particular duo type as a mini chamber orchestra due to the seemingly endless color possibilities between the two instruments.”⁶¹ In comparison, Dr. Dennette McDermott, Professor of Flute at Northwestern State University mentions:

The role of the flute is not to just play a pretty melody, but to also create energy and to present an expanded use of color and variety of dynamic expression. As flutists became more advanced technically, we have been able to play with more agility, which I think is more interesting in this kind of duo. The guitar being a softer instrument as compared to the piano, maybe does not have so much power, but makes up with the texture it can create. This stems from string playing in general (Vivaldi). The flute, in the hand of a real pro, can play leaps faster and basically get around. All this adds much variety, which is what keeps the interest of the audience!⁶²

⁵⁹ Critcher Duo. 2014. Survey by author. Answer to question 12.

⁶⁰ 3 for 2 Ensemble. 2013. Survey by author. Answer to question 12.

⁶¹ Duo Beija-Flor. 2013. Survey by author. Answer to question 12.

⁶² McDermott Francis Duo. 2013. Survey by author. Answer to question 12.

Although the classical guitar is theoretically a dynamically softer instrument than the flute, flutists are learning how to work with their partners for a more balanced ensemble, highlighting a wider color spectrum and dynamic shadings. The Agnew McAllister Duo explained, “They are generally more evenly matched, as much more is expected from the guitarist in their role as chamber partner, the flautist must be able to balance better and not overpower the guitar. There has naturally been an increase in extended techniques and further use of alto instead of concert flute to add depth of pitch and tonal variety.”⁶³ The Nova Duo offered a unique opinion about how they give the guitar extra volume, stating, “The guitar has taken on a more soloistic role, especially since the addition of amplification has become so much more acceptable and is readily available.”⁶⁴ Also, Betsy Bobenhouse, the flutist of Duo Primo states, “One of the biggest challenges we faced in performance venues was balance; thus, we almost always brought a sound system with us. Otherwise, I had to be consistently aware of not overpowering Rusty’s guitar. Composers need to be aware of this challenge when composing for this combination.”⁶⁵ Regarding the roles of both instruments within the ensemble, the Tully Hull Flute and Guitar Duo wrote, “I think that the music has definitely become more challenging for both instruments. For flute, technically, as the instrument matured, so did the writing for the instrument. And, I think that the guitar became more soloistic as a chamber instrument instead of just an accompaniment role.”⁶⁶

⁶³ Agnew McAllister Duo. 2013. Survey by author. Answer to question 12.

⁶⁴ Nova Duo. 2013. Survey by author. Answer to question 12.

⁶⁵ Duo Primo. 2013. Survey by author. Answer to question 13.

⁶⁶ Tully Hull Flute and Guitar Duo. 2013. Survey by author. Answer to question 12.

Today's flute and guitar duos are performing many different styles of music incorporating a plethora of modern techniques that provide maximum collaboration between the two instruments. The Joyful Rain Flute and Guitar Duo enlighten, "There is a greater demand for extended techniques and in general a broader range of style and technique. I think that flute and guitar are two of the most versatile instruments, so extending the technique (for example with Tango there is a lot of percussion required of both instruments) uses a fuller expression of the instruments."⁶⁷ The Lee Brown Duo confirm, "Both the flute and the guitar seem to be taking on much more of a rhythm section role (Latin music) and the guitar has become more of an equal partner in classical compositions."

The Influence of World Music

Today many flute and guitar duos are writing their own music incorporating cultural influences from around the world. These original compositions combine Western classical music with non-Western folk music, occasionally using ethnic flutes, such as the quena and pan flute from South America or the shakuhachi from Japan. The combination of ethnic or folk music with traditional western popular music creates a fresh sound utilizing all the available colors and percussive effects on two of the world's oldest instruments. Presently, there is a wealth of pieces for flute and guitar influenced by the music of Latin America. Inspired by Piazzolla's *Histoire du Tango*, composers are writing more pieces in this musical vein. Unfortunately, world music from places other than Latin America is absent from the flute and guitar repertoire. The Critcher Duo

⁶⁷ Joyful Rain Flute and Guitar Duo. 2013. Survey by author. Answer to question 12.

notes the lack of “music that explores other nationalistic music traditions beyond South/Latin America, more significant transcriptions of classical period repertoire, additional transcriptions utilizing other instrumental combinations.”⁶⁸

Composer Christopher Caliendo has a large musical catalogue of over 500 pieces incorporating the styles of world music, jazz, and classical. Caliendo has written 94 works for some form of the flute and guitar combination, including forty pieces for flute and guitar; fourteen pieces for two flutes and guitar; four pieces for two flutes, guitar and cello; two pieces for piccolo and guitar; one piece for two piccolos and guitar; one piece for three flutes and guitar; one piece for flute, clarinet, and guitar; one piece for flute, clarinet, cello, and guitar; 28 pieces for flute, guitar, and cello; and two pieces for piccolo, guitar, and cello. As the guitarist with the Caliendo Duo, Caliendo emphatically states in the survey, “Please note that my remarks [in the survey] remain specific to the flute and acoustic guitar tradition which I am very dedicated to, having contributed a large body of what I call, ‘world music.’ Today I enjoy combining tango, gypsy, farandula, flamenco, jazz, classical, samba, bossa nova and milonga styles into a thrilling celebration of world music synthesis.”⁶⁹

Another world music ensemble, Folias Duo, has recorded six albums of original music for flute and guitar. Their 39 compositions include seventeen pieces for flute and guitar; three for alto flute and guitar; four pieces for one player on c-flute, alto, and piccolo with guitar; one piece for tambin (West African flute) and guitar; and fourteen pieces for flute and guitar with other instruments or voice. In addition to formal concerts, the duo performs at various tango clubs and ballroom centers for tango dancing. The duo’s mission statement states, “Folias focuses on

⁶⁸ Critcher Duo. 2014. Survey by author. Answer to question 11.

⁶⁹ Caliendo Duo. 2013. Survey by author. Answer to question 13.

composing, performing, publishing sheet music and releasing CDs of original music. While the majority of our music is concert chamber music we also integrate world, jazz, and tango dance band music into our compositions.”⁷⁰ The duo strives to maintain an open mind when composing music, adding, “We try to write music that helps us develop as composers and as players. We also incorporate what REALLY excites us in whatever it is we’ve been listening to regardless of genre.”⁷¹

AlmaNova Duo’s Almer Imamovic and Jessica Pierce combined world music with standard repertoire for their five studio recordings. This Los Angeles based duo has written over sixty compositions for the flute and guitar including music that has been featured on various film and TV projects, including *Chuck*, *Human Target*, *From Mexico with Love*, and *In the Land of Blood and Honey*. AlmaNova’s musical writing is uniquely inspired by the sounds and folk melodies from guitarist Almer Imamovic’s homeland of Bosnia.

The highly regarded Cavatina Duo commissioned sixteen arrangements of Balkan folk songs from prominent contemporary composers for their 2010 compact disc, *The Balkan Project*. Additionally, Eugenia Moliner and Denis Azabagic have recorded six other CDs containing substantial commissions of new music or arrangements for the flute and guitar combination. Most recently, in 2015, Cavatina Duo released their newest CD, entitled *Cavatina at the Opera* and consisting of commissioned arrangements of major operatic works, including *La Traviata*, *The Carnival in Venice*, *The Magic Flute*, *Der Freischutz*, and *Potpourri tire de l’opera Tancredi*, Op. 76, by Mauro Giuliani. These nineteenth century “salon music” arrangements help to fill the repertoire void in the early flute and guitar musical catalogue.

⁷⁰ Folias Duo. <http://www.foliasmusic.com/about/>. Accessed May 23, 2015.

⁷¹ Ibid., 2013. Survey by author. Answer to question 7.

Adding insight into the influence of world music on the flute and guitar duo, the Kolosko-Dimow Duo revealed, “We quickly realized that we shared a lot of other interests musically and began exploring more creative ideas. It was our shared interests in non-classical styles – jazz, klezmer, Brazilian music and other areas, that inspired us. Thus the title of our second CD, *Border Crossings*.”⁷² Similarly, the Fairfield Duo has developed a program of music entitled *Japonisme*, based on Japanese traditional music performed on the shakuhachi and guitar coinciding with French music from the turn of the century performed on the flute and guitar. Flutist Nora Suggs speaks about the distinctive set of pieces expressing:

The transparency and deceptive simplicity of the traditional Japanese music (and artwork, etc.) is really echoed in Debussy, Satie, even later some Ravel, Ibert, etc. -- all connected to the Japonisme movement in Europe after the first extensive exposure to Japanese culture at the Paris World's Fair in the late nineteenth century. We are discovering that it opens up a whole new repertoire -- much of the 20th c. and contemporary music for shakuhachi and koto is written in Western staff notation, rather than traditional Japanese vertical notation, so the koto part can be easily accessed by the guitarist. And the traditional music, often centuries old, can be transcribed into Western notation, though it definitely requires some work.⁷³

When speaking about today’s flute and guitar duo, Paula Robison, The Donna Hieken Flute Chair at the New England Conservatory, comments, “It’s such a fertile field now because of the influence of World Music . . . the classical guitar scene is just part of a much larger picture. We are hearing Brazilian [music], Venezuelan music, Arabic music, African music . . . maybe a great composer could put some of those influences into another large work like *Mountain Songs*.”⁷⁴ Robison shares, “The repertoire which is ‘written out’ is one thing, and

⁷² Kolosko-Dimow Duo. 2013. Survey by author. Answer to question 8.

⁷³ Fairfield Duo, interview by author, email correspondence, May 20, 2015.

⁷⁴ Paula Robison. 2013. Survey by author. Answer to question 11.

improvised repertoire like Brazilian Choro is another. In our time they are starting to mix, which opens up huge new possibilities for composition and performance.”⁷⁵

The legitimacy of the ensemble

Often perceived as the elegant chamber ensemble performing only at social gatherings, the flute and guitar duo of today is embarking on a mission to revolutionize this perception of the past. Today’s duo is composing and performing a diverse repertoire of pieces written in a superior manner for both instruments. With hopes of joining the ranks of the string quartet, it is just a matter of time as the repertoire for this combination continues to grow. Today, the duo is appearing in chamber music society concert series across the world and receiving prestigious grants for commissions and projects to advance the repertoire for this combination. Although times are changing for the advancement of the duo, the public and chamber music organizations of the past were not always so accepting.

Pioneers in founding the flute and guitar duo as an ensemble, Jan Boland and John Dowdall, were met with confusion in the chamber music world when they formed the Boland Dowdall Duo in 1979. Jan Boland explains, “The National Endowment for the Arts offered programs for instrumentalists – either a soloist with accompanist, or a chamber group of 3 or more players. At this time, the flute and guitar duo was forced into the solo/accompanist category and it was awkward.” Boland continues, “When it came to a work like Tedesco’s *Sonatina*, who was the soloist? Who was the accompanist?”⁷⁶ Overcoming this obstacle, in 1993 each member of the Boland Dowdall Duo received a Solo Recitalist Fellowship from NEA for

⁷⁵ Paula Robison. 2013. Survey by author. Answer to question 12.

⁷⁶ Jan Boland, interview by author, email correspondence, November 17, 2013.

performances and research for the benefit of the duo in California, New York, and Utah. Since 1995, the National Endowment for the Arts has eliminated all “categories” for chamber ensembles, giving project support to duos and small ensembles up to ten players. As one of the leading organizations for art funding, this NEA advancement in categorization for the duo is a major victory for the flute and guitar community.

The duo’s inclusion in chamber music festivals is a difficult endeavor given the past roster of string or piano groups. Contemporary flute and guitar ensembles are teaming together and insisting upon the same privileges as trio and quartet formations. Nadia and Annie Labrie of Duo Similia relayed pertinent information from their seventeen years of performing experience, emphasizing,

There is still a lot of work to do to have this combination recognized by the producers, chamber music festival directors and also about government financial help... they don’t recognize this formation and most of them think the flute and guitar is easy to play and only good for weddings or something like that. We had to work hard to show them that this is all about musical implication and not the instrument we are playing. For them, only violin and piano are real instruments.⁷⁷

The Galestro Smith Duo described their disappointment due to many chamber music organizations not recognizing the flute and guitar duo as a legitimate ensemble. The duo explains, “One thing that we feel very strongly about as a flute and guitar duo is that more chamber music competitions and festivals need to be open to allowing a DUO to compete. Many times we have applied for competitions or festivals and been turned down because there are only two of us in our group, and they require at least three people per chamber group. The flute and guitar together have an expansive repertoire and can easily hold its own in competitions if given the opportunity.”⁷⁸

⁷⁷ Similia Duo. 2013. Survey by author. Answer to question 12.

⁷⁸ Galestro Smith Duo. 2013. Survey by author. Answer to question 13.

The legitimacy of the ensemble also suffers from public misconceptions. Oftentimes the concert presenter needs convincing of the sonic possibilities of the duo when booking a flute and guitar duo. This combination offers an intimate appeal well-suited for a small venue; however, a large venue is also fitting for a duo who can exhibit fierce technical facility and explosive dynamics. Duo Takemitsu comments, “The general music scene is getting louder and louder, so it is hard work to get concerts for a quiet duo of flute and guitar. We think many people have preconceptions about what flute and guitar can do, and we need composers to help us change that. Flute and guitar can be almost anything you like.”⁷⁹ This can be done through writing music utilizing the full dynamic spectrum of the instruments and technical passages that engages the listener.

The Red Cedar Summer Music Festival for Flute and Guitar Duos was held each summer from 2000 to 2014, and was the longest consecutive running festival of its kind. Professional duos would attend for a week in Iowa with accomplished artists Jan Boland and John Dowdall. The festival was held in collaboration with local colleges and consisted of an interactive master class with teachers and participants providing input and responses, “business of the arts” sessions with guest speakers ranging from composers to arts editors, and two public concerts performed by duo participants. The Red Cedar Summer Music Festival for Flute and Guitar Duos attracted a core group of musicians who loyally attended from year to year. Nevertheless, Jan Boland reflects, “The primary challenge of such a festival: we required that both the flutist and guitarist attend – and getting two professionals to commit to the same week is not always easy.” The

⁷⁹ Duo Takemitsu. 2013. Survey by author. Answer to question 13.

festival was discontinued due to a decline in participation. Ironically, Dr. Boland continues, “In this, the first year without a festival, we have had a renewed number in inquiries...!”⁸⁰

The inclusion of the flute and guitar combination at festivals and camps would help advance the acceptability of the duo; however, there are currently no available venues for this specific combination. The MIN Duo states, “The loss of the Red Cedar Summer Music Festival for Flute and Guitar Duos is a tremendous blow to the national Flute and Guitar Duo community. It represented a goal for the aspiring duo to shoot for. It was a major resource for contacts within the community. Their penchant for working with composers and commissioning pieces was exemplary. Someone should pick up that effort and reinstitute that concept.”⁸¹

From 2010-2012, world-renowned flute and guitar team Gary Schocker and Jason Vieaux held a summer master class at the Holy Cross Monastery in West Park, New York. Flute and guitar students in attendance worked with the two master teachers on their respective instruments and jointly as duos. Schocker’s Master Class Coordinator, Julie Donato, explains, “A few existing duos attended the camp, however, most people came to the class for individual flute or guitar classes, and were then paired into duos. There averaged around twenty-two flutes and ten guitars at each master class.”⁸² In the summer of 2013 the duo master class was put on hiatus due to Mr. Vieaux’s wedding during the same time; unfortunately in the following years the flute and guitar duo portion was never reinstated at the camp.

⁸⁰ Jan Boland, interview by author, email correspondence, June 1, 2015.

⁸¹ MIN Duo. 2015. Survey by author. Answer to question 13.

⁸² Julie Donato, interview by author, email correspondence, May 22, 2015.

GlobeDuo has brought notoriety to the flute and guitar duo by receiving the Los Angeles Global Music Award of Excellence in 2013. The pair satisfies a void in the literature for this combination by “performing a repertoire written for chamber music groups that seldom include flute and/or guitar and solo instruments different from flute/guitar, we are inspired by prominent artists playing other instruments.”⁸³ Their favorite pieces written since 1985 include Bob Dylan songs and prominent film music soundtracks in which they arrange for flute and guitar. Similarly, their favorite pieces before 1985 consist of large orchestral scores and major piano or string compositions. The GlobeDuo does not settle for the standard, old repertoire written for flute and guitar, devoid of opportunity for both instrumental parts to shine in performance. The duo only plays pieces that are written with equally substantial parts, containing virtuosic sections and interesting melodic lines for both the flute and guitar. This level of standard for excellence in the flute and guitar duo is admirable and invites change for composers and duos of this combination.

In 2014, the first annual Play Music in Italy: A Flute and Guitar Festival was jointly created and hosted by the American AronBerkner Duo and the Italian Duo Lombardi. Their mission statement was, “A workshop for all classical guitarists and flutists, to take place in Assisi, Italy. This event will offer performance opportunities in a gorgeous venue and coachings and master classes with leading American and Italian musicians.”⁸⁴ Although this festival would have opened up a new arena for duos to participate and learn their craft, after one year the camp was forced to close like so many others. Nevertheless, with hopes for future revivals, the festival coordinators continue their work in promoting this unique opportunity in the music community.

⁸³ GlobeDuo. 2013. Survey by author. Answer to question 8.

⁸⁴ AronBerkner Duo. “Play Music in Italy: A Flute and Guitar Festival.” <https://www.facebook.com/AronBerkner/info>. Accessed May 22, 2015.

Summary

The flute and guitar duo has evolved into a legitimate ensemble of first-class performers with substantial repertoire gratifying both gifted musicians. The validity of the duo can be attributed to the sophisticated writing of the composers and the technical capacity of the performers who will not settle for simple flute melodies with accompanimental guitar parts. The duos are achieving success both through commissioning major composers to write new, complex repertoire and by rallying for their inclusion in chamber music festivals, societies, and competitions.

As individual instruments, the flute and the guitar have progressed throughout the years with advancements in instrument construction and education for the performers. The resounding response from those surveyed is that the flute and guitar duo has evolved into an equal partnership due to two factors. First, composers are now writing for the duo with an understanding of the complex classical guitar and its many finger combinations, voicings, and technical capabilities. Second, conservatories and universities contain programs focused on advanced training for both instrumentalists with top professionals in their field. The standardization of technique through method books by virtuosic performers on each instrument has catapulted the flute and guitar as individual and as duo musicians.

Today's flute and guitar duo must creatively use their individual websites and social media to sell independent music projects. When finding music to perform, duos can search the Internet for publications and view other ensembles performing works on YouTube. The Alexander Acosta Duo has seven books containing their own published arrangements, accompanied by compact discs of the duo performing the works. Their books include *Music of Spain and South America*, *Celtic Music*, *Renaissance Music*, *World Music*, *Ancient Airs*, *Cantigas and Dances*, and *Great Christmas Selections for Flute and Guitar*.

In their arrangements, “the guitar takes a more active role.”⁸⁵ Both for its content and its canny title, “www.fluteandguitar.com,” the website for the Alexander Acosta Duo comes up first when searching “flute and guitar” in Google.

Equal partnership is the main theme found throughout the survey for questions relating to commissioning guidelines, flute and guitar repertoire, and the compositional roles of the flute and guitar throughout the years. Several of the experts surveyed wrote at length about their experiences within the chamber music world as a flute and guitar duo. Their general consensus is that the increasing popularity of the duo generates an expanded repertoire in a vast array of styles. Overwhelmingly present was the fame of Ástor Piazzolla’s *Histoire du Tango*, cited by the majority of the duos surveyed as the first piece exploring the technical capabilities of the classical guitar in conjunction with the flute.

⁸⁵ Alexander Acosta Duo. 2013. Survey by author. Answer to question 12.

CHAPTER 3

THE EVOLUTION OF FLUTE AND GUITAR: A BRIEF ANALYSIS OF FOUR PIECES IN CHRONOLOGICAL ORDER

The flute and guitar duo has developed into an equal partnership throughout the years as a result of the musical endeavors of composers writing parts with both instruments playing melodies, harmonies, and challenging technical passages. This evolution is clearly evident when examining the flute and guitar repertoire from the early nineteenth century to the present day. In this chapter, an excerpt from *Serenade für Flöte und Gitarre*, Op. 99, by Anton Diabelli (1781-1858), is provided to show the sparse texture of the guitar part, which is found in many earlier works for this combination. Also presented in this chapter is a character analysis of one of the first instances of an attempted equal duo relationship in which guitar virtuoso Mauro Giuliani begins writing skilled passages for the guitar in conjunction with the flute in his 1817 *Grand Duo Concertant*, Op. 85. Unfortunately, it wasn't until 1986, when Ástor Piazzolla wrote his famed *Histoire du Tango*, that true duo partnership began to take shape in flute and guitar composition. Following the inspiring writing of Piazzolla, other composers began to write for the duo in an equal conversational style. This piece is also presented as a character analysis showcasing the intertwined and challenging writing of the flute and guitar parts. Lastly, two excerpts from the unpublished *Isabel*, by Dr. Joseph V. Williams II, display the equal challenges faced by both instruments in a contemporary flute and guitar duo.

Serenade für Flöte und Gitarre, Op. 99, by Anton Diabelli, is an example of one of the earliest pieces for flute and guitar. I chose this piece as a representation of early nineteenth century music for this combination, consisting of a simple flute line and plain chordal accompaniment in the guitar. In their 2007 book entitled *Handbook of Guitar and Lute Composers*, Hannu Annala and Heiki Matlik state, "Diabelli's whole production covers ca. 3000

compositions and arrangements. A third is guitar music, which can be divided into three categories: concert music for the guitar and different ensembles; simple amateur pieces; and arrangements.”⁸⁶ The example below (Example 1) shows a sample of the standard accompanimental guitar part written alongside the melodic flute part during this time period. *Serenade für Flöte und Gitarre*, Op. 99, by Anton Diabelli, is listed as a Level I piece by Kristi Benedick in her 2010 dissertation. She states, “Level I guitar parts typically contain simple chords and arpeggios that support the flute line. Level I guitar parts occasionally contain simple melodic material as well.”⁸⁷ I found the grading for flute and guitar literature given by Kristi Benedick as an accurate system for all the pieces involved in this study.

⁸⁶ Hannu Annala and Heiki Matlik. *Handbook of Guitar and Lute Composers*. (Pacific, MO: Mel Bay Publications, Inc., 2007), 69.

⁸⁷ Benedick, 6.

EXAMPLE 1. Serenade für Flöte und Gitarre, op.99 by Anton Diabelli, Movement IV: Marcia Allegro con delicatezza, Measures 1-12

Marcia Allegro con delicatezza

Fl. *pp*

Gtr. *pp* et sempre staccato

5

9

rallentando

rallentando

When compiling the results of the 48 professional flute and guitar duos surveyed, nineteen duos (39.58%) listed Mauro Giuliani's *Grand Duo Concertant in A*, Op. 85, as their favorite work written before 1985. Others brought attention to two of Giuliani's other duets, *Gran Duetto Concertante*, Op. 52, and *Serenade for Flute and Guitar*, Op. 127.

While examining Op. 85, I found that while Giuliani composed a guitar part acting mostly as an accompaniment role, virtuosic sections mirroring the skills of the composer reflects a conversational dialogue with the flute, making this work a ground-breaking piece during the time in which it was written. Short examples will show the equality between both of the instrumental parts, including call and response, virtuosic guitar parts and the ever-increasing

conversational aspect found between the two instruments. Op. 85 is categorized as a Level II piece according to Kristi Benedick, “The guitar part primarily contains chordal and arpeggiated material but also more frequent melodic material than in level I.”⁸⁸ Benedick attributes the popularity of the flute and guitar duo to the repertoire contribution of Mauro Giuliani. The author paraphrases the 1970 dissertation “The Birth of the Classical Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani” by Thomas Heck as follows: “The works he wrote during this time for guitar and flute or violin, and guitar and voice were works in which he displayed the guitar as more than merely an accompanimental instrument.”⁸⁹

The first movement begins with a light, dancing melody in the flute underscored with the accompanimental guitar part, the common practice of the time. The conversational quality and interaction between the two instruments is found from the beginning and seen throughout until its conclusion. At times, the guitar exhibits one to two measure statements of conversational melodic material, as seen in measures 7-8 (Example 2) where the flute calls out with a sforzando melody that is followed by an eighth note response in the guitar.

⁸⁸ Benedick, 29.

⁸⁹ Ibid., 2.

EXAMPLE 2. *Grand Duo Concertant*, Op. 85 by Mauro Giuliani, Movement I: Allegro Moderato, Measures 1-8

The image shows a musical score for Flute (Fl.) and Guitar (Gtr.) in the key of D major (two sharps) and common time (C). The tempo is marked 'Allegro Moderato'. The score consists of two systems of staves. The first system covers measures 1 through 8. The Flute part begins in measure 9 with a melody. The Guitar part starts in measure 1 with a soloistic introduction. Dynamics include piano (*p*) and fortissimo (*sf*). Rhythmic markings include triplets (3) and sextuplets (6). The second system covers measures 5 through 8, with the Flute part continuing its melody and the Guitar part providing accompaniment. The score ends with a final chord in measure 8.

The somber mood of the second movement is set by the guitar playing a soloistic introduction consisting of rubato and accelerando at the discretion of the performer for the first seven measures, followed by the flute melody entering in measure nine. Throughout this movement, the rhythmic intensity found in the guitar part builds from measures of sixteenth note sextuplets into downbeats followed by groupings of thirty-second notes. The dynamic build shown in measures 36-37 (Example 3), leads into a more technical sextuplet section in the guitar part in measures 38-41, functioning as the melody with a quarter note accompaniment in the flute. In measure 42, the flute re-enters with the melody accompanied by thirty-second note groupings in the guitar.

EXAMPLE 3. *Grand Duo Concertant*, Op. 85 by Mauro Giuliani, Movement II: Andante molto sostenuto, Measures 36-43

Andante molto sostenuto

36

Fl.

Gtr.

38

f

IX

p

39

41

f

sf

43

p

The flute dominates the third movement with a quirky dance-inspired melody. The guitar accentuates the melodic line of the flute with a chordal accompaniment, as shown in Example 4. Although much of the material found in Op. 85 is very stately and light in nature, this movement provides comic relief to Giuliani's more serious writing.

EXAMPLE 4. *Grand Duo Concertant*, Op. 85 by Mauro Giuliani, Movement III: Scherzo, Measures 1-8

The musical score for Example 4 consists of two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The top staff is for the Flute (Fl.) and the bottom staff is for the Guitar (Gtr.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Vivace'. The flute part begins with a melody starting on G4, moving up stepwise to D5, then down to G4, and finally up to A4. The guitar part provides a chordal accompaniment, starting with a half note chord on G4 and moving up stepwise to D5. Dynamics include piano (p), crescendo (cresc.), and fortissimo (sf). A measure rest is present in measure 5 for the guitar part.

The fourth movement, *Allegretto espressivo*, is written in six-eight. As in movement two, the rhythmic intensity of the guitar builds from simple downbeats followed by eighth notes at the beginning into downbeats followed by sixteenth note triplets, culminating in a virtuosic solo line in measure 178 (Example 5). As discovered with all literature during this time period, the melodic statements are found solely in the flute part and the evident accompanimental tendency in the guitar part is prevalent throughout the majority of this movement. Giuliani's virtuosic guitar playing however influences the final statement found here in measures 178-181 (Example 5).

EXAMPLE 5. *Grand Duo Concertant*, Op. 85 by Mauro Giuliani, Movement IV: Allegretto espressivo, Measures 177-186

Allegretto espressivo

The musical score consists of three systems of two staves each. The top staff is for the Flute (Fl.) and the bottom staff is for the Guitar (Gtr.). The key signature is two sharps (F# and C#) and the time signature is 6/8. Measure 177 shows the flute playing a melodic line while the guitar provides a rhythmic accompaniment. Measure 180 features a technical passage for the guitar with fingering numbers (1, 2, 3, 4) and a dynamic marking of 'f'. Measure 183 includes a trill (tr.) in the flute part and a dynamic marking of 'f' in the guitar part. The score concludes with a dynamic marking of 'mf' in the guitar part.

The writing of Mauro Giuliani is reminiscent of the simplistic accompanimental guitar parts and light flute melodies found throughout the nineteenth century; however, *Grand Duo Concertant*, Op. 85, exhibits moments of equal partnership between the instruments through the trading of melodic material and the more advanced technical passages for the guitar.

One hundred sixty-nine years later, Argentine composer and bandoneón player Ástor Piazzolla reinvented the national dance of his country into a new tango (nuevo tango), mixing the components of jazz with classical music. Written in 1986, *Histoire du Tango* covers the evolution of the Argentine tango in Buenos Aires from the year 1900 through the conclusion of

the twentieth century. The first movement, *Bordel 1900*, refers to the lowly origins of the tango in the area brothels. *Café 1930*, the second movement, depicts the tango as the more serious, nostalgic music drifting out of the smoky coffee houses. *Nightclub 1960* portrays a time in the life of the tango in which the Brazilian bossa nova influenced the popular dance music in the area nightclubs. Concluding with *Concert d'aujourd'hui* (Concert of the modern day), the tango is taken out of the nightclubs that Piazzolla and other tango musicians saw as the death to the art form, and brought full-circle into the concert halls as a sophisticated assortment of tango, jazz, and classical musical styles.

Ástor Piazzolla's *Histoire du Tango* was chosen by thirty of the 48 duos surveyed (62.50%) as their favorite piece composed since 1985. This piece is one of the most programmed pieces for flute and guitar duos, in addition to being a favorite to record due to its exceptional conversational characteristics, beautiful melodies, and passionate tango flavor. Designated a Level III piece according to Benedick, *Histoire du Tango* is a work in which the "Guitar textures may use difficult chord and arpeggio structures, frequent melodic material, technical runs, and sections of melody and accompaniment at the same time."⁹⁰ Benedick gives a specific description for the work, writing that "The flute part of the work contains melodic material, challenging technical runs, ornamentation, glissandi, air sounds, and flutter tonguing. The guitar part contains percussive techniques, harmonics, and accompanimental and melodic roles. Frequent accents occur with abundant syncopation, thirty-second notes, and meter changes from 4/4 to 6/8."⁹¹

⁹⁰ Benedick, 7.

⁹¹ *Ibid.*, 98.

The piece begins with a rhythmic yet whimsical conversation between the flute and guitar. Inviting one another to dance, each instrument through percussive articulations and tappings emulate the tango dancers' shoes stomping in acceptance of the invitation to dance the night away. The use of techniques such as Tambour, where the guitarist taps on his or her guitar like a drum, creates an atmosphere set in the Latin tradition. Also, the habañera rhythm will be found throughout this movement, especially when the flute is silent.

The many sections of the first movement are woven together in a homophonic texture with the guitar player answering a specific melody in the flute part. This is seen in measure 106 (Example 6), where the flute plays a bold statement that is followed by a response of guitar tapping in measure 107. The guitar joins the flute in measure 108 by playing harmonics that compliment the dancing melodic line in the flute. It must be noted as well that dynamics play an integral role to the four-movement work, in addition to the usage of guitar harmonics found throughout.

EXAMPLE 6. *Histoire du Tango* by Ástor Piazzolla, Movement I: *Bordel 1900*, Measures 106-112

Molto giocoso ♩ = 180

106 Lento a Tempo

Fl.

Gtr.

ff

p

sur le chevalet

Reprendre à 9 jusqu' au mot "FIN"

110

sff

The second movement, *Café 1930*, begins with an expressive solo stated from the guitarist for the first fourteen measures (See Example 7). Using the guitar as the solo voice for the entire opening section and the flute as the solo voice in the following section (entering in measure fifteen), demonstrates a clear balance in equality between the instruments. In the middle of this movement, while the flutist holds out an E in the staff, the guitarist plays a cadenza transitioning the listener into a new, morose section of music. This section is roughly twelve measures in length, during which the guitarist's material dissipates into thin air. At this point, the flute acts as the main melodic messenger until the close of the piece. In conclusion, the flutist sighs softly while the guitarist follows by playing a harmonic, concluding with a final chord quietly played by both musicians insinuating that the music from this little café lingers in the night air.

The third movement, entitled *Nightclub 1960*, contains percussive tonguing by the flutist and heavily accented lines from the guitarist which mimic the spirited dance rhythms found in the nightclubs. Example 8 is a clear illustration of equal partnership between the flute and guitar. Each instrument's individual part contains a solid foundation built upon rhythmic and technical content. In measure 54, the guitar plays the main thematic material as the flute adds a dance club element of percussive low d tonguing. In measure 60, the guitar begins playing intricate stacked chords in accompaniment to the flute's building melodic line.

EXAMPLE 8. *Histoire du Tango* by Ástor Piazzolla, Movement III: *Nightclub 1960*, Measures 53-64

Deciso ♩ = 120
Deciso (Tempo I)

53 T T T K T K T T T K T K

Fl. *rall.* *f*

Gtr. *f*

56 T T T K T K T T T T T K T K

59 T T T K T K ♩ = ♩ *f*

62 *ff* *p* i m a

Piazzolla's final movement, *Concert d'aujourd'hui*, or "Concert of the modern day," takes on a brisk tempo from start to finish. The guitar establishes the new jazz atmosphere of the times in the opening four measures of this movement, repeatedly executing an accented open A chord without suggestion of major or minor tonality (See Example 9). The chord's dissonance is due to the omitted third and fifth, and results from the upper structure notes, B (9th), D# (#5th), G# (Major 7th), followed by a G natural half note. The flute alludes to the minor tonality in measure 5 on beat 3 with a C natural (3rd) and the major tonality on the downbeat of measure 6 with a C sharp (3rd). The dissonance and volume builds throughout this movement until the last twenty-two measures, which ultimately tests both instruments' technical coordination and agility, dramatic dynamics switching between four-four and six-eight meters, bundling 100 years of the tango into one vivid statement.

EXAMPLE 9. *Histoire du Tango* by Ástor Piazzolla, Movement IV: *Concert d'aujourd'hui*, Measures 1-16

Presto, molto ritmico ♩ = 140
l

Fl.

Gtr.

1/2B4

5

9

13

ff

1/2B9

The writing style exhibited in Piazzolla's *Histoire du Tango* changed the compositional approach for the flute and guitar duo literature moving forward. The equal exchange between duo members transformed the barren landscape occupied by earlier writings into a canvas of infinite possibilities. Through the trading of melodies, employment of extended techniques, and joint conversation between partners, the new repertoire available for duos created challenging music enjoyable for both the performer and the audience member.

The repertoire of today

The flute and guitar repertoire of today demonstrates complex writing for both instruments, utilizing their full ranges, the implementation of extended techniques, and the new compositional practice of writing shared melodic ideas throughout. One of the leading flute and guitar duos of today, Cavatina Duo, has made it a practice to commission pieces each year for this combination. In 2014, the Austin Classical Guitar society commissioned Dr. Joseph V. Williams II to write *Isabel*, a piece dedicated to Cavatina Duo. The composer drew inspiration from the Sephardic Jews who lived in Spain up until the fifteenth century, paying homage to the tragic history of Isabel de los Olives y López and her persecution during the Spanish Inquisition.⁹² Although not yet published, this piece shows the complexity of and between the flute and guitar parts seen in contemporary compositions. Cavatina Duo provided an unpublished and unreleased version of this manuscript for the purpose of documenting what today's standard has become.

⁹² Austin Classical Guitar. <http://www.austinclassicalguitar.org/cavatina-duo-program/>. Accessed June 21, 2015.

Following the levels Kristi Benedick established, this piece would be listed as a Level IV, wherein “The guitar texture may use all of the elements in the previous levels but the material becomes more challenging.”⁹³ *Isabel* by Dr. Joseph V. Williams II corresponds with all eight categories for a Level IV piece:

- 1) Flute and guitar rhythmic complexity: Rhythms may contain all rhythmic combinations, frequent meter changes, frequent syncopation, difficult rhythmic combinations, all meter possibilities, the lack of a meter, and non-standard rhythmic notation.
- 2) Flute and guitar dynamic range: All dynamic possibilities may be used. Frequent dynamic changes and extreme shifts may exist.
- 3) Flute and guitar ornaments: All possible ornaments may be used.
- 4) Flute pitch range: The flute range includes b-3 to f-7 and there may be frequent large leaps (two octaves or larger). Technical passages contain large leaps and are frequently not based on scale or arpeggio patterns.
- 5) Flute extended techniques: These pieces may include the frequent use of all possible extended techniques. Graphic notation of pitch and rhythm elements also may be used.
- 6) Guitar extended techniques: These pieces may include the frequent use of all possible extended techniques. Graphic notation of pitch and rhythm elements also may be used.
- 7) Guitar texture: The guitar texture may use all of the elements in the previous levels but the material becomes more challenging in level IV.
- 8) Ensemble texture/rhythm: All possible textures and all possible complementary or non-complementary rhythms may be used as well as frequent accelerando, ritardando, ad lib, use of cadenza, tempo changes, and flexible tempos.⁹⁴

Below are two excerpts (Example 10 and Example 11) highlighting the new techniques found throughout today’s present repertoire. Often a guitarist is required to sound a harmonic while playing other traditional notes (See Example 10, measure 11). Example 11 shows the extended techniques found in the flute part. The flutist is required to sing while playing in measure 39 and 43.

⁹³ Benedick, 114.

⁹⁴ Ibid., 113.

EXAMPLE 10. *Isabel* by Dr. Joseph V. Williams II, Measures 1-12

Grave ♩ = 45
Sonorous, with vibrato

Guitar

5 **molto rit.**
Super tasto

A Tempo dolce

CV ②

Gtr.

9 *8va*

Guitar Harm.

Gtr.

mf *mf* *f*

w/p pulpe XII ord.

* Violin harmonic: LH 1 on fret VII, 4 touches node at XII.

EXAMPLE 11. *Isabel* by Dr. Joseph V. Williams II, Measures 39-50

Lamenting ♩ = 80

The score consists of two staves: Flute (Fl.) and Guitar (Gtr.).

- Measures 39-41:** Flute part starts with a *f* dynamic and a "singing" articulation. A triplet of eighth notes is marked with a "3". The guitar part is marked *f* and features a triplet of eighth notes.
- Measures 42-44:** Flute part continues with a *f* dynamic and "singing" articulation. The guitar part has a *f* dynamic and a triplet of eighth notes. A *mf* dynamic is indicated for the guitar in measure 43.
- Measures 45-46:** Flute part features a *p* dynamic and a "flutter tongue" instruction. The guitar part has a *mf* dynamic and a triplet of eighth notes.
- Measures 47-50:** Flute part starts with a *f* dynamic. The guitar part has a *f* dynamic and features sixteenth-note runs marked with a "6". Dynamics include *p*, *mf*, and *f*. Technical markings "CVI" and "CIV" are present above the guitar staff in measures 49 and 50, respectively.

EXAMPLE 11. cont.

49

6 6

p *f* *mf*

VI 2 3 4 1 3 IX 3 2 Rasg.

f *sf*

50

flutter tongue

f *sf*

Ritenuito

3 Rasg.

The flute and guitar duo literature of today has greatly evolved from its inception in the late eighteenth century. As witnessed in the compositional techniques of Anton Diabelli, the standard accompanimental guitar parts of the time left much to be desired regarding equal partnership. Following suit, Mauro Giuliani composed in this same fashion with instances of his virtuosic guitar abilities shining through sections of his pieces. However it was not until 1986, when Ástor Piazzolla wrote his famed *Histoire du Tango*, that equal duo partnership between the flute and guitar was completely attained. Today composers like Dr. Joseph V. Williams II are writing multifaceted works challenging each duo member with shared melodic material, advanced technical passages and extended techniques.

CHAPTER 4

CONCLUSION

Flute and guitar duos beginning a career in the genre must attempt to investigate the entire repertoire before making decisions for recital programs and recordings. I, as founding member and flutist of Noteworthy Duo, along with classical guitarist José Luis Merlin, have read through many pieces in hopes of finding challenging music for both players. What we discovered, however, was a small selection of pieces that engaged both instrumentalists. Over the past decade, I have performed *Histoire du Tango* by Ástor Piazzolla numerous times and enjoyed playing it on my first recording. This is my favorite piece from the flute and guitar repertoire due to the equal conversational quality between the instruments, challenging both players with demanding technical passages and enticing, beautiful melodies. While compiling the survey results from the forty-eight participating duos for this document, I found that I am not alone in the admiration of this timeless work. This piece was mentioned by more than half of the duos surveyed as being the groundbreaking piece that catapulted the flute and guitar duo into the chamber music world as a legitimate ensemble.

Through the surveys, I have learned about many transcriptions and arrangements, which will help fill the void in original pieces written before 1985. I was also educated on newer pieces, which were either commissioned or written by duos for this combination. Those who have commissioned pieces for flute and guitar contributed many new works to the repertoire, however, only a small percentage (56.25%) of those duos surveyed actually undergo the commissioning process. My hope is that those who read this document will understand the need for more flute and guitar music containing equal parts, thus inspiring commissions. I hope, too, that the list of pieces revealed by seasoned flute and guitar duos (located in Appendix B and C)

will be a useful tool for all flute and guitar duos, especially those starting out in the genre. Through researching and connecting with the professional flute and guitar duos of today, I was amazed at the number of duos actively performing. It was also astonishing to find duos who have played together for more than thirty-five years! I am honored and proud to be a part of a growing number of duos that share a sincere desire for substantial repertoire with equal parts. As a result of this process, it was gratifying to find a generous community of musicians who are passionate about the music being written for future generations.

APPENDIX A:

SURVEY QUESTIONS SENT TO PROFESSIONAL FLUTE AND GUITAR DUOS

1. How long has your duo been professionally performing together?
2. In which types of venues do you perform? (check all that apply)
 chamber music series
 libraries
 special events/weddings
 performance halls
 churches
 major venues (please state venue names) _____
 other _____
3. Does your duo have any professional recordings?
4. Please list your recordings:
5. Have you commissioned or had works composed for your duo?
6. Name of Piece(s):
7. What were the guidelines that you gave the composer(s) when commissioning?
8. Which duos, artists, and/or pieces inspired you to start playing in a flute and guitar duo?
9. What are your favorite 5 pieces written since 1985?
10. What are your favorite pieces written before 1985?
11. What do you feel is missing from the flute and guitar repertoire?
12. How have the roles of the flute and guitar changed compositionally throughout the years?
13. Additional thoughts and comments that you feel are relevant to this survey:

APPENDIX B					
DUOS' SURVEY ANSWERS FOR THEIR FAVORITE FIVE PIECES WRITTEN SINCE 1985					
Composer Last Name	First Name	Piece Title	Publisher	Year	Duo(s)
Piazzolla	Ástor	Histoire du Tango	Henry Lemoine	1986	30
Pujol	Máximo Diego	Suite Buenos Aires	Henry Lemoine	1995	10
Machado	Celso	Musiques Populaires Bresiliennes	Henry Lemoine	1988	9
Hoover	Katherine	Canyon Echoes	Papagena Press	1991	8
Liebermann	Lowell	Sonata for Flute and Guitar, Op. 25	Theodore Presser	1993	8
Caliendo	Christopher	Contigo	Caliendo World Music Publishing Inc.	2002	4
Caliendo	Christopher	Mistero	Caliendo World Music Publishing Inc.	2011	4
Caliendo	Christopher	Por Siempre y Para Siempre	Caliendo World Music Publishing Inc.	2004	4
Caliendo	Christopher	Tristeza	Caliendo World Music Publishing Inc.	1996	4
Shankar	Ravi	L'Aube Enchantee	Henry Lemoine	1990	4
Dyens	Roland	Traveling Sonata	Henry Lemoine	2007	3
Ourkouzounov	Atanas	Sonatine	Les Productions	2000	3
Rochberg	George	Muse of Fire	Theodore Presser	1991	3
Assad	Sérgio	Circulo Magico	Henry Lemoine	2000	2
Castérède	Jacques	Sonatine d'Avril	Alphonse Leduc	1989	2
Granados	Enrique	Danza Espanol	Billaudot	1992	2
Leisner	David	Acrobats	Doberman-Yppan	2006	2
Red Cedar Collection		American Music for Flute and Guitar	Theodore Presser	1999	2
Schocker	Gary	Mysterious Barcodes	Tuscany Publications	2015	2
Schocker	Gary	Once Upon A...	Theodore Presser	2003	2
Simpson	Andrew Earle	Fireflies: A Folk Set for Flute and Guitar	Composer	2006	2
Thomas	Alan	Shepard's Dream	Composer	2007	2
Assad	Clarice	Three Balkan Dances	Virtual Artists Collective	2009	1
Babbitt	Milton	Soli e Duettini	C.F. Peters Corp.	1991	1
Battisti D'Amario	Bruno	Canzone E Danza	Tirreno	1995	1
Bogdanovic	Dusan	Deep Voices	composer	1982	1
Bogdanovic	Dusan	Songs and Dances	Doberman-Yppan	2007	1
Broberg	Kristen	Air (from Experiments in Time and Space)	Unpublished	2008	1
Brunn	Peter	Omveje for Alto Flute and Guitar	Edition Wilhelm Hansen	1999	1
Caffrey	Greg	The Uses of Not	Composer	2009	1
Charlton	Richard	Sonata	composer	2005	1
Chobanian	Loris	Images	Unpublished	1991	1
Conway Baker	Michael	Elegy	Evocacion Publishing Co. Inc.	1972	1
Corniglio	Anibal	Guarda con la Banquina	Composer	2008	1
Delpriora	Mark	Sonata	Composer	2012	1
Dimow	Carl	Klezmer Suite	Alry Publications	2010	1
Domeniconi	Carlo	Sonata	Verlag Neue Musik, Edition Margaux	1996	1
Dorff	Daniel	Serenade to Eve after Rodin	Theodore Presser	1999	1

DuFord	Brian	Blue Hue	Composer	2012	1
Flosman	Oldrich	Sonatine für Alt-Flöte und Gitarre	Edition Peters	1988	1
Fruehwald	Robert	Duo of Bulgarian Folksongs	Composer	1999	1
Fukushi	Norio	Dawn Brightens the Day of Mortals Robed in Purple	Unpublished	1992	1
Gonzalez	Francisco	Danza de los Amantes Efimeros	Henry Lemoine	1994	1
Graugaard	Lars	Sonatina Semplice	Unpublished	1985	1
Heath	Dave	Gentle Dreams	info@aislingagnew.com	1985	1
Hoover	Katherine	Caprice <i>from Red Cedar Collection</i>	Papagena Press	1999	1
Iznaola	Ricardo	Triptico Criollo	Iznaola Guitar Works	2004	1
Krantz	Allen	Summer Music	Falls House Press	2006	1
Larson	Libby	Blue Third Pieces	Oxford University Press	2000	1
Lezcano	Jose Manuel	Sonatina Tropical	Aly Publications	2002	1
Marchelie	Erik	Gémeaux	Henry Lemoine	2002	1
Merlin	José Luis	Progresiones para Pauline	Tuscany Publications	1995	1
Metheny	Pat	A Map of the World	Composer	1999	1
Myers	Staney	Cavatina "The Deer Hunter"	Theodore Presser	1995	1
Ortiz	William	Ricanstructions	Composer	2000	1
Ozgen	Mesut	Three Turkish Folk Songs	Turquoise Guitar Editions	2000	1
Patterson	Richard	Inside Passage	Guitar Solo Publications	1994	1
Patterson	Richard	Meadowsong	Guitar Solo Publications	1987	1
Paulus	Paulus	Fantasy in Three Parts	European American Music	1989	1
Piazzolla	Ástor	Oblivion	info@cavatina duo.com	1984	1
Pinkham	Daniel	Nocturnes	Ione Press Inc.	1993	1
Piorkowski	James	Freedom Flight	Seconda Pratica	2013	1
Salerni	Paulus	Two Partitas	Domilo Music	2008	1
Satterwhite	Marc	Yötön Yö	Opus Infinity Press	2012	1
Schocker	Gary	Caution to the Wind <i>from Red Cedar Collection</i>	Theodore Presser	1999	1
Schocker	Gary	Dream Travels	Falls House Press	1994	1
Sollberger	Harvey	Gazzedolphylloni	Unpublished	2008	1
Sorrentino	Vincenzo	Distance	Forton Music	2012	1
Svoboda	Paulus	Finnish Suite	Composer	1993	1
Tanenbaum	Elias	Reflected Images	American Composers Alliance	1989	1
Thomas	Alan	Sivi Grivi	Composer	2007	1
Turrin	Joseph	Joyful Rain	Edition Peters	1995	1
Vázquez	Herbert	El Jardín Pasaje Púrpura	Unpublished	1995	1
Vogal	Roger C	Winter Sun	Brixton Publications	1996	1
Zucker	Laurel	Locomotion	Jabiru Publications	2011	1
Zucker	Laurel	South American Suite	Jabiru Publications	2011	1

APPENDIX C					
DUOS' SURVEY ANSWERS FOR THEIR FAVORITE PIECES WRITTEN BEFORE 1985					
Composer Last Name	First Name	Piece Title	Publisher	Year	Duo(s)
Giuliani	Mauro	Grand Duo Concertant, Op. 85	Zimmermann	1998	19
Beaser	Robert	Mountain Songs	Helicon Music	1984	18
Takemitsu	Toru	Toward the Sea for Alto Flute and Guitar	Schott	1982	14
Castelnuovo-Tedesco	Mario	Sonatina, Op. 205	Eschig	1969	13
Ibert	Jacques	Entr'acte	Alphonse Leduc	1954	10
Giuliani	Mauro	Gran Duetto Concertante, Op. 52	Schott	1977	8
Bach	Johann Sebastian	Flute Sonatas	Various		5
Leisner	David	Dances in the Madhouse	Theodore Presser Company	1987	5
Rorum	Ned	Romeo and Juliet	Boosey and Hawkes	1978	4
Tower	Joan	Snow Dreams	Associated Music Publishers	1986/1987	4
Villa-Lobos	Heitor	Distribution of Flowers	Eschig	1970	4
Giuliani	Mauro	Serenade for Flute and Guitar, Op. 127	Zimmermann	1994	3
Handel	George Frideric	Sonatas for Flute and Basso Continuo	Various		3
Bach	Johann Sebastian	Flute Sonata in E minor, BWV 1034	Zimmermann	1992	2
Bartók	Béla	Romanian Folk Dances	Universal	1988	2
Beaser	Robert	Il Est Né, Le Divin Enfant	Helicon Music	1982	2
Borne	François	Fantaisie Brillante sur 'Carmen'	Southern Music Co.	1972/1986	2
Carulli	Ferdinando	Nocturne, Op. 190	Breitkopf & Hartel	1974	2
Gossec	François Joseph	Tambourin	Billaudot	2008	2
Granados	Enrique	Spanish Dance No. 5 "Andaluza"	Henry Lemoine	1998	2
Molino	Francesco	Notturmo No. 2, Op. 38	Edizioni Suvini Zerboni	1986	2
Villa-Lobos	Heitor	Bachianas Brasileiras No.5	Associated Music Publishers	1947	2
Bach	Carl Philipp Emanuel	Flute Sonatas	Various		1
Bach	Johann Sebastian	"Arioso" from Cantata BWV 156	Theodore Presser Company	2010	1
Bach	Johann Sebastian	Cello Suites	Various		1
Beethoven	Ludwig Van	Piano Sonata, Op. 13 "Pathetique Sonata"	Universal	1980	1
Bozza	Eugene	Trois Pièces pour Flute et Guitare	Alphonse Leduc	1976	1
Burkhard	Willy	Serenade for Flute and Guitar, Op. 71	Barenreiter	1935	1
Carulli	Ferdinando	Fantasy for Flute and Guitar, Op. 337	Heinrichshofen	1977	1
Corea	Chick	Select pieces	www.foliasmusic.com		1
D'Arienzo	Juan	Tangos	www.foliasmusic.com		1
Denisow	Edison	Sonata for Flute and Guitar	Musikverlag Hans Sikorski	1978	1
Desportes	Yvonne	6 Dances for Syrinx	Billaudot	1982	1
Dowland	John	Three Dances: Lachrimae Pavane	Schott	1978	1
Feld	Jindrich	Two Dances for Flute and Guitar	Alphonse Leduc	1976	1
Flagello	Nicolas	Burlesca, Op. 33	Maelos	1961	1
Françaix	Jean	Sonata for Flute and Guitar	Schott	1991	1
Gade	Celos Jacob	Tango Jalousie	The Guitar School- Iceland	1925	1
Gnattali	Radames	Sonatina	Brazilliance Music Pub.	1964	1
Greenwood	Peter and Jean Rosenblum	Rosewood Book	Carl Fischer	1977	1

Legnani	Luigi	Cavatina d'Elvira from Verdi's Ernani	Giovanni Ricordi	1846	1
Legnani	Luigi	Duetto Concertante for Flute and Guitar, Op. 23	Edizioni Suvini Zerboni	1981	1
Legnani	Luigi	Gran Duetto, Op. 87	Edizioni Suvini Zerboni	1989	1
Locatelli	Pietro Antonio	Flute Sonatas	Doblinger	1964	1
Loeillet	Jean Baptiste	Sonata in A Minor for Flute and Guitar	Billaudot	1983	1
Loeillet	Jean Baptiste	Suite in E Minor for Flute and Guitar	Zimmermann	1972	1
Matiegka	Wenzel Thomas	Serenade for Flute, Viola and Guitar	Vienna: Steiner	1807	1
Mozart	Wolfgang Amadeus	Flute Quartet in D Major, K. 285	Asterisk Music	2008	1
Norgard	Per	Mating Dance	Edition Wilhelm Hansen	1999	1
Pessard	Emile	Andalouse	Southern Music Co.	1984	1
Poulenc	Francis	Mouvements Perpetuels	Chester Music	1982	1
Ravel	Maurice	Pièce en forme de Habanera	Alphonse Leduc	1977	1
Rodrigo	Joaquín	Aria Antigua	Ediciones Joaquín Rodrigo	2002	1
Rodrigo	Joaquín	Serenata al Alba del Día	Schott	1985	1
Rossini	Gioacchino	Rondeau et Variations de l'opéra La dame du lac	Armelin Music	2010	1
Sarasate	Pablo de	Spanish Dances, Op. 22	Southern Music Co.	1982	1
Scheidler	Christian Gottlieb	Sonata in D	Billaudot	1980	1
Schlosberg	Benoit	Trois Esquisses	Leduc	1984	1
Schubert	Franz	Two Songs: Gute Nacht, Op. 89	Southern Music Co.	1989	1
Schumann	Robert	Three Romances, Op. 94	Asterisk Music	2007	1
Towner	Ralph	Juggler's Etude	Theodore Presser Company	1986	1
Troilo	Aníbal	Tangos	www.foliasmusic.com		1
Villa-Lobos	Heitor	Canção Do Amor (Song of Love)	P. Robbins Alkamar	1958	1

APPENDIX D:

THE COMMENTS BELOW PERTAIN TO THE GUIDELINES GIVEN TO COMPOSERS WHEN COMMISSIONING NEW MUSIC

N/A:

19

None:

11

Programming:

“Length of piece to suit programs”

“Most Important- guidelines for the work’s inspiration for purposes of following a specific concert theme. For example, inspired by a particular work of art, or by Czech folk songs, or by a prize-winning novel, or variations on a well-known classical theme.”

Style:

“To follow our artistic statement which is to play classically composed music inspired by folkloric and traditional themes.”

“What Style”

“We commissioned for a flute and guitar concerto on the composer’s style”

“Duarte-something American, Brandon-something Arizona, Moloso-something playable”

Instrumentation:

“The composer was inspired by the color of the alto flute”

“Our objective was ‘To encourage and support the creation of a collection of duo compositions by individual composers for the duo combination of alto flute and guitar”

“The instrumentation was our primary guideline that influenced the commission: soprano, flute and guitar.”

Extended Techniques:

“We also ask for special contemporary effects, like flutter tonguing, humming, percussion on guitar, harmonics, etc.”

“Very avant-garde. Lots of extended techniques!”

“Use a modern but not ‘extreme’ language.”

Length of Piece:

“Piece to be a minimum of 8-10 minutes”

“Length of Work”

“How Long”

“How many movements”

“I wanted to create a 5-6 minute work that wouldn’t require any excessive amount of practice and rehearsal time yet be musically energetic, enjoyable, familiar, easily programmed and effective when performed.”

“Due to budget constraints, we requested single movement works in a 5-6 minute range, a 3-5 minute range, or a 2-3 minute range, depending on when in the project we commissioned the composer. However, the composers each interpreted this in their own ways, and two of the four compositions have separate movements.”

“We made an agreement with the composer as to the length of the work”

Balance between Instruments:

“Ways in which to balance the instruments”

“Range of Flute”

“Tuning for guitar”

Equal Parts:

“We usually ask that both the guitar and flute part have to be demanding and balanced. The guitar part with a more important ‘role’ not just pure “accompanist”.

“An emphasis on chamber music rather than solo and accompaniment”

“Both Parts Equal (No accompanimental parts for guitar)”

“We asked for the guitar’s not being just an accompanying instrument. We want to underline the virtuoso technical skills and musicianship of each one of us, in order to face the most demanding repertoire. So, the composers had to continuously look for a very concertato structure.”

Knowledge of Guitar:

“Knowledge of the guitar as composing for it much more complex than the flute!”

“Encouragement to the composer to work with the artists (particularly with the guitarist) during the compositional process”

Other:

“We try to write music that helps us develop as composers and as players. We also incorporate what REALLY excites us in whatever it is we’ve been listening to regardless of genre.”

“We really left most of it up to the composers creative and overall executive decisions as a composer. If anything, we said to not let the boundaries of our instrument limit your artistic ideas. Once he had his ideas down, we helped with technical things and what is and is not ‘possible’ for the instrument(s) without getting too in the way of the idea and mood of his work.”

“The parameters stated in our contract were ‘Composers are encouraged to write pieces using their own particular voice as a composer, however, the duo encourages works to encompass a contemporary aesthetic. Works must have a strong melodic presence and ultimately be ‘audience-friendly’. Literal programmatic works are discouraged. Contemporary harmonies are encouraged and interesting/unusual or complex rhythms are welcome.”

“Since we have opted to self-publish we do what WE feel is most important to us as an actual flute and guitar duo. Our paper choices, engraver, and ---⁹⁵ (duo’s guitarist) attention to details regarding fingerings are all ours/our decisions.”

“Also, who would have control over the finished product (we would get first performance rights and rights to perform/record at any time, but the composer would own the work).”

⁹⁵ To keep anonymity, hyphens were used in place of the name so that the comment could still be included.

APPENDIX E:

THE COMMENTS BELOW WERE GIVEN BY FLUTE AND GUITAR DUOS AS THEIR INSPIRATION FOR PLAYING IN A DUO

None:

6

A Certain Duo or Recording:

“Hearing Paula Robison and Eliot Fisk live!”

“Eliot Fisk and Paula Robison”

“Most certainly Eliot Fisk and Paula Robison. Mountain Songs by Robert Beaser;
L’Histoire du Tango by Ástor Piazzolla.”

“Yamashita/Galway, Fisk/Robison”

“Galway’s recording of a Giuliani piece, Paula Robison’s recording of Mountain Songs.”

“I grew up listening to Paula Robison and Eliot Fisk. But all my duos have formed
organically, without putting much thought into it.”

“Love the work with guitar of flutists Jan Boland and Paula Robison. Personally it was
convenient and a great sound as well as easy to book.”

“Bonita Boyd and Nick Goluses, Paula Robison and Eliot Fisk”

“Rampal when I was very young. Galway later and Paul Robison later.”

“Cavatina Duo, Duo Mie Ogura & Atanas Ourkouzounov, Jamilla’s Dance from Almer
Imamovic (Alma Nova Duo), Klezmer Suite from Carl Dimow.”

“I love the Heppner/Wynberg duo from Toronto, I LOVE Cavatina Duo. I would have to
say that Cavatina has inspired me for over a decade. I have heard them perform live three
times and every performance has been stunning.”

“Our teachers, Karl Lewkovich and Erling Møldrup. The Rampal/Lagoya duo, Takemitsu
piece Toward the Sea (the first piece we performed in public.”

“Sheridon Stokes”

“Flutar, Heim Duo, McDonald & Bianculli, others...”

“Old Rampal recording with guitar- Bettine Ware/Richard Patterson Duo”

“Rampal and Lagoya”

“Rampal/Lagoya”

“Rampal, Segovia”

“Red Cedar Chamber Music (Boland/Dowdall Duo); Mountain Songs/Robert Beaser, L’Histoire/Piazzolla, Hidden Tango/Jerry Owen.”

“The first duo that really caught our attention and inspired us to propel forward was an Australian Duo, Timothy Kain, guitar, and Virginia Taylor, flute, and their recordings of Robert Beaser’s ‘Mountain Songs’ and Celso Machados ‘Popular Music of Brazil’. Over time we started listening to more duos, some of our favorites being the Cavatina Duo, Arc Duo, Paula Robison and Eliot Fisk, among others.”

Repertoire:

“Piazzolla Histoire du Tango (of course!)”

“Histoire du Tango by Astor Piazzolla.”

“Piazzolla Histoire du Tango; Ibert Entracte.”

“Certainly Piazzolla is at the top of the list and Takemitsu. The History of Tango and Toward the Sea were our first two major works we studied, performed and recorded together.”

“The music itself did it. We started playing Piazzolla’s ‘Histoire du Tango’ first, then we met Ruiz Pipo in Spain and he gave us his piece ‘Jarcias’, then we started working the music that other composers had written for this combination, Takemitsu, Denisow, Rodrigo, Yague... That was our first program and our first recording. That is how it started with a set of pieces written by nine guitarist composers, that believed that the flute and guitar combination is worthy of their time and talent... we believe it too.”

“We started playing the Piazzolla Histoire du Tango and have focused our work largely in Latin genre; Tango, Brazilian, Chilean, as well as an eclectic melding of jazz/classical standards and some Native American flute/guitar.”

“Joan Tower- Snow Dreams, Piazzolla.”

“We hadn’t either heard a flute and guitar duo before but it had been suggested by teachers and as I also play classical guitar (amateur level!) I was interested to pursue it. Histoire du Tango, Bachianas Brasilieras and Bach were the first pieces we explored alongside immediately working with student composers on new music.”

“Some of our favorite pieces that are a constant source of inspiration are Tedesco’s ‘Sonatina for flute and guitar’ and Rolan Dyens ‘Traveling Sonata’ . . . both of which are extremely different, but push the limits of the instruments together in genius ways.”

“I saw some groups perform together at festivals and conventions, and I remember hearing Joan Tower’s Snow Dreams performed at one of these events, and enjoyed that piece. However, I always liked the combination of the two instruments. While getting my masters degree at East Carolina, the strong guitar program at ECU allowed me to meet a number of talented musicians, and I enjoyed learning about the repertoire and performing in that combination. I also had the Eliot Fisk/Paula Robison CD of Beaser’s Mountain Songs, so this was an inspiration as well.”

“Ecloghe Op. 206 by Mario Castelnuovo-Tedesco for flute, English horn and guitar.”

Instrument Combination:

“I just loved the sound and that is what attracted me.”

“No particular artists, or pieces. I was drawn by the idea of not battling (nor being dominated by) a grand piano! I envisioned playing with an instrument that had a voice with which I could truly converse.”

“I liked the combination when I first heard it in college, not sure if I was influenced by specific pieces or artists. I started to play with a guitarist in order to generate income in college and really enjoyed the combination. We played very light classical transcriptions and some bossa nova tunes. The first real pieces I remember playing were the Ibert Entracte and Castelnuovo-Tedesco Sonatine.”

Musician Collaboration:

“We just wanted to play together! It seems that we inspired others to do the same...”

“Since we were 11 years old, we played together. We started our duo professionally in 1998 because we had to work on a full recital, which was recorded by the radio (Radio-Canada) for the broadcast Jeunes Artistes. After we listened to a lot of different artists to first find music to play. We played on TV when we were 17 years old the Entr’Acte by Jacques Ibert.”

“It was more about the music and working together. We were so young that we really didn’t know any duos. We thought we could have fun while fulfilling our chamber music requirements.”

“----⁹⁶ (guitarist) and I formed a duo in 1999 because there wasn’t another one in our vicinity. We considered this an opportunity to collaborate with each other and carve out our own niche in the local chamber music scene.”

“I realized I could improvise on the flute and started to do so with a indie rock band I was in. Then I met ---- (guitarist) at my church and we started rehearsing for some events.”

“I actually started a flute and guitar duo my freshman year in college with a friend from high school. We did a TON of gigs and I learned a lot about being self-employed through this experience. We didn’t play a lot of standard repertoire because we didn’t really know about such things. This was also before the internet where one could look up such a list!”

“At first it was a mutual curiosity and interest in expanding our repertoire for our instruments together. We were both performance majors at --- University and had planned to perform Ástor Piazzolla’s “History of the Tango” our junior year together on a recital. We quickly realized that the musical chemistry and integrity between us was something really special, and became increasingly more excited about getting our hands on as much repertoire as possible.”

“We originally got together as working musicians to do working-musician-gigs; weddings etc. We quickly realized that we shared a lot of other interests musically and began exploring more creative ideas. It was our shared interest in non-classical styles- jazz, klezmer, Brazilian music and other areas, that inspired us.”

“My brother and I had a duo; ---- (duo’s guitarist) had played in duos, and we were both teaching at Radford University when we started playing together.”

“None. We started working together actually as a fluke. My original guitar partner was ill and sent William to play a gig. We hit it off immediately and we both have been very excited to bring new works into the flute and guitar repertoire.”

Other:

“Since we mostly perform repertoire written for chamber music groups (that seldom include flute and/or guitar) and solo instruments (different from flute/guitar), we are inspired by prominent artists playing other instruments.”

“Just luck and proximity, no specific inspiration.”

⁹⁶ To keep anonymity, hyphens were used in place of the name so that the comment could still be included.

APPENDIX F:

DUOS' COMMENTS ON WHAT IS MISSING FROM FLUTE AND GUITAR REPERTOIRE

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None:

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Equal Partnership:

“Well for sure the 19th century paradigm of accompanist/soloist is very limiting. That hardly any major composers that have written for this duo from then is also a shame.”

“Dedicated repertoire (we have a lot of transcriptions) although this is constantly improving. Pieces which challenge the players equally and higher level 18th and 19th century pieces although we do have access to fantastic music from around the world.”

“There is not enough repertoire, in my opinion, not enough quality music, where both the guitar and flute parts take interesting roles.”

“Music with serious and quality compositional content. Music by composers not overly influenced by the tendencies of the instruments. Music with substantial guitar parts.”

“The repertoire misses more serious and in depth works that are still accessible to the average audience member. Also more improvisational parts in classical works and more changing melodies and accompaniments (sometimes having the flute accompanying and guitar having the melody) would be nice to have.”

“More egalitarian – which is good.”

“The guitar has taken on a more soloistic role, especially since the addition of amplification has become so much more acceptable and is readily available.”

Better Part Writing:

“Complex music, which is composed for players – idiomatic for both players.”

“We have many works represented by Latin American composers. What is missing (or under-represented), perhaps, are duos with well-written guitar parts. Many composers mean well, but the guitar is a difficult instrument to understand and often the parts just

don't lie well. It's not a matter of the guitar part being too difficult, but it is a matter of the part not being written well for the instrument (i.e. chords not voiced appropriately or a composer not understanding the melodic capacity of the instrument)."

"Passion. Better arrangers who truly understand both instruments."

Different Instruments:

"In our commissioning project, we wanted to explore repertoire for alto flute and guitar, because there is very little repertoire in this area compared to flute and guitar. However, I'm sure there are many more missing elements. I am interested to see more adventurous compositions that challenge the abilities of both instrumentalists."

"We've found the guitar/bass flute timbre to be particularly beautiful. It seems like an under utilized sound."

"Concerti. Also, double flute and guitar ensembles for composers in the music that the repertoire is lacking, and music for two flutes with guitar."

"I tend to program more chamber music for flute and guitar with a 3rd instrument and would love to see more works for diverse combos."

"Might be interesting to have flute and guitar combined with voice (singing) or some sort of poetic or quasi dramatic presentation."

Repertoire:

"New repertory, new arrangements, it's not easy to find interesting repertory for further cd's."

"1840-1985"

"Extended techniques / Avant garde repertoire."

"Well, besides the obvious lack of substantial works from well known composers before 1985, perhaps a double concerto, a large scale chamber work with string quartet, maybe a few more pieces that don't rely on any specific genre and (of course) works by A-list composers who are more-or-less familiar to audiences."

"Works by major composers, works by women composers is sorely missing!"

"African, Asian, or Middle Eastern compositions."

"Well, history. It seems that the repertoire for this combination is getting better all the time though."

“There are not a lot of good jazz pieces or arrangements for flute and guitar. More American music would be nice as well. Also, more pieces for flute and guitar with other instruments would be refreshing!”

“A major amount of valuable original works.”

“Music of a more classically romantic nature.”

“haha. Two things: A Greg Pattillo flute and guitar duo and more from Gary Schocker.”

“As much as I love new music, it is unfortunate that there are not more great original works from the Baroque and Classical eras. However, since I specialize in music written 1900 onwards, I would like to see more “grand” repertoire – as opposed to short character pieces. This does mean more commissioning money; flute and guitar composition doesn’t have the allure of writing as for strings and piano. I would also like to see more collaboration between composers and performing artists to incorporate “extended techniques” into compositions – not just as something showy, but as part of the musical intention.”

“Perhaps more works from the Romantic period. Honestly, ----⁹⁷(guitarist) and I never worry about that. If there is a work or a time period we would like to represent, we just arrange something.”

“It’s such a fertile field now because of the influence of World Music...the classical guitar scene is just part of a much larger picture. We are hearing Brazilian, Venezuelan music, Arabic music, African music...maybe a great composer could put some of those influences into another large work like ‘Mountain Songs’...”

“I would like to see even more chance-taking, with more imaginative, out-of-the ordinary approaches to expand the repertoire in new ways.”

“I think there are plenty of flute/guitar duos for weddings and Classical repertoire. I would like to see more options for folk and traditional music such as Shenandoah, and the Civil War era as well as some Cole Porter and early jazz arrangements.”

“We would like composers to be more adventurous, more daring, and we wish for more substantial pieces. Also more entertaining pieces if that is the brief.”

“I think more contemporary music is missing. Music with extended techniques and contemporary sounds. Most of the flute and guitar repertoire is Latin inspired, such that much of it seems predictable and trite.”

“Very lyrical, harmonic pieces. New music seems more esoteric – fun to play, challenging – but less enjoyable for audiences.”

⁹⁷ To keep anonymity, hyphens were used in place of the name so that the comment could still be included.

“More great music that I intend to compose for the duo.”

“We feel that what is needed are more pieces / arrangements that contemporize the flute and guitar duo and make it more accessible to contemporary audiences. Before they hear it, it is often difficult to convince prospective clients that the music will not be boring.”

Other:

“Music that explores other nationalistic music traditions beyond South/Latin America. Also, more significant transcriptions of classical period repertoire, e.g. Mozart, Trio Sonatas, etc. Beyond just flute and guitar, additional transcriptions utilizing other instrumental combinations.”

“More sales and recognition of our repertoire”

“When playing for receptions/parties we would have liked to offer more of the old standards/dance tunes that the retired generation would have recognized.”

APPENDIX G:

RESPONDENTS' COMMENTS ON HOW THE COMPOSITIONAL ROLES OF THE FLUTE AND GUITAR HAS CHANGED THROUGHOUT THE YEARS

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None:

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Equal Partnership:

“More egalitarian – which is good.”

“More integration between the 2 instruments.”

“Yes, very much so. The guitar was often given a chordal “boom-chick-chick” role in 19th –century duos. One exception, of course, is the work of Mauro Giuliani. Today’s composers are more likely to give the guitar an equal voice.”

“The roles are now more equal and independent. Formerly, often it seemed to be a flute solo with guitar accompaniment.”

“More melodic writing for guitar, both instruments treated equally as a true duo as opposed to guitar accompaniment.”

“The role of the guitar has become more important. Thus, it plays a more melodic role rather than just an accompanimental role.”

“Flute dominated previously. The level of guitar virtuosity is greater.”

“Perhaps more equality between the two and less with guitar simple as accompaniment.”

“Yes, the guitar has become musically an equal partner within the ensemble therefore raising the status of the combination in the chamber music world.”

“Ideally, less guitar as accompaniment and more as partner duos.”

“The guitar has taken on a more soloistic role, especially since the addition of amplification has become so much more acceptable and is readily available.”

“I feel that the guitar has become much more of an equal partner compared to the flute. The guitar has really moved out of the accompaniment role and into a true duo partner.”

“In the past the guitar was often treated like a piano or accompaniment only instrument when playing with the flute. In more of today’s repertoire you see the guitar have a much stronger and more independent and important role as far as solos and musical lines and voice exchanging with the flute. Music definitely now has more dialogue between the two instruments. I think the guitar has progressed to be much more of a ‘duo’ instrument with flute rather than simply accompaniment. The flute has also taken on much more challenges with extended techniques etc than in the past as well.”

“Except for a very small amount of works, we think that the roles has remained almost the same: the flute is the predominant instrument and the guitar just accompanies.”

“Writing has become much more idiomatic for the guitar than 30 years ago. True duo writing as opposed to flute with guitar accompaniment. Technical/musical requirements to perform the repertoire well has risen accordingly.”

“The level of the players, especially guitarists has improved clearly in the last 20 years. That and also better construction of the instrument, louder more projecting sound, has helped the guitarists to inspire composer for more demanding parts. So, the Evolution of the Duo is tightly connected to the evolution of the instruments. In this case the Guitar is the one that has done a bigger leap.”

“As opposed to works from the classical time period where the guitar’s role tended to be that of accompaniment to the flute ----⁹⁸ (guitarist) and I far preferred contemporary works where our instruments were equal voices.”

“I feel that the BEST flute and guitar literature are works that are more chamber oriented rather than simply a flute solo with guitar accompaniment.”

“I think that the music has definitely become more challenging for both instruments. For flute, technically, as the instrument matured, so did the writing for the instrument. And, I think that the guitar became more soloistic as a chamber instrument instead of just an accompaniment role.”

“From the earliest published duos, the guitar has evolved from more of an accompanimental instrument to a full partner in most compositions. Composers are also using more “extended techniques”.

“Both the flute and the guitar seem to be taking on much more of a rhythm section role (Latin music) and the guitar has become more of an equal partner in classical compositions.”

“Composers seem to be balancing the parts better so one part is not way more difficult than the other.”

⁹⁸ To keep anonymity, hyphens were used in place of the name so that the comment could still be included.

“The chamber music idea is more prevalent in the modern literature. The guitar is given infinitely more challenging and rewarding writing, and that has made it more fun at least on my end! Also the more open-forms and non-traditional, through-composed styles as opposed to Sonata form and other 19th century idioms, has created more interpretive challenges for the artist as they cannot, for instance rely on repeated sections for changes in dynamics, articulations/ornamentation and the like.”

“They are generally more evenly matched, as much more is expected from the guitarist in their role as chamber partner, the flautist must be able to balance better and not over power the guitar.”

“I think the role of the guitar has changed the most. Pieces written in the later quarter of the twentieth century and after have allowed the guitar to be more of a partner in the duo, rather than just an accompanist playing chords and patterns. I think these kinds of compositions are much more satisfying to listen to and to perform.”

“The guitar is normally a background instrument. Now in our arrangements, it takes a more active role.”

“More works are being composed that are equal parts flute and guitar.”

“The role of the flute is not to just play a pretty melody, but to also create energy and to present an expanded use of color and variety of dynamic expression. As we as flutists became more advanced technically, we have been able to play with more agility, which I think is more interesting in this kind of duo. The guitar being a softer instrument as compared to the piano, maybe does not have so much power, but makes up with the texture it can create. This stems from string playing in general (Vivaldi). The flute now, in the hand of a real pro, can play leaps faster and basically get around. All this adds much variety, which is what keeps the interest of the audience!”

“Because of Eliot Fisk’s virtuosity I believe that composers are being more adventuresome with their classical guitar writing. Problem is: not every guitarist can play like Eliot! He has changed the whole landscape for guitarists. Good thing he is teaching! Flute? Well...we have changed a lot too...I hope you are covering the whole concept of improvisation in your thesis. The repertoire which is ‘written out’ is one thing, and improvised repertoire like Brazilian Choro is another. In our time they are starting to mix, which opens up huge new possibilities for composition and performance.”

Better Part Writing:

“It seems that the duo has followed the same currents as the guitar itself. We have more and more composers looking at this ensemble in a more serious light and seeking to utilize the strengths (and sometimes “weaknesses”) of both instruments. The well blended sound of the two instruments combined with the range of sounds and notes available, seems to have given today’s composers much to work with, whereas before, composers

seemed to have limited themselves to the typical sounds of the instruments, thus limiting the compositional possibilities. There are more and more composers taking a look at this particular duo type as mini chamber orchestra due to the seemingly endless sonar possibilities between the two instruments. We like to say that composers such as Atanas Ourkouzounov, make the most use out of the duo, often employing effects that allow the performers to produce more than a single line or sound on their instruments, allowing for the guitar and flute to sound much louder.”

“We both really enjoy the acoustics of playing flute and guitar together, really a perfect combination. It seems that good compositions for flute and guitar take into account the dynamic contrast between the two instruments while at the same time exploring the range of techniques and colors that are so beautiful for the flute and guitar.”

Different Instruments:

“There has naturally been an increase in extended techniques and further use of alto instead of concert flute to add depth of pitch and tonal variety.”

Legitimate Ensemble:

“There still is a lot of work to do to have this combination recognized by the producers, chamber music festival directors and also about government financial help... they don't recognize this formation and most of them think that flute and guitar is easy to play and only good for weddings or something like that. We had to work hard to show them that this is all about musical implication and not the instrument we are playing. For them, only violin and piano are real instruments...”

Extended Techniques:

“There is a greater demand for extended techniques and in general a broader range of style and technique. I think that flute and guitar are two of the most versatile instruments, so extending the technique (for example with Tango there is a lot of percussion required of both instruments) uses a fuller expression of the instruments.”

“I think one of the biggest changes in flute composition is the use of extended techniques as a part of the regular ‘vernacular’ of flute playing. I like when composers use these techniques to make magic and not just as a gimmick.”

“There is a greater demand for extended techniques and in general a broader range of style and technique. I think that flute and guitar are two of the most versatile instruments, so extending the technique (for example with Tango there is a lot of percussion required of both instruments) uses a fuller expression of the instruments.”

“There are more extended techniques being used than in the past, with more technical challenges presented to each player.”

Other:

“Well, the pieces are not automatically written, you have to ask for them! People don’t buy chamber music anymore, so the composer would rather write for a venue that is more exposed.”

“Not much; from the time of Giuliani to the present the rep has been pretty much art music (not including all the arrangements for casual engagements).”

“I really don’t think the roles have changed.”

APPENDIX H:
RESPONDENTS' ADDITIONAL THOUGHTS

Legitimate Ensemble:

“It seems that the flute and guitar duo is becoming a very popular chamber music form. Where once we had to search for repertoire it is much more readily available and we are frequently in contact with other duos around the world.”

“One thing that we feel very strongly about as a flute and guitar duo is that more chamber music competitions and festivals need to be open to allowing a DUO to compete. Many times we have applied for competitions or festivals and been turned down because there are only two of us in our group, and they require at least three people per chamber group. The flute and guitar together have an expansive repertoire and can easily hold its own in competitions if given the opportunity.”

“It’s good to see flute and guitar as a more ‘standard’ ensemble in the past 5 years.”

“There isn’t much public perception of chamber music for flute and guitar in the world of classical music. I’d love strategies to raise awareness of this amazing combination so more people will want to come to concerts! Audience building is a tricky thing.”

Instrument Combination:

“The flute and guitar duo is a great duo for composers to explore different textural ideas. Also the duo’s instrumentation lends itself well to performance as the two instruments are loud enough to be heard in a large hall but not too intense for a small venue and extremely easy for transportation and placing in non-traditional concert environments.”

“One of the biggest challenges we faced in performance venues was balance; thus, we almost always brought a sound system with us. Otherwise, I had to be consistently away of not overpowering Rusty’s guitar. Composers need to be aware of this challenge when composing for this combination.”

Wide Stylistic Range:

“There are many styles of music open to us, perhaps a wider range than some other chamber groups can access and a popularity amongst concert goers of different ages and backgrounds that opens many doors.”

“Please note that my remarks remain specific to the flute and acoustic guitar tradition which I am very dedicated to, having contributed a large body of what I call, “world music”. Today I enjoy combining tango, gypsy, farandula, flamenco, Jazz, classical, samba, bossa nova and milonga styles into a thrilling celebration of world music synthesis.”

“Though we’re both classically trained, it’s our interests in, and knowledge of other styles of music that have seemed most compelling to explore as a duo.”

Repertoire:

“I feel there is also a lack of intermediate music for this duo which makes it hard for people to find a guitarist to play with. Besides Pujol there aren’t many composers who wrote good works this duo.”

“The general music scene is getting louder and louder, so it is hard work to get concerts for a quiet duo of flute and guitar. We think many people have preconceptions about what flute and guitar can do, and we need composers help us change that. Flute and guitar can be almost anything you like.”

“I would say that I love what Denis Azabagic and Eugenia Moliner (Cavatina Duo) have been doing in commissioning great new works and playing it all at a very high level of artistry.”

“With the guitarist in ----⁹⁹ (name of duo) I am now developing a whole program based on Japanese traditional music (and performed on shakuhachi and guitar) and French music from the turn of the century (obviously, on flute) -- there was a great upswell of interest in all thing Japanese in France at that time, corresponding to the newly opened Japan and its treasures displayed at the World’s Fair there. We call it *Japonisme*, after that artistic movement -- may explain my interest in world music as in your questionnaire.”

“Essentially, the combination of flute and guitar possesses certain qualities that are sonically as well as musically intrinsic to the ensemble. These attributes cannot be effectively changed without altering the duo’s intimate appeal, but they may be augmented or enhanced. This evolution, seen in works like Mountain Songs and L’Histoire du Tango, has given new life to an instrument combination that was destined for obscurity. As we move forward, our charge is to keep composers and audiences interested and excited about the musical potential of the flute and guitar duo. That means commissioning new works (inspiring composers to embrace the combination) as well as transcribing familiar repertoire (providing for the audience recognizable music).”

“More pieces should be written to include the flute and guitar duo as a featured duo with orchestral compositions.”

“The flute and the guitar are two of humankind’s first instruments...in the beginning there were drums, a dancer, a flute, and a guitar. It would be wonderful if a few really great composers took the huge amount of music now available to us and came up with a group of pieces of the stature of Mountain Songs to enrich the repertoire for the future.

⁹⁹ To keep anonymity, hyphens were used in place of the name so that the comment could still be included.

Beaser did not write a group of ‘arrangements’. His work is original music based on American folksongs, springing from them and from their ideas to form a work of Art. I think we need more of that in our repertoire, especially for players who do not improvise as part of their tradition. I also believe that as lovely as the tuneful works we hear everywhere are, we also need music which challenges us, makes us sad or uncomfortable, makes us think as well as feel. I am glad that the epoch of serial music is behind us, but I bet there’s some really good music from that time to be appreciated now as a spice to be added to a flute and guitar program.”

Other:

“Thank you!”

“The loss of the Red Cedar Summer Music Festival for Flute & Guitar Duos (2000 – 2013) is a tremendous blow to the national Flute & Guitar Duo community. It represented a goal for the aspiring duo to shoot for. It was a major resource for contacts within the community. Their penchant for working with composers and commissioning pieces was exemplary. Someone should pick up that effort and reinstitute that concept.”

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