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I, Jennifer Brimson Cooper, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Flute.

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The Weinzeig School: The flute works of Harry Freedman, Harry Somers, R. Murray Schafer, Srul Irving Glick and Robert Aitken

Student's name: Jennifer Brimson Cooper

This work and its defense approved by:

Committee chair: L. Scott, DMA

Committee member: Randolph Bowman, BM

Committee member: Matthew Peattie, PhD
The Weinzweig School: The flute works of Harry Freedman, Harry Somers, R. Murray Schafer, Srl Irving Glick and Robert Aitken

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Jennifer Brimson Cooper

B.M., Wilfrid Laurier University, 2006

M.M., Royal Northern College of Music, 2007

Advisor: Dr. Brett Scott
Readers: Dr. Matthew Peattie and Randy Bowman, B.M.
ABSTRACT

This document studies a generation of students of Canadian pedagogue John Jacob Weinzweig (1913-2006) who have written for the flute. R. Harry Freedman (1922-2005), Harry Somers (1925-1999), R Murray Schafer (b.1933), Srul Irving Glick (1934-2002) and Robert Aitken (b.1939) have all contributed substantial works to the canon of Canadian flute repertory. The purpose of this document is to show the artistic aims and scope of these composer’s works, exploring their respective approaches to writing for the flute. By synthesizing analytic and aesthetic approaches to composition and through the study of available literary history and criticism this document will broaden the perspective on Canadian flute literature. Pieces to be examined in detail include: Harry Freedman, *Soliloquy* (1971); Harry Somers, *Etching from the Vollard Suite* (1964); R. Murray Schafer, *Sonatina* (1958); Srul Irving Glick, *Sonata for Flute and Piano* (1983) and Robert Aitken, *Icicle* (1977).
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INTRODUCTION

Internationally recognized Canadian composers Harry Freedman (1922-2005), Harry Somers (1925-1999), R. Murray Schafer (b. 1933), Srul Irving Glick (1934-2002) and Robert Aitken (b. 1939) represent a generation of students of Canadian pedagogue John Jacob Weinzweig (1913-2006) who have all contributed significant works to the canon of Canadian flute repertory. The flute works of these composers can be studied to gain greater insight and a more thoughtful understanding of their creative objectives.

This study is not only intended as a means to make the works of these composers more accessible to flutists, but to study the artistic aims and scope of this Canadian flute repertory and to explore each composer’s aesthetic approach to writing for the flute. The compositions used in this document are frequently performed and firmly established works within the oeuvre of Canadian flute composition. These compositions are: Harry Freedman, *Soliloquy* (1971); Harry Somers, *Etching from the Vollard Suite* (1964); R. Murray Schafer, *Sonatina* (1958); Srul Irving Glick, *Sonata for Flute and Piano* (1983) and Robert Aitken, *Icicle* (1977).

Compositional methods including tonality, formal approaches, interaction of the solo flute and piano lines, treatment of thematic material, use of extended techniques as a means for expression and timbral considerations when writing for flute will be explored, demonstrating the scope of this prominent repertoire. These works will be presented chronologically by birth date of each respective composer.

Since these pieces were composed by students of Weinzweig they may further be explored in terms of commonalities and diversions from the compositional model of flute repertoire evident in his writing. Weinzweig’s works for flute: *Divertimento no. 1* (1946), *Riffs*
for Solo Flute (1974) and Birthday Notes (1987) will be used to trace similarities and diversions between his flute compositional models and those of his students.

In an essay on How to Play Weinzweig, Robert Aitken writes:

“Integrity” is a word which continually shows up when discussing John Weinzweig. He seemed to give his all for his beliefs. Until the end of his life he fought for a better world for Canadian music…and was tireless in his efforts to increase the presence of our music.¹

It is my intention that this document will provide further insight and increase awareness of the important contributions of these composers to the canon of Canadian flute repertory.

CHAPTER 1
JOHN JACOB WEINZWEIG’S COMPOSITIONS AND PEDAGOGICAL METHOD

Weinzweig’s role as a central figure in Canadian composition

John Jacob Weinzweig (1913-2006) had this to say about his methods and philosophy of teaching composition:

I was a victim of bad teaching. When I was a student, composition was not taught. All the studies of harmony and counterpoint had very little to do with new music: they’re simply imitations of the past and allow no imagination. As a result, I took teaching very seriously and developed another approach to basic training for composers; one that incorporated contemporary techniques…what I mean by teaching includes understanding the psychology of the composer, of the listener and of the performer.²

The music of Canada is still quite young and its compositional history is centered on a few prominent figures. Musical composition in Canada can be divided into three geographical regions: in French speaking Quebec, Claude Champagne stands as a central figure, in Ontario Weinzweig plays a crucial role, while the eclectic compositional style of the Canadian West Coast is influenced by popular music of the American West Coast. Earlier principal composers of the Canadian English tradition were Healy Willan (Weinzweig’s counterpoint teacher) and Ernest MacMillan (with whom Weinzweig studied orchestration). Canadian scholar Timothy McGee writes that “it is the works of these men that constitute the roots of the Canadian composing tradition.”³ Figure 1.1 demonstrates the lineage of pedagogy in the Ontario region showing the central role played by Weinzweig. This graph illustrates the pedagogical lineage of a generation of Weinzweig’s students: Glick, Schafer, Somers, Freedman and Aitken, in the Canadian English tradition.

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Following the early (first) generation of Canadian composers is John Weinzweig who represents a crucial figure of the “second generation” active after World War II. McGee writes: “in the late forties a number of younger Canadian composers (most of who had studied abroad) achieved prominence and secured positions of importance that enabled them to exert an influence on the direction of music in their county. There was almost a revolutionary fervor about the way in which some of them broke with the older generation.” These composers secured teaching positions at Canadian universities bringing with them techniques and styles learned abroad. In 1952 Weinzweig began as Assistant Professor at the University of Toronto following a number of years of teaching privately (he continued in this role until 1978). In his acceptance letter for the position at the university Weinzweig writes: “…Now I can spend the rest of the summer clearing away my “per lesson” career so that I can work under organized

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4 Ibid., 140.
During his tenure at the University of Toronto Weinzweig taught a number of composition students both individually and through his classes on basic musicianship, Western Classical part-writing and analysis. Of these students, Freedman, Somers, Schafer, Glick and Aitken went on to contribute significant works to the canon of Canadian flute repertoire.

Weinzweig was a true advocate of Canadian composition and in 1951 formed the Canadian League of Composers (CLC) to promote the music of Canada and in particular those composers representative of the new “revolutionary fervor”. Gail Dixon comments on the formation of the CLC that “during the period following WWII a number of contemporary Canadian composers had become increasingly aware of the need for legitimacy within the Canadian cultural milieu, to counter a perceived public resistance to their music and to establish a small group of like-minded individuals.” The CLC is still active today and is a significant organization that continues to promote the ideals of the musicians and the music of Canada. “All the composers present at the first meeting [of the CLC] in March 1951 had been students of Weinzweig during the 1940’s [including] Harry Freedman and Harry Somers.”

Weinzweig served as founder and first president of the CLC and Freedman served as the first secretary. Freedman succeeded Weinzweig as president in 1975. As illustrated in figure 1.1, other Ontario composers associated with the “second generation” are Godfrey Ridout and Violet Archer who were also members of the CLC. In addition to his efforts to establish the CLC, Weinzweig is also credited with the founding of the Canadian Music Centre (CMC) in 1959 (with John

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6 Ibid.
The CMC provides free public access to prominent and upcoming Canadian composers including recordings, contact information and thousands of scores, as well as the research and writings of Canadian composers and scholars.

Canadian scholar Keith MacMillan writes that perhaps more than any other composer, Weinzweig shaped the evolution of the Canadian school of composition that appeared after WWII. While primarily a composer experimenting with 12-tone composition, Weinzweig also supported more traditional composers of the time. The role of Weinzweig as a central figure in the development of Canadian composition is reflected in Clifford Ford’s: Canada’s Music: An Historical Survey and R. Murray Schafer’s collected essays, On Canadian Music, in which an essay written by Weinzweig discusses the future for music in Canada.

Weinzweig received multiple awards throughout his celebrated career. His most notable awards include an Olympic silver medal for chamber music in 1948, the Order of Canada in 1974, and the Canadian Music Council Award in 1978. He was also the first composer to receive the highly coveted Molson Prize in 1981. Other recognitions include the Order of Ontario in 1988, the Roy Thomson Hall Award in 1991, the Toronto Arts Award for music in 1998 and the SOCAN (Society of Composers, Authors and Music Publishers of Canada established in 1989) Lifetime Achievement Award. In 1994 Weinzweig was named a Distinguished Honorary Member of the Guild of Canadian Film Composers.

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10 MacMillan, Keith and John Beckwith, Contemporary Canadian Composers. (Toronto: Oxford University Press, 1975)
13 Olds, 8.
Weinzweig’s relationship with Freedman, Somers, Schafer, Glick and Aitken

"The thing about John was that it was never just about John -- he always thought about the community of his other composers…The work that he always wanted to be remembered for was how much he helped other composers…In many ways, if it weren't for him, we wouldn't have the wealth of Canadian composers that we have now. Weinzweig's students have included composers Murray Schafer and Harry Somers.”

John Weinzweig taught a number of notable Canadian musicians including those who became (in the words of Weinzweig) “as famous as Canadian composers get.” Weinzweig discusses in detail his thoughts on teaching composition in the following excerpt:

I’m absolutely against teaching a composition student to write in the style of anybody. I don’t know what his future is going to be as a composer. I try to train a student to be creative and to trust his own instrument. I guide him as soon as possible into [Twentieth] century speech…The ability to compose, to be articulate, to say something and say it clearly – it’s the hardest thing in the world. But this generation has highly skilled composers with something to say.

Weinzweig influenced the compositional voices of Freedman, Somers, Schafer, Glick and Aitken through his teaching and through his music. Not all of his students developed his “atonal yet traditional style” as evident in this study of their works for flute. Weinzweig worked through the text and exercises in Hindemith’s theoretical treatise, A Concentrated Course in Traditional Harmony (1949) with his students, teaching them the hierarchy of chromatic intervals and their functions within harmonic progressions, further understanding the aesthetics of the “modern” objective musical language of the time. Freedman recalls two important lessons he learned from Weinzweig: “How to find out for himself what he wished to know and how to be self-critical.” Cherney notes that “one must remember that in the early forties Toronto’s

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14 Obituary of John Weinzweig, Canadian Press: Prince George Citizen (August 26, 2006).
16 Ibid., 76.
17 Ibid., 76.
18 Dixon, 11.
musical life was deeply rooted in the nineteenth century…the music of [international] innovators was unknown to any but a few like Weinzweig who had studied outside the country.”

Weinzweig shared his knowledge of the progressive musical innovations from Europe with his students, ultimately leading to the development of their sophisticated writing evident in their works for flute. In Keillor’s biographical study of Weinzweig she asserts:

As a teacher Weinzweig was determined to encourage his students from the beginning to use contemporary materials. He did not want them to get stuck in imitating composers active some five or more decades earlier…When one listens to the diverse directions taken by his students through the years, one finds a common respect for craftsmanship but few similarities in the sound-images they create. These range from…the eclectic, Neoromantic approaches of R. Murray Schafer through to the tonal/atonal juxtapositions of Harry Somers and Harry Freedman.

Schafer notes that “it was Weinzweig's conviction that one could be a composer, his example and pioneering efforts made it possible for the next generation to even consider a career in composition.”

The compositional style of Weinzweig’s music and his works for flute

Weinzweig has written three complete works for the flute: *Divertimento no. 1* (1946) originally “Suite for Flute and String Orchestra” (Piano reduction by Harold Perry); *Riffs for Solo Flute* (1974) – Premiere: Toronto, Robert Aitken; and *Birthday Notes* (1987) – Premiere: Dianne Aitken (fl.) and Kevin Fitz-Gerald (pn). His chamber works that include flute are: *Intermissions for Flute and Oboe* 1943 – Premiere: Toronto, Dirk Keetbass and Harry Freedman, 23 October 1949; *Woodwind Quintet* (1964); and *Music Centre Serenade* – fl, hn, vla, vcl – Toronto 23 June 1984. Throughout this document examples will be drawn from these works to

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19 Ibid., 10.
21 Olds, 8.
trace any apparent similarities in compositional approaches to writing for the flute between Weinzweig and his students.

In an interview with Weinzweig, David Olds asked the composer what he thought his most important legacy would be, Weinzweig immediately replied: "My teaching and my Divertimentos." Olds suggests that “these twelve [divertimenti] span, and in many ways sum up, his career.”\(^{22}\) Weinzweig won the Silver medal for his *Divertimento No.1 for Flute and Piano* at the 1948 Olympic Games (which then included artistic competitive categories). This work is credited with being Canada’s first serial composition. The Divertimento was premiered by Nicholas Fiore and the Vancouver Symphony in 1946 and broadcast by the Canadian Broadcasting Company (CBC). The work employs free use of neoclassical forms combined with serial techniques. In an annotated bibliography of flute works available through the Canadian Music Centre, Hamilton writes: “The three untitled movements of this work are written in traditional notation with rhythmic motives and dissonant harmonies. Movement two includes the interesting effect of gradual crescendos and diminuendos on long notes in the flute part.”\(^{23}\) A light and playful opening movement leads to the second movement, a theme and variations with four short variation fragments, concluding with a reference to the gradual crescendos and diminuendos Hamilton describes in the introduction. The third movement *Fast* is a testament to the “rhythm and timing [that] are such important elements of Weinzweig’s style,”\(^{24}\) Weinzweig writes with a rhythmic drive in the flute line over an aggressive and punctuated string (or piano) accompaniment. Example 1.1 taken from the end of the third movement illustrates Weinzweig’s

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\(^{22}\) Olds, 8.


approach to rhythm, juxtaposing fragmental lyrical motives with jarring rhythmic thrusts. This example illustrates Weinzweig’s continued awareness of musical details.

Example 1.1: *Divertimento No. 1 for Flute and String Orchestra*, Movement III mm. 220-229

Following the success of his first divertimento, Weinzweig wrote eleven more for different instruments over the course of his career including oboe, violin and alto saxophone.

In a dissertation on *Serial techniques in John Weinzweig’s Divertimentos and Concertos (1945-1968)* Douglas Webb discusses the evolution of Weinzweig’s employment of serial techniques commenting on his shift from “resourcefulness and economy in a free utilization of row-derived
materials to a greater rigorous application of strict serial procedures.” Weinzweig did not use serial techniques in any other of his flute works following *Divertimento No. 1.*

*Jazz plays a crucial role in Weinzweig’s style. Many of his works incorporate jazz rhythms and the concept of free or improvised writing. Examples of this approach can be found in moments across the works of Schafer, Glick, Aitken, and particularly in the works of Freedman and Somers. Weinzweig’s program notes that preface his *Riffs for Solo Flute* (1974) read as follows:

_Riffs_ for solo flute reflects the characteristics of the “many moods of jazz blues” – the improvised manner within a twelve-bar melodic form, the slow, sad, melancholy feeling interrupted with highly-charged “shouts” and a dialogue of call-and-response patterns colored by bent pitch inflections. The work is composed in twelve segments of various durations related only by the Blues style and a recurring long-tone cadence on a low flute note G.*

Rhythmic development is a key feature in the works of Weinzweig. He works with small rhythmic cells from which his musical ideas develop. Rhythm plays a significant role in his works for flute and in the flute repertoire of his students. In addition to rhythmic development Weinzweig has always insisted on a “good tune” as being fundamental to his conception of a valid piece of music.” This is evident in the opening of *Riffs for Solo Flute* (example 1.2). Weinzweig plays with rhythmic diminution, employing small melodic cells while offering a “good tune” (here idiosyncratic of the blues idiom). Note the absence of bar lines which aids in an improvisatory approach. The example concludes with a “G long-tone cadence” of which Weinzweig spoke of in his program notes. This work was premiered by Robert Aitken in Toronto, Ontario on 7 December, 1974.

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26 Keillor, 80.
27 Keillor, 13.
Example 1.2: *Riffs for Solo Flute I*, opening

Weinzweig’s final piece for flute: *Birthday Notes* for flute and piano (1987) was written as a gift for Robert Aitken’s daughter, Dianne. When asked how to perform Weinzweig’s music, Dianne replied: “Well, you’d better have a sense of humor. If you didn’t know him, it may be pretty hard to figure [out] because his sense of humor was pretty dry.”28 In *Birthday Notes*, flute and piano alternate melodic line throughout and only join together for the last five measures. Weinzweig employs a few approachable extended techniques such as key clicks and flutter tonguing throughout the work.”29 The alternating voice technique between flute and piano is similarly used by Freedman in his *Soliloquy* and accessible extended techniques are employed throughout Aitken’s *Icicle*.

Weinzweig’s compositional voice is eclectic with experimentation across a range of styles including jazz, classical, neoclassical and serial music. Rhythmic development is a central concept to his style and his music is notorious for its attention to detail. Aitken describes Weinzweig’s music as “an example of both strong personality and simple construction.”30 As students of Weinzweig, the flute repertoire of Freedman, Somers, Schafer, Glick and Aitken can be compared to the compositional model of Weinzweig’s flute works, *Divertimento No.1, Riffs* and *Birthday Notes*.

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28 Aitken, 349.
29 Keillor, 26.
30 Aitken, 351.
CHAPTER 2

HARRY FREEDMAN (1922-2005)

Introduction to Harry Freedman and his studies with Weinzweig

Together with John Weinzweig, Harry Freedman (1922-2005) was one of the original eight composers present at the first meeting of the Canadian League of Composers (CLC) in March 1951. Freedman served as the first secretary of the organization and went on to succeed Weinzweig as president in 1975. When asked about a Canadian ‘style’ of composition Freedman replied: “Canadian music, like our society, seems less locked into a ‘style.’ Diversity is one of its main characteristics, especially as it draws much on folk and ethnic elements.”

Freedman was eager to find a composition teacher in Canada during the 1940’s. He had heard of Weinzweig from Neil Chotem (Canadian pianist and composer) who told Freedman he “was into that twelve-tone thing.” Freedman was enthusiastic at the prospect of such a teacher and later commented that “[I was glad] that I [wouldn’t] have to analyze Elgar, which is what was studied in Canada in those days” Freedman was introduced to serial techniques by Weinzweig along with other contemporary styles. A modern approach to composition is seen in the works of Freedman including those written for flute. In the first full-length study of Freedman’s life and composition, Dixon asserts that his compositional style is “dramatic in its evolution from the tentative serial explorations of his early works to the eclectic stylistic spectrum of his mature works.”

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32 Keillor, 32.
Following service in the Royal Canadian Air Force during WWII Freedman went to study composition with Weinzweig at the Royal Conservatory of Music in Toronto. While at the conservatory Freedman also studied the oboe and upon completion of his degree began a twenty-five year period as English horn player with the Toronto Symphony Orchestra. It was during his time with the symphony that “he developed a fine sensitivity to instrumental technique and orchestral sonorities” which is evident across his compositional oeuvre. Freedman continued studies with Weinzweig throughout his period with the symphony, further examining serial music and the concept of “expanding and developing motivic material.”

Olivier Messiaen (b.1908-1992) and Aaron Copland (1900-1990) also played a role in Freedman’s compositional development. Freedman was introduced to the ideologies of Messiaen’s complex treatment of rhythm and the simplicity of Copland’s compositional voice while taking part in composition classes with them both during a summer session at the Tanglewood festival in 1949. Freedman commented that “one of the best things Copland said to our group was that music should be as simple as possible, but no simpler.”

Similar to Weinzweig, another influence on Freedman’s compositional voice is jazz. In fact, Freedman has been dubbed almost a “Third Stream” artist by some. John Beckwith couples him with composers of the Third Stream movement describing Freedman’s adherence to such ideals “to an extent”. The Third Stream movement as led by Gunther Schuller in the 1950’s fused together elements of jazz and classical practices. Scholar Elaine Keillor writes that

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35 Ibid., 71.
Freedman’s scores “are often infused with jazz idioms (such as augmented fourths).”\textsuperscript{38} Phil Nimmons, a Weinzweig student in the 50’s commented that “Freedman played some jazz in addition to his composer/performer classical pursuits…and was conversant about the style. [Nimmons] can’t help but think that some of [that] would rub off on [Weinzweig] and maybe surface in his compositions.”\textsuperscript{39} It is possible that Freedman’s fondness of jazz had an impact on Weinzweig’s 1974 composition, \textit{Riffs} which was composed in the blues idiom.

\textbf{Freedman’s contributions to the canon of Canadian flute repertory}

Freedman has written two solo works for the flute, \textit{Soliloquy} (1971) and a commission for Canadian flutist Robert Cram, \textit{Romp and Reverie} (2002). Soliloquy was written as an introduction to contemporary techniques. In this atonal work Freedman employs an expressionistic approach using the entire chromatic collection as a source for pitch material. Additionally, Cram (Somers’s literary executor) is currently editing the first section of an experimental piece he put together with Somers called \textit{Magic Flute}. This work is listed in the \textit{Canadian Encyclopedia of Music} but has not yet been published.\textsuperscript{40}

Chamber works for the flute comprise the majority of Freedman’s output for the instrument. This is in part due to multiple commissions for the \textit{Lyric Arts Trio}, a Toronto-based chamber ensemble in which Freedman’s wife, Mary Morrison sang soprano, Robert Aitken played flute and Marion Ross played piano. This notable chamber group performed a wide array of contemporary chamber music, including many of Freedman’s works and Weinzweig’s 1971 composition, \textit{Trialogue} (see appendix II for a list of chamber works for this medium). A notable

\textsuperscript{40} Robert Cram, email correspondence. April 30, 2012.
commission by the *Lyric Arts Trio* illustrates one of Freedman’s more pluralistic works, *Pan* (1972) in which he incorporates non-traditional sounds. Hepner writes of the work:

Freedman introduces theatrical elements in *Pan*. The pianist shouts into the strings, strikes them with a wire brush, slides a bottle down their length, and strums them with a guitar pick. The flutist is instructed to slap his key pads without blowing on the instrument, to stamp his foot and whistle loudly, while the singer must whisper, speak, shout, clap her hands, and cluck her tongue. At one point the trio is stamping and clapping after a section in jazz style; at another the whole performance breaks down and must be resumed with some ‘pretended’ embarrassment.41

Freedman’s *Toccata for Flute and Soprano* (1968), which incorporates scat singing in the voice line, was also written for Robert Aitken and Mary Morrison.

Freedman is also credited with the premiere performance of Weinzweig’s chamber work *Intermissions for Flute and Oboe* (CBC Broadcast, 23 October, 1949); Freedman played oboe, and Dirk Keetbass the flute.42

**Discussion of approaches to composition in *Soliloquy* (1971)**

The *Merriam Webster Dictionary* defines the term “soliloquy” as a “dramatic monologue that represents a series of unspoken reflections.”43 This definition is quite fitting of Freedman’s 1971 work for flute and piano. Both instruments begin the work with independent lyrical motives with atonal harmonies occurring only as the musical lines phase together. These motives are expanded throughout the work evolving into more complex ideas. Throughout the work Freedman writes a homophonic piano line with very few chordal harmonies. In an annotated bibliography of Canadian music for flute and piano, Hamilton describes *Soliloquy* as

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42 Keillor, 240.
43 *Merriam Webster Dictionary*, s.v. “Soliloquy.”
“atonal and quite quiet, static and delicate for the most part, only occasionally interrupted by cadenza flourishes in both instruments.”"44

*Soliloquy* is a post-tonal work employing chromatic pitch collections and a recurring four-note motive in the main body of the work. The piece opens with a short lyrical three-note idea (F-G-E) in the flute to which pitches are added onto the end in each subsequent repetition. Following each statement in the flute the piano joins, resulting in a statement of the entire chromatic pitch collection. These statements can be delineated into sections. The apparent groupings in which all twelve-tones of the chromatic pitch collection are present are made further evident in Freedman’s phrase markings. He demarcates each short section with an added-note chord supporting a sustained flute sonority. After the first two statements of the entire chromatic pitch collection, Freedman divides the following sections with a caesura marking. The following example shows the opening of the work demonstrating the first three groupings in which the entire chromatic pitch collection is presented. Note the additional pitches added to the three-note flute motive (F-G-E) in each subsequent repetition.

Example 2.1 Freedman, *Soliloquy* (opening); chromatic pitch collections

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The opening dialogue between flute and piano is followed by the main body of the piece, marked “Suddenly faster”. Here, Freedman introduces the central motive, pitches F sharp-B flat-G-A (see example 2.2). This motive appears throughout the work utilizing a variety of rhythmic groupings. The pitches of this motive in mod-12 integer notation are [6, T, 7, 9], in prime form (it’s most compact form) it is written as (0134). This pitch-class set is referenced throughout the work both in its original form and in transposition. See “treatment of thematic material” below for discussion.

Example 2.2: *Soliloquy*, central motive in traditional and mod-12 integer notation

![Example 2.2](image)

The character of the work is lyrical and tends toward long, broad phrases layered in the flute and piano. The concept of a personal monologue or “soliloquy” is apparent in the independent phrasing of the flute and piano lines throughout. The work was initiated by Aitken who requested a piece that would introduce Twentieth-century style techniques to students.\(^{45}\) While the work does not introduce any Twentieth-century flute techniques it does introduce the student to atonal language, presenting such in an accessible manner. The work also aims to familiarize the student with the concept of unmeasured music, in which the performer must convey direction without a given meter. The following example demonstrates Freedman’s use of long, broad phrasing in the solo flute line. Also note the use of the F sharp-B flat-G-A (0134) as a central motive.

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Example 2.3: Freedman, *Soliloquy* (page 2); Long, broad phrasing and (0134) motive

![FLUTE:](image)

While post-tonal in concept, *Soliloquy* is very expressive in its musical language. The light and lyrical sonorous gestures throughout the work and long broad phrasing lend itself to such classification. Paul Hume, a critic for the *Washington Post* writes of Freedman’s composition: “[He] has an unusual gift for expressive melodic contours.”⁴⁶ Although employing elements of the twelve-tone system in his work, Freedman does so in an accessible manner which does not hinder the intended musical line. I propose that a similar compositional approach to Freedman’s was used by Alban Berg (1885-1935). “Although [Berg] adopted [Schoenberg’s] atonal and twelve-tone methods, listeners found his music more approachable.”⁴⁷ Berg’s approachable style is perhaps most apparent in his *Violin Concerto* (1935) which “can be understood on first hearing by anyone familiar with tonal music, yet its structure is wholly determined by twelve-tone procedures.”⁴⁸ Many of Weinzweig’s students studied the scores of Schoenberg, Berg and Webern and I assert that this played a role in influencing Freedman’s atonal compositional voice in *Soliloquy*.

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⁴⁶ Hepner, 71.
⁴⁸ Ibid., 826.
Soliloquy is written in free ternary form with an introduction. The work opens with a brief prelude expressing a transparent dialogue between flute and piano. This prelude section is comprised of sections, each presenting the entire chromatic collection (see above). Although unmeasured throughout, the main body of the work, marked *suddenly faster*, is written in a loose ternary form (ABA). Freedman presents the main theme employing the (0134) motive; this theme is again stated in its entirety at the end of the work. During the developmental section (B), Freedman continues to manipulate the (0134) motive within the musical line using it at a variety of levels of transpositions (see example 2.5). At the return of the A material in this free ternary form Freedman also manipulates rhythm, illustrating the theme in rhythmic diminution in the flute line at the end of the work (see example 2.4). Rhythmic diminution is a characteristic of Messiaen’s compositional style (recall Freedman’s period of his study with Messiaen at the Tanglewood Institute). Again, bar lines are absent throughout the work and Freedman also omits a double bar line at the end of the piece which is evident in the following example.

Example 2.4: *Soliloquy* (end); rhythmic diminution of the (0134) motive

Soliloquy lacks the presence of a true theme, but is organized around the (0134) motive. In the outer A sections of the piece all statements of the motive are in original form (F sharp-B flat-G-A). Freedman takes this pitch-class set and transposes it in the B section of the work.

“Two pitch-class sets are related by Tn if, for each element in the first set, there is a corresponding element in the second set n semitones away.”\(^{49}\) The following example illustrates

various instances of pitch-class sets of the (0134) prime form taken from the flute line in the B section of *Soliloquy*. The level of transposition is in relation to the set in its original form beginning on F-sharp. Transpositional levels are indicated with the standard transposition marking, $T_n$.

Example 2.5: *Soliloquy*: B Section, transpositions of the (0134) motive

These basic transposition operations adhere to Freedman’s artistic aim of an introductory work as requested by Robert Aitken. The student will clearly be able to aurally reference such transpositions to the original F sharp-B flat-G-A figure. While no main theme is evident, the work moves through a series of lyrical lines employing the (0134) motive and is organized in free ABA form.

**Considerations when writing for flute and piano**

There are many considerations to be made when composing for the flute and piano ensemble. These include timbre, breathing, range, balance and articulation. Freedman writes with sensitivity to the flutist’s needs while achieving his artistic goals for the work.

Flute pedagogue Michel Debost describes timbre for the flutist in *The Simple Flute*, his manual on playing the flute: “[Timbre] is the coloring of the sound. Like the voice, it is totally
personal. It varies according to the number of partials (harmonics) in the sound.” The flutist has a large palette of colors available with a wide range of partials in the sound and Freedman exploits those possibilities in Soliloquy. As discussed, Freedman tends toward long, meandering phrases, but writes them in a manner which does not inhibit the flutist. Similar to the voice, flutists struggle to maintain a consistent timbre as more air is expended in any given phrase. In regard to this Freedman writes extended lines with care given to register, aiding in the flutist’s capacity to successfully execute the phrase. Example 2.3 shows such a phrase. Here Freedman writes in the middle of the flute range, an octave not using as fast an air speed as the higher octave does or the lower extremities of the flute which require considerable air for a full, warm sonorous sound. He also gives care to not indicate a dynamic, but rather leaves this choice to the performer. Such sensitivity promotes the flutist to find an appropriate timbre and to maintain it so as to not interrupt the intent of the phrase. Where points in the score may require a quick breath, Freedman passes the musical line to the piano part, creating a diversion for the listener. The listener is successfully taken from the direction of the flute melody and attention is given to the new idea presented in the piano line.

Freedman writes the flute melody for Soliloquy only utilizing two octaves of the instrument: F-sharp 1(on the staff) to F-sharp 3 (above the staff). This may be in part due to the introductory nature of the work using an accessible range of the instrument. Perhaps though, Freedman wrote with only a two octave range so that the listener may pay more attention to the forward momentum of the often static work, with attention drawn to the F sharp-B flat-G-A (0134) motive discussed earlier. The piano line, seldom written in an “accompaniment” role, also utilizes a small range of the instrument. The atonal language of the work is simply stated

without need to explore the extremities of the flute range. The difficulty in using the middle range of the flute is its often apparent disability to carry sound over a dense accompanimental line. Where chordal passages support the flute line throughout the work, Freedman takes care to use a delicate, pianissimo accompaniment. The use of a quiet accompaniment paired with the warm sonorous low range of the flute aid in a calm, reflective aesthetic to the work. Example 2.6 demonstrates such a passage in the work.

Example 2.6: *Soliloquy*, page 2

In addition to using a quiet accompanimental dynamic where necessary, Freedman demonstrates sensitivity to balance between the flute and piano in louder sections. He writes a stable, sustained high F-sharp in the flute line over a dense piano line at the climax of the piece. The climax occurs at the end of the B section following a series of transpositions of the (0134) motive. He gives the flutist a note rich in harmonic partials giving depth to the tone. This sustained pitch over the richly chromatic piano accompaniment provides a concrete sense of arrival (see example 2.7). The density of the piano accompaniment is further enhanced by use of pedal. From here, Freedman juxtaposes the loud bombastic character with a reflective return to the A material written at a piano dynamic.
Example 2.7: *Soliloquy*, climax of B section, page 4

Phrases are clearly marked throughout the work with a tongued articulation introducing each small motive. Freedman exploits the flutist’s capability to rearticulate lyrical passages clearly as a means to reinforce phrasing throughout the work. While no short articulated passages are evident in the flute line, Freedman does juxtapose the lyrical flute melody with short articulated bursts in the piano at the beginning of the A section (see example 2.8). This is similar to Weinzweig’s approach in *Divertimento for Flute and Orchestra* (1945) in which he composes “interplay between lyric sonority in the flute and staccato animation in the strings.”

Example 2.8: *Soliloquy*, A section. Juxtaposition of flute lyrical line vs. articulated piano bursts

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Commonalities and deviations with the flute repertoire of John Weinzweig

There are commonalities and diversions to be found between Freedman’s *Soliloquy* and examples of Weinzweig’s works for flute including motivic development, use of atonality and broad phrasing. Freedman comments that one of the biggest things he learned from Weinzweig was “expanding and developing motivic material.” This commonality is found with the works of Weinzweig. Weinzweig is known to take one short motive with only a few notes and develop it throughout the entire work. This conservative use of pitches is most evident in Weinzweig’s *Riffs* (1974) in which each of the twelve short movements are derived from minimal pitch material. Freedman uses a similar approach in his soliloquy, taking a small motive in the opening and adding only a few notes to each succession of that material (see example 2.1).

Also common with Weinzweig’s style is the use of the twelve-tone technique and its operations. Weinzweig – Canada’s first serialist composer – employs the twelve-tone technique in a variety of his works but does so most notably in his *Divertimento for Flute and Orchestra* (1945). This work is completely derived from a serial tone row and is written in a classical three-movement format. Similarly, Freedman employs use of post-tonal materials in *Soliloquy* with use of the recurring (0134) motive.

Freedman’s compositional voice has been influenced by the teachings and music of Weinzweig, yet has also grown in different directions. As outlined in the study of *Soliloquy*, a key component to Freedman’s compositional voice is his continuous employment of long and broad phrasing. *Soliloquy* is testament to this approach to composition. While Weinzweig does develop broad ideas within his works, they seldom are written with the same expansive, lyrical character so apparent in the works of Freedman. Freedman’s expansive phrasing is a pleasure in which flutists should indulge.

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52 MacMillan, 71.
CHAPTER 3
HARRY SOMERS (1925-1999)

Introduction to Harry Somers and his role as a “Modernist” in Canadian music

Harry Somers (1925-1999), composer, pianist, radio announcer and television presenter (with the Canadian Broadcasting Company) stands as one of the great composers of and activists for Canadian music. He studied with Weinzweig and also Milhaud for a short period, and was exposed to both of their compositional styles. Weinzweig played a large role in promoting Somers and confirmed his position as a respected composer in Canada. Weinzweig spoke of Somers: “He is without any doubt the most talented creative student in the Toronto Conservatory and has all the requisites to attain a high accomplishment in the field of serious musical composition.”\(^{53}\) Somers worked both as Weinzweig’s student and his colleague with the Canadian League of Composers (CLC). After the 1945 premiere of Somers’s composition Testament of Youth, Weinzweig wrote to longtime friend and composer Barbara Pentland: “What did you think of the Society concert? Somers was launched at last. He will be one of us. We have to strengthen our ranks to impress the die-hard.”\(^{54}\) Weinzweig viewed himself and his small circle of colleagues as composers struggling against old British traditions and fighting for a new modern compositional voice. This new modern direction is voiced in Somers’s works.

Somers’s artistic objectives stand independent of those of Weinzweig. Weinzweig respected Somers’s style and did not expect him to imitate that of his own.\(^{55}\) McGee writes of the many modern elements Somers uses in his works: “All his compositions exude vitality and

\(^{55}\) Ibid., 12.
rhythmic drive whether they are written in serial technique, quasi-diatonic style, or an eclectic mixture.”\textsuperscript{56} Somers composed in a variety of styles. Like many of Weinzweig’s students, Somers experimented with serial composition, most notably in his short character piece for orchestra, \textit{Lyric for Orchestra} (1960). Brian Cherney describes Somers’s compositional voice as a fusion of many styles, “absorbing such diverse influences as Baroque contrapuntal techniques, Mahler, Ives, Bartok, electronic and chance music into a language of striking originality.” He goes on to state that “his emotional drive in his music is coupled with a high degree of intellectual control, a keen sensitivity to timbre and the ability to organize material.”\textsuperscript{57} Somers works range from solo literature to orchestral works, ballets, operas, chamber pieces, and music for television and movies. In a CBC radio documentary in 1972 Somers noted: “I was out of touch with things happening in Europe – I had to learn my own way.”\textsuperscript{58}

Somers was an activist for Canadian music and participated in the original group of the Canadian League of Composers. He also served on the original board of the \textit{Ten Centuries Concerts} (Toronto organization producing concerts 1962-7) with Schafer, promoting rarely performed music in Canada. Somers comments on the \textit{Ten Centuries Concerts} origins:

You see, to composers, Toronto’s musical life is like an enormous restaurant that serves only fish and chips, which is fine if you like fish and chips but even then, you can get sick of the same dish day after day, year after year. So naturally we got to thinking that there might be other people around who felt the same way we did.\textsuperscript{59}

\textbf{Somers’s contribution to the canon of Canadian flute repertory}

Somers had an eclectic career beginning as a pianist then as a radio and television commentator. He wrote a variety of compositions for varying instrumentations across diverse

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\textsuperscript{56} McGee, \textit{The Music of Canada}, 130.
\textsuperscript{58} Cherney, Brian. \textit{Harry Somers}, 22.
styles. Of his works there are few for instrumental solo. These few include: Sonata for Guitar (1959), Music for Solo Violin (1974), two piano concerti and a two violin sonatas. His only current published solo work for the flute is Etching – The Vollard Suite. Taken from Picasso Suite (1964), the work was commissioned by the Saskatoon Symphony Orchestra. The Picasso Suite was written as a light character work for orchestra, paying homage to the late Spanish artist, Picasso. Somers juxtaposes different styles in each of the nine movements. The Etching movement is written with “Debussian impressionism.” Flutist and Canadian music advocate Robert Cram is currently editing and working to publish Somers’s Music for Solo Flute. Cram, Somers’s literary executor, describes the work as follows: “It was the first section of an experimental piece we put together called Magic Flute (which is listed in the Canadian Encyclopedia of Music but doesn’t really exist). Music for Solo Flute is more properly a stand-alone flute work.” Somers’s chamber works highlighting the flute include: Woodwind Quintet (1948), Trio (fl, vln, vlc) (1950), Movement for Woodwind Quintet (1957) and Kuyas, a work adapted from his opera Louis Riel (sop, fl, perc) (1967).

His Etching – The Vollard Suite is a frequently performed solo concert work for the flute. “Flutist Robert Aitken refers to the work as the Syrinx of Canadian flute repertoire.” Somers’s sensitivity to instrumental coloring on the flute adds warmth and atmosphere to this impressionistic “Belle Époque” aesthetic.

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60 Lehman, Mark “Somers: Picasso Suite; Stravinsky: Pulcinella; Apollo” American Record Guide 60.2 (Mar/Apr 1997).
61 Cram, email correspondence, April 28, 2012.
62 Hamilton, Canadian Music for Flute and Piano [CML CD10], liner notes.
Discussion of approaches to composition in *Etching from the Vollard Suite* (1964)

Somers takes a modernistic approach to harmony across the *Picasso* Suite as a whole, and the *Etching* movement for solo flute is no exception. The piece appears modal in character yet no clear mode is present at any given time and the tonality is left often quite ambiguous. The work appears to be organized into three sections, with E-D-E as the centers of pitch respectively. These areas are emphasized with sustained pitches and/or repeated passages of articulation on the note (see example 3.3). Keillor describes Somers compositional style as a series of “tonal/atonal juxtapositions.” This juxtaposition may be echoed in *Etchings*. Somers writes a series of passages utilizing groupings of whole tones and half tones. The following example 3.1 demonstrates the pitch material Somers uses to generate the main melodic material for *Etching*.

Example 3.1: Somers: *Etching from the Vollard Suite*; pitch material (mm. 17)

If grouped into pairs, this collection of pitches creates a succession of half tones:

[E-F, G sharp-A, C-D flat, E flat-E]  [E--F, G sharp-A, C-D flat, E flat-D]

These two pitch collections only differ in the last half tone, the latter of which descends. Both the E and D serve as the two main pitch centers for the work. Somers uses this pitch material to create both the main melodic lines and scalar passages throughout the piece.

*Etching* is improvisatory in character, not unlike the music of Weinzwieg. Aitken writes: “To witness [Weinzwieg] improvising and in fact composing at the piano you noticed an almost childlike fascination with what he was doing. He seemed to delight in relatively basic melodic

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and rhythmic combinations. The following example 3.2 and 3.3 demonstrate an improvisatory approach to rhythm from both Somers and Weinzweig. Both demonstrate manipulation of a basic monotone rhythmic acceleration. Weinzweig contradicts rhythmic acceleration with dynamic diminution; conversely Somers indicates a natural crescendo.

Example 3.2: Weinzweig, *Riffs for Solo Flute, I* (end)

Adding to the improvisatory element of *Etching*, Somers leaves extended scalar passages unmeasured. These passages meander across a wide range of the flute leaving the listener with a sense of a wandering line. Although broad and sweeping, such gestures provide a sense of direction careful to not diverge from the overall introspective feel for the work.

Impressionistic in context, *Etching* is written in a style reminiscent of Claude Debussy. Many similarities may be observed with the lyrical expressivity apparent in the standard flute repertoire of Debussy, including *Syrinx* (1913), *Sonata for Flute, Viola and Harp* (1915) and orchestral piece *L’après-midi d’un faune* (1894). Such impressionistic writing is evident in the opening flute solo of *L’après-midi d’un faune*. Debussy’s work (based on a poem by Stéphane Mallarmé) exploits the flutist’s color palette and is written with a lyrical innocence. The flutist

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64 Cherney, *Weinzweig: essays on his life and music*, 351.
expresses the voice of the faune in the famous opening solo.

Example 3.4: Debussy: L’après-midi d’un faune; Opening flute solo

Debussy’s intent of the musical phrase is clear, a commonality shared with the music of Somers and evident in *Etching*. “Somers’s music is written with space and clarity, it is almost never cluttered.”

His phrases are well thought-out and are shaped with a simple elegance.

While absent of clear recurring motives, Somers’s loose application of pitch centricity in *Etching* creates unity across the work. As suggested, E-D-E may serve as pitch centers respectively. With this taken into account an ABA format is suggested. Somers further implies loose ternary form with a return to fragments of thematic material taken from the opening phrase at the conclusion of the work.

**Considerations when writing a solo work for the flute**

Somers’s wrote this “portrait” within the *Picasso Suite* specifically for the flute, taking advantage of its expressive quality and range of tone colors. The timbral capabilities on the flute are increased as the number of partials or harmonics in the sound are heightened. An enhanced range of flute harmonics is available to the flutist as the tube expands. That is, the lower the range, the more keys compressed, creating a longer tube in which the sound may resonate. An apparent strength of Somers composition was his ability to understand the orchestral colors at his disposal. He writes the opening of *Etching* with a rich, round, resonant low register in the flute.

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He further amplifies the timbral possibilities with attention to dynamics. He marks *forte*, in which the flutist may play a full, resonant tone with multiple partials, with a diminuendo to *pianissimo*. The entire first phrase spans almost an octave, reaching from E1 to E-flat in the middle register. With most all keys on the flute depressed, the middle octave E-flat is rich in sonority and harmonic capabilities for the flutist. The opening phrase ends on a low C natural, also a pitch on the instrument rich in partials. The following example 3.1 illustrates the opening phrase. Hamilton comments that Somers attention to detail in dynamic is reminiscent of Varese’s approach in *Density 21.5*. A sonorous, rich low register opening is also a parallel that may be made between *Etching* and Varese’s 1936 work. Somers returns to the low range of the instrument at the conclusion of the piece.

Example 3.5: Somers: *Etching from the Vollard Suite*; (Opening phrase)

As discussed, Somers opens the work in the low register exploiting the rich harmonics available to the flutist. The range of the flute stays quite contained throughout the work, with the exception of the *fortissimo* climax in which Somers utilizes the high tessitura of the flute. His sensitivity to dynamic is clear in his choice of octave, reserving the expansive quality of the high register for the peak of the work (see example 3.5). Here, Somers uses range to reinforce the loud dynamic. Similarly he takes care throughout the work to only use the lower and middle

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octaves of the flute for quieter dynamic levels.

Example 3.6: Somers: *Etching from the Vollard Suite*; (Climax of work, mm. 22-24)

Somers writes a number of expansive phrases throughout the work taking care to articulate in a manner in which the flutist has opportunity to breathe. Where phrases are long and lyrical Somers is sensitive to re-articulate the phrase. Some of the extended scalar passages may pose some difficulty to the flutist. Somers indicates *very fast* and writes these free cadenza-like sections without bar lines. Lack of indicated barring and the quick tempo indication are illustrative of his consideration of breathing.

Mostly expansive and lyrical in phrasing, *Etching* does not require much of the flutist in terms of articulation. In a study of articulation within the work, two places stand out in particular. Somers uses a re-articulated middle octave d to intensify the sense of direction and rhythmic augmentation evident in example 3.3. He further juxtaposes this articulated passage with adjacent lyrical phrases to enhance musical direction.

The flute voice has long been used as a bird call. Such technique is evident in example 3.6. Somers uses articulation on the instrument to highlight the descending minor third interval (“cuckoo”). This short diversion from the melodic line is further amplified by use of the high register. Somers consideration of articulation is clear in his approach to pairing both a strong articulation with the high register, further highlighting the juxtaposition of material. The use of a bird call and the imagery of nature are characteristic of impressionism – the aesthetic of this
work. Use of such compositional technique is central to the music of Milhaud with whom Somers spent a short period of study.

Example 3.7: Somers, *Etching*; descending minor third “cuckoo” interval

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**Somers’s aesthetic approach to writing for the flute and his artistic objectives in *Etching***

Extracted from *The Picasso Suite, Etching-The Vollard Suite* was not initially intended as a free standing solo work for flute, but is performed in this manner today. Somers’s concept for the work was to pay homage to Pablo Picasso (1881-1973) by writing nine short movements or “portraits” in contrasting styles. “Racy carnival music, dissonant "contemporary" atonal blues, mellifluous Stravinskian arias, Debussian impressionism, and Flamenco exoticism are intended to reflect 'Paris circa 1900', 'Blue Period', 'Circus', Cubism', 'Neo-Classic', and so on.”\(^{67}\) In a review of the work, Mark Lehman spoke distastefully of Somers’s composition:

> Somers doesn't have the wit or invention to make this plan work. Picasso Suite is a clumsy and unimaginative pastiche, painfully thin in ideas--especially by comparison to Gunther Schuller's well-known Seven Studies on Paul Klee from 1959 (Mercury 434329) or Gerard Schurmann's 1968 Six Studies of Francis Bacon (Chandos 9167), similar excursions into the aural representation of visual art. "Light music" is one thing; froth is another.\(^{68}\)

*Etching-The Vollard Suite* is written for solo flute. This movement or “portrait” reflects Picasso’s *Vollard Suite*, named after Ambroise Vollard, Picasso’s art dealer. This famous collection dates from 1930-1937 and comprises a complete set of black and white etchings. The

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\(^{67}\) Lehman.

\(^{68}\) Ibid.
collection “is united by powerful themes of tenderness, love and violent sexuality.” The *Vollard Suite* is currently housed at the British Museum in London. This solo flute section of the work is best approached from a reflective and introspective voice. In a discussion of Canadian musical aesthetic, J. Drew Stephens writes that “a commonly identified Canadian trait is the evocation of the solitude and vastness associated with Canada’s geography.” This element can be heard in *Etching* in the expansive and evocative flute melodic lines. Somers’s artistic objective is to evoke impressions of Picasso’s etchings, whether a reflection of love, tenderness or unrest. He does so within an impressionistic compositional model, exploiting the feeling and emotion available in the flutist’s palette. Cherney writes of some important aspects of Somers’s compositional voice which were influenced by Weinzweig. Of his list many apply to *Etching* including: “[i] an emphasis on highly controlled and elegant long melodic lines that bear the main weight of the musical argument, [ii] an awareness of instrumental color and [iii] transparent, clear textures.” *Etching* stands as one of the most frequently performed solo works in the canon of Canadian flute repertory. It’s elegant simplicity and opportunity for exploration of tone colors earn much favor with flutists.

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70 “British Museum puts Picasso's Vollard Suite on display.” *The Guardian* [May 1, 2012]: Article History


72 Cherney, *Contemporary Canadian Composers*, 208.
CHAPTER 4

R. MURRAY SCHAFER (b.1933)

Introduction to R. Murray Schafer; musician, composer and educator

“Canadian artists are not trying to produce significantly Canadian art but simply significant art, for they realize they are living in an era of world embracing cultural sweep-out.”

-R. Murray Schafer

Celebrated Canadian composer, R. (Raymond) Murray Schafer is recognized nationally and internationally for his work both as a composer and teacher. Born on July 18th, 1933 in Sarnia, Ontario, Schafer spent his youth in the Toronto area. He began his musical studies at the University of Toronto, studying harpsichord with Greta Kraus, piano with Alberto Guerrero, and composition with John Weinzweig. In 1956 Schafer left for Europe, interrupting his studies at the University of Toronto. After a short period in Vienna, Schafer moved to the U.K. and informally studied for a brief period with Peter Racine Fricker. Schafer moved back to Canada in 1961 where he has since resided permanently.

Schafer is a noted advocate of Canadian composition – his efforts echo those of Weinzweig. Schafer is an active member of the Canadian League of Composers and served as first president of Ten Centuries Concerts (a Toronto-based organization promoting rarely performed new and old music). The original group of composers associated with the Ten Centuries Concerts included Freedman, Somers, Schafer, and colleagues Norm Symonds and Gordon Delamont. Schafer comments that the concerts were a “defiant series…it cracked like a whip over the slovenly concert scene in Toronto. It reasserted prime musical values. It put

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music before musicians and musicians before the budget.” In his attempt to promote Canadian music and musicians, Schafer has gone as far as to ban performance of his works based on principal. In spring of 1995 Schafer made news by refusing permission, almost last minute, to the Toronto Symphony Orchestra to perform his flute concerto, which was scheduled for February. This ban was extended to all major performing arts organizations which, in his opinion, did not show a strong commitment to Canadian music. It is a common belief that Schafer uses his name and favoured reputation to fight for the lesser-known Canadian composers who do not receive the recognition they deserve.

More recently, Schafer was awarded the ‘Walter Carsen Prize for Excellence in the Arts’ in 2005 by the Canada Council for the Arts. He has created a large body of compositions covering a variety of genres including orchestral, choral, chamber and solo works. Equally as extensive as his list of compositions, Schafer’s writings include Ear Cleaning – Notes for an experimental music course, The Thinking Ear: Complete Writings on Music Education and The New Soundscape: a handbook for the modern music teacher in which Schafer discusses his concept of ‘soundscape’ – that the entire universe is an orchestra and that the future of music is a combination of all the sounds around us: “The [new] musician [is] anyone and anything that sounds”. Keillor asserts that Schafer’s concept of soundscape is similar to the principle of First Peoples traditional music, which incorporates a wide variety of natural sounds.3

75 Schafer, 21.
76 Bell, Karen. “Major orchestras ignore Canadian composers” in Performing Arts and Entertainment in Canada. [Spring, 2005]
Schafer’s approach to composition is eclectic and calls on many extra musical elements. “Mythology, symbolism and mysticism play a considerable part in almost all of his scores”\(^{81}\), his scores are best understood on an individual basis. Weinzweig noted of his student: “[Schafer is] one of my best creative talents. Several of his compositions are of professional caliber…in temperament he is the go-it-alone type, independent, and prefers to set up his own curriculum of life.”\(^{82}\) A notable innovation of Schafer is his use of *environmental music* in which listeners are taken from the concert hall and put into an interactive listening environment. One such work that utilizes this concept is *Music for Wilderness Lake* (1979) performed on a lake at sunrise and sunset. Weinzweig spoke of the work: “Schafer’s array of creativity is unique in our country: composer, artist, educator, researcher of our sonic environment. He is our Canadian Renaissance Man.”\(^{83}\)

**Schafer’s contributions to the canon of Canadian flute repertory**

Schafer has written two solo works for flute, *Sonatina for Flute and Harpsichord (or Piano)* (1958) and *Concerto for Flute and Orchestra* (1984), as well as additional chamber pieces. The London (U.K.) premiere of *Sonatina* was performed by renowned flutist William Bennett and Celia Bizony, piano (1959). The work, written during Schafer’s stay in Vienna, is arranged in a neo-classical three-movement format. “Under Weinzweig’s direction, Schafer produced a number of works in this style.”\(^{84}\) His works written in this category include *Polytonality* (1952); *A Music Lesson* (1953); *Trio for Clarinet, Cello and Piano* (1958) (this score remains unpublished); and *Concerto for Harpsichord and Eight Wind Instruments* (1954).

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\(^{81}\) MacMillan, 200.


\(^{83}\) Beckwith. *Weinzweig essays on his life and music*, 268.

These early works in his career (1952-1959) are the only of Schafer’s works written in the neoclassical aesthetic.\textsuperscript{85} \textit{Concerto for Harpsichord and Eight Wind Instruments} and \textit{Sonatina for Flute and Harpsichord} are Schafer’s only works written in a Classical mold.\textsuperscript{86}

\textit{Concerto for Flute and Orchestra} is both innovative and distinctive in character. It was one of the first concertos to be written for the flute extensively employing the use of extended techniques, yet goes beyond a basic exploration/collage of techniques and rather uses them as a means of expression. This work is significant in the flutist’s concerto repertoire as it expands our understanding of the capabilities of the flute as a solo instrument. \textit{Concerto} was commissioned with funds provided by the Ontario Arts Council and the Canada Council for the Arts in 1984. Dedicated to Canadian flautist, friend and colleague Robert Aitken (who had a long-standing request for a showpiece for flute from Schafer)\textsuperscript{87} the work was premiered by Charles Dutoit and Aitken with the \textit{Orchestre Symphonique de Montréal} in Montréal, Québec on October 8\textsuperscript{th}, 1984. Schafer uses extended techniques throughout \textit{Concerto} for colour variation and emphasis of musical line enhancing the distinct character of each movement.

In addition to Schafer’s neoclassical \textit{Concerto for harpsichord and eight wind instruments}, chamber works scored for flute, violin and viola include \textit{Buskers} (1985) and \textit{Rounds} (1985). His remaining chamber works for the flute are \textit{Five Studies on Texts by Prudentius} (1962), \textit{Diversions for Baroque Trio} (1963), and \textit{Enchantress} (1971) and \textit{Flew Toots for Two Flutes} (2004). Schafer composed \textit{Five Studies on Texts by Prudentius} (for soprano and four flutes) during his study with Racine Fricker in London – it marks Schafer’s first encounter with electronic equipment. Canadian flutist Robert Aitken pre-recorded all four parts (including alto

\textsuperscript{85} Ibid., 8.
\textsuperscript{86} Ibid., 65.
flute and piccolo) for the first performance of this work in 1962. Along with Freedman’s wife, soprano Mary Morrison, Aitken is also the dedicatee for Schafer’s *Enchantress* (1971). This piece premiered with the Vancouver Cello Club and is written for soprano, exotic flute and eight celli. *Flew Toots for Two Flutes* was dedicated for Aitken on occasion of his retirement from the music department in Freiburg, Germany.

**Discussion of approaches to composition for flute and harpsichord in *Sonatina* (1958)**

Schafer’s *Sonatina for Flute and Harpsichord (or Piano)* is written in a Classical three-movement mold. “The first and third movements of this work are neo-baroque in harmonic language, rhythm and motivic content.” The second movement is written in a free fantasia form with many cadenza-like sections in the flute part. Schafer adheres to many Classical and Baroque characteristics such as form, instrumentation, and phrase structure throughout the work, while also employing flutter tonguing and extreme ranges of the flute tessitura.

In his sessions teaching music in the classroom Schafer discussed the composer’s method for selecting melodic pitches: “the particular succession of tones the composer chooses – their range, dynamic, and instrument – these things give a certain character to his melody and this in turn draws a certain emotional response from the listeners.” Neoclassical in character, the tonality of *Sonatina*, although often quite ambiguous, is tonal in concept. The main theme of the first movement clearly begins in B-flat major, which is also the last chord of the piece. Schafer sets the home key in the opening, but leaves the center of pitch ambiguous throughout the movement with chromatic meandering in both the flute and accompaniment. There are a few

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pillars of tonality throughout the movement, one of which is a clear tonal shift to the dominant key area in the second theme (mm.25). Here, Schafer shifts to the minor mode, presenting the second theme (B) in f minor. Again, shortly after introducing the idea and new key area, both parts wander chromatically leaving the center of pitch ambiguous (see example 4.1). The tonal fluctuation continues, bringing the listener to a b minor chord to conclude the second theme (mm.32). Note the contrary motion between the flute and piano toward the b minor resolution concluding the B theme. The flutist is descending in pitch, opposing the ascending progression in the keyboard.

Example 4.1: Schafer, *Sonatina for Flute and Harpsichord* (First Movement, opening); B theme (mm.25-32)

Following the B theme, fragmentary material leads us back to the opening A theme. The return of the A material is written a semitone lower than it was originally heard. The A material
continues, again with much chromatic roaming. Schafer continues pitch fluctuation through to the very end of the work, where he resolves all ambiguity with a major chord in the home key.

Example 4.2: Schafer, *Sonatina for Flute and Harpsichord*

(First Movement, end); Return to home key

Tonal ambiguity and polytonality are chief characteristics of the neoclassical style. In his research on Twentieth Century music, Morgan asserts: “polytonality offers a characteristic method of spicing up an essentially traditional harmonic conception [adding] an element of “modernity”. 91 Schafer’s polytonal approach to the work is echoed throughout all movements of *Sonatina*. The following example (4.3) attempts to provide a basic understanding of tonal areas in the first movement of the work.

Example 4.3: Schafer, *Sonatina for Flute and Harpsichord* (First Movement); key areas

<table>
<thead>
<tr>
<th>‘A’ THEME</th>
<th>opening- mm.24</th>
<th>Begins in B-flat Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘B’ THEME</td>
<td>mm.25-32</td>
<td>Begins in f minor, ends in b minor</td>
</tr>
<tr>
<td>fragmentary material</td>
<td>mm.33-44</td>
<td>Polytonal</td>
</tr>
<tr>
<td>‘A’ THEME</td>
<td>mm.45-end</td>
<td>Begins in a (absence of the 3rd leaves mode ambiguous), concludes in B-flat Major</td>
</tr>
</tbody>
</table>

91 Morgan, 165.
In his book *The Soundscape*, Schafer describes the aesthetic of flute music as “musical, pleasant and beautiful.” His description further breaks down flute music into acoustics (what sounds are), psychoacoustics (how they are perceived) and semantics (what they mean). He outlines the following:

**ACOUSTICS:** “Interrupted modulations of shifting frequency; near pure tone with some presence of harmonics.”

**PSYCHOACOUSTICS:** “Active patterned sound of shifting pitch; melodic contour, pure tones, highish register, moderately loud.”

**SEMANTICS:** “Sonata by J.S. Bach; inducement to sit down and listen”

This model is of particular interest in a study of *Sonatina*. Given Schafer’s analogy to J.S. Bach in the area of semantics, one finds correlation with *Sonatina* written in a neo-classical/neo-baroque character.

Schafer writes in a light and free character often associated with the simplicity of neoclassicism. The carefree feel to the work is particularly apparent in the second movement in which short cadenza-style passages feature the flutist. While providing complexity in the flute part, Schafer returns to simplicity with sustained notes in the keyboard accompaniment. In example 4.4 the flute plays a straightforward melody, employing standard Baroque ornamentation over a simple, sustained polytonal piano chord.

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93 Ibid., 148-149
Adams describes *Sonatina* as a piece written with “elegant simplicity.” Schafer achieves long, lyrical phrases within all three movements of the work. His phrasing is simple in construction, often shifting metric placement to challenge the listener’s expectations. The following opening motive from movement one, marked *expressively*, is introduced in 6/8 time yet shifts momentarily to 9/8. The lyrical line is maintained over a moving eighth note accompaniment; however the listener is challenged with a metric shift so early in the piece. Schafer writes this motive maintaining the character of “elegant simplicity” Adams accurately describes. This simplicity is reflective of the neoclassical ideals of “Les Six”.

Example 4.5: Schafer, *Sonatina for Flute and Harpsichord*, I; opening motive

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94 Adams, 69.
Both Weinzweig’s *Divertimento No. 1 for Flute and String Orchestra* and Schafer’s *Sonatina* follow a three-movement neoclassical formal plan. Aitken remarks that “most of [Weinzweig’s] works are classical in concept…especially the Divertimenti. These pieces work best when performed with the Classical tradition in mind.”\(^95\) Schafer’s three movement *Sonatina* is of the same concept following a *moderato – very slowly but freely – fast* format. Similar to Weinzweig’s Divertimenti, Schafer’s *Sonatina* is best understood in the Classical tradition, with attention paid to phrasing details and the contour of the melodic line. In such style one must be aware of the accompanying motivic development and build upon the harmonic progression.

In her annotated bibliography of Canadian flute literature, Hamilton references Schafer’s consideration to traditional Baroque ornamentation.\(^96\) He employs selected turns, appoggiaturas and trills throughout all three movements, most often at cadential points. The following example (4.6) demonstrates use of such ornamentation in the final eight measure (four + four) phrase of the work. Characteristic of the Baroque style, Schafer uses trills to reinforce the ascending fundamental progression in the flute line (mm.154-155). The articulated intervals (mm. 159-161) and the range in which the piece concludes deviate from Baroque and Classical models. Instruments of the period would not have had such capacity (specifically the high A to B trill).

Example 4.6: Schafer, *Sonatina for Flute and Harpsichord*, III; closing phrase ornamentation

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95 Beckwith, John and Brian Cherney (ed.), *Weinzweig: essays on his life and music* [Wilfrid Laurier: 2011], 353.
In a classroom session, Schafer spoke of textures of sound: “We put windows into music by means of rests – silence. It is only when one part is resting that we see more clearly what the other parts are doing.” Sonatina is balanced throughout the entire work with an equal responsibility shared with both soloist and accompanist. Schafer includes brief cadenza moments inserting a “window” in the music, so that one may “see more clearly what the other part is doing”. The following short keyboard solo passage from the third movement repeats the same motive three times, each time up a perfect fifth (example 4.7). Schafer complements the motive with the flutter tongue effect in the flute part.

Example 4.7: Schafer, Sonatina for Flute and Harpsichord, III (mm.58-69); keyboard passage

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97 Schafer, Composer in the Classroom, 26.
Considerations when writing for the flute

A composer has much to consider when writing for the flute. There are many considerations, such as timbre, balance, breathing, articulation and texture which must be taken when composing for the instrument. Possessing a distinctive tone quality, the flute is individualistic within the family of orchestral instruments. Only the most advanced players are able to achieve a true homogeneous sound throughout all registers of the instrument. The apparent difference in colour between the registers of the flute makes it difficult to compose melodic material. Composers must be sensitive to this, being careful not to arrange lyrical melodies which jump between octaves (especially those written with an unchanging dynamic). Not only do such leaps pose a technical problem to the flutist, but the consistency of timbre within the melodic line will be lost, losing the musical intent.

The problems of timbre not only apply to writing solo melodic lines for the instrument, but also determine the way in which the accompaniment is handled. When writing low melodic material for the flute the accompanying texture must be light. In contrast, the higher registers require a brighter, fuller accompaniment.

Consistency of timbre within a melody is an issue when writing for the flute. It is easily lost when a melody has many jumps between octaves. Schafer is careful to keep all melodic material limited in range and where a significant jump is required he generally writes transitional gestures to maintain the line. Example 4.8 illustrates Schafer’s sensitivity to uniformity of timbre in the melodic line. Here, the melodic line jumps to the next register, however is connected with a lyrical ascending triplet figure. Both instances in the example (mm. 2 and mm.7) demonstrate sensitivity to the flutist’s color palette and the ability to maintain the timbre throughout the phrase. The marking Very slowly but very freely, further gives the flutist freedom to execute a sustained, lyrical tone with attention to uniformity of timbre.
Example 4.8: Schafer, *Sonatina for Flute and Harpsichord*, II (opening-mm.9)

In a discussion of timbre in *Ear Cleaning*, Schafer comments that “timbre gives [tone] a colourful wardrobe of new clothes.”98 This philosophy is certainly evident in Schafer’s sensitivity to timbre throughout *Sonatina*.

With few exceptions *Sonatina* is written in a conservative range for the flute. As discussed, the second movement of the work is mostly improvisatory in style with a Baroque Fantasia approach to composition. Toward the end of the movement, the flute and keyboard join in a dark creeping homophonic melodic theme (see example 4.9). This is an excellent example of Schafer’s understanding of the instrument. Here he highlights the motif written in the low register of the flute with descending octave slurs. This ornamentation draws attention to the low register of the flute which may be covered by the accompaniment. Further, it highlights the joining of the flute and keyboard after multiple cadenza passages throughout the movement. Schafer’s choice of the low register in this passage contrasts the preceding cadenza in the extreme high tessitura and also prepares the slow ascension to the middle register for the closing of the work.

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Example 4.9: Schafer, *Sonatina for Flute and Harpsichord*, II (Rehearsal D to end)

When writing for the flute, composers must be sensitive to avoid extended passages without room for breathing. Schafer’s use of regular phrasing throughout *Sonatina* leaves little difficulty for the flutist, however, the flutist must strive to study the score to ensure proper breath placement to show direction of line. Where Schafer does employ longer phrases, such as in the second and third movements of the piece, he rearticulates within the line to create possibilities for breaths.

Schafer writes a broad range of textures throughout the work free of balance issues. Where the flute has low melodic material it is either lightly accompanied or stands alone as a solo line. Furthermore Schafer supports the flute in the higher, brighter end of the instrument
with a full accompaniment. A similar approach is used in his Untitled Composition for Orchestra (1963). The opening of the work is played in the extreme low range of the instrument at a pppp dynamic. At the same dynamic, Schafer writes a simple bass octave accompaniment (see example 4.10). The lack of accompanying texture does not inhibit the flutist’s projection.

Example 4.10: Schafer, Untitled Composition for Orchestra (opening)
Commonalities and deviations with the flute repertoire of John Weinzweig

As discussed, a common thread in Weinzweig’s and Schafer’s composition is their works written in the neoclassical style. Schafer’s classical approach is apparent in his early works written from 1952-1959. Shortly before writing his *Sonatina for Flute and Harpsichord*, Schafer wrote his first concerto, the *Concerto for Harpsichord and Eight Wind Instruments* (1954). Weinzweig’s neoclassical influence on Schafer is evident in both his *Concerto for Harpsichord and Eight Wind Instruments* and his *Sonatina for Flute and Harpsichord*. These early compositions are Schafer’s only works written in a Classical template. Parallels in their individual neoclassical approach can be made beyond both employing the standard three-movement fast-slow-fast format. Both Schafer and Weinzweig are sensitive to instrumentation, further imitating and evoking Baroque and Classical styles. In *Sonatina*, Schafer writes a harpsichord accompaniment paralleled with Weinzweig’s use of a small chamber string accompaniment characteristic of Mozart’s *Divertimenti*.

Diversions in the style of Weinzweig and Schafer are clearly apparent across their oeuvres. However, Schafer’s individuality in his composition sets him apart from most composers. Namely, Schafer’s efforts in his environmental music and his innovative approach to composition define him as Weinzweig so aptly declared him: “Canada’s Renaissance Man.”

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Adams, 85.
CHAPTER 5
SRUL IRVING GLICK (1934-2002)

Glick as a prominent composer in the Ontario region and his studies with Weinzweig

Srul Irving Glick (1934-2002) studied composition with John Weinzweig at the University of Toronto. He worked under Weinzweig’s tutelage for both his Bachelor of Music degree (1955) and Master of Music (1958). Glick’s father, a native of Russia, settled in Toronto and worked as a cantor and his brother Norman played as clarinetist with the Canadian Opera Company (COC). His father’s work as a cantor influenced Glick’s melodic voice and the vocally conceived lines apparent in his music. His brother’s involvement with the COC further enhanced this. Additionally, Glick spent a brief period of study with Darius Milhaud and Max Deutsch in France. Milhaud’s approach to lyrical writing for the flute, as apparent in his Sonata for Flute and Piano op. 76 (1922), and his use of polytonality is an influence evident in Glick’s works. Milhaud’s neoclassical association in his writing also played a role in influencing Glick’s compositional voice. Glick was an active member of the Canadian League of Composers (CLC) in the 60’s alongside Weinzweig, Freedman, and Somers. He served a term as president of the CLC from 1966-1969 and was also an associate of the Canadian Music Centre (CMC).

Glick’s works are best known for their lyrical melodic writing, tonal thematic language and range of tone color. Similar to the works of Milhaud, many of Glick’s works also bear a

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101 Payne, September. Contemporary Canadian flute repertoire: an analysis of selected works and catalogue of selected genres [Diss. Rice University, 1996], 95.
102 Canadian Encyclopedia, s.v. “Srul Irving Glick.”
strong association with nature. In an interview Glick discussed this influence in his compositions:

I have always been greatly influenced by nature. It is one of the aspects that may be found in many of my compositions. The symbolic use of nature in music, through descriptive writing, is a powerful tool of expression. For example, in Sonata the flute can sound like the whistling wind, or sometimes a soaring bird.

Similar to Weinzweig, Glick is also known for including Jewish melodies in his works. Glick’s family were Jewish immigrants to Canada, Srul was the first generation born in Toronto. He often referenced Jewish folk material in his compositions.

Glick has been a major figure in composition pedagogy in Canada. He spent a period teaching at the Royal Conservatory of Music in Toronto from 1963-1969 and at York University 1985-86, influencing the musical voices of many of today’s contemporary Canadian composers. Although he had a substantial output of instrumental works including pieces for full orchestra, Glick is particularly praised for his contribution to choral literature. In 1992 Srul Irving Glick received the Governor General’s Award for his contributions to Canadian Culture in honor of Canada’s 125th birthday of confederation.

**Glick’s contributions to the canon of Canadian flute repertory**

Glick has written only two solo works for the flute, *Sonata for Flute and Piano* (1983) written for Suzanne Shulman and Valerie Tyron and *Wedding Suite* (1984). Of these works, *Sonata for Flute and Piano* stands as one of the most performed pieces in the canon of Canadian flute repertory, perhaps testament to its “open, lyrical and direct emotional appeal.” The work was commissioned by McMaster University (Ontario) on a grant from the Laidlaw Foundation. *Wedding Suite* is also available in scoring for oboe, clarinet or violin.

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103 Payne, 97
104 Payne, 96.
Of his chamber music, *Trio for flute, viola and harp* (1988) is a standard work from Glick’s oeuvre that is often performed. It has been recorded by many artists, most notably chamber ensemble *Trio Lyra* (Erica Goodman, harp; Mark Childs, viola; Suzanne Shulman, flute). This same group has also recorded many works by Freedman. Glick’s other chamber works include *Dance Concertante #2* (1964) for flute, clarinet, trumpet, cello, and piano and *Suite Hebraique No. 5* (1980) for flute, clarinet, violin and cello.

As noted, Glick is most remembered for his contribution to choral literature. In this capacity he often features the flute as part of an accompanying concertante in many of his mixed chorus works. These include multiple pieces written for Jewish Shabbat evenings and Friday night services and include works such as *Hashirim asher l'Yisrael* (1988), *If we would but listen* (1988), *Maginot service* (1990), *Shirat Hanefesh* (1991). Note that these works have been omitted from the appendix II listing of works for flute. All works and recordings of Glick’s music are available through the CMC website.

**Discussion of approaches to composition and writing for the flute and piano duo in**

*Sonata for Flute and Piano* (1983)

*Sonata for Flute and Piano* is a fine staple in the flutist’s Canadian repertory. Glick’s lyrical appeal, tonal thematic language, range of tone color, association with nature, and inclusion of Jewish melody are all apparent in his *Sonata for Flute and Piano* (1981). Within the work Glick exploits lyricism and chromatic harmony illustrative of a neo-romantic style yet creatively employs it within a neo-classical framework. The tonal work alternates sections of dialogue between flute and piano with many cadenza passages. Glick writes in a favorable range for the flute that can be played with ease. The long broad phrases, varied lyrical motives and
continuous sense of direction throughout the work make it appealing to both flutists and listeners alike. In an interview about the work, Glick comments:  

My Sonata is a very joyous piece. Central to the piece in mood and material is the (only non-original) quote taken from a traditional chant from the Jewish New years’ service, translated from Hebrew “God Lives Forever.” This optimism pervades the piece.

In her annotated bibliography of Canadian music for flute and piano, Hamilton labels the melismatic flute writing as reminiscent of Glick’s activities as a cantor.

Glick’s allegiance to the neo-classical movement is evident in his formal structure of Sonata for Flute and Piano. The work is written with two main movements divided by a fantasia-like cadenza interlude. Glick bookends the work with a prelude and postlude resulting in a total of five definitive sections: Prelude – I – Interlude – II – Postlude. In a tonal and formal analysis of the work, September Payne suggests a loose rondo form and outlines the following:

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<table>
<thead>
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<tbody>
<tr>
<td>A:</td>
<td>Prelude (free)</td>
<td>mm.1-15</td>
</tr>
<tr>
<td>B.:</td>
<td>Movement I (structured)</td>
<td>mm.1-220</td>
</tr>
<tr>
<td>A1:</td>
<td>Interlude (free)</td>
<td>mm.221-253</td>
</tr>
<tr>
<td>C.:</td>
<td>Movement II (structured)</td>
<td>mm.1-188</td>
</tr>
<tr>
<td>A2:</td>
<td>Postlude (free)</td>
<td>mm.189-219</td>
</tr>
</tbody>
</table>

Both the Prelude (A) and Interlude (A1) are marked attaca into the following movement. Payne comments that the clearly marked sections of the work are unified through Glick’s use of recurring material. The use of a recurring ascending motive (evident in the Prelude, example 5.1) is used throughout all subsequent improvisatory passages. This motive is apparent both within each movement and the interlude which links them.

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105 Payne, 96.
107 Payne, 98
108 Ibid., 98.
A similar approach to form is evident in Weinzweig’s instrumental chamber works of the 1990’s. His work *Duologue* (1990) for two pianos is “a set of five dialogues [is] separated by sections of rhythmic energy.”\(^{109}\) Weinzweig writes of his *Interplay: 12 Dialogues for piccolo, tuba and piano* (1998) that “[it is] a treatment of riffs with piano as the leader in dialogues and repartees.”\(^{110}\) In a study of the improvisatory cadenza-like sections of Glick’s *Sonata for Flute and Piano*, the piano leads in the same manner Weinzweig describes in *Interplay*. In the opening of *Sonata* Glick exploits the available color palette of the flute in dialogue with the piano (see example 5.1).

Example 5.1 Glick, *Sonata for Flute and Piano* (Prelude); opening piano and flute dialogue

\(^{109}\) Ibid., 119.

\(^{110}\) Ibid., 120.
Glick writes *Sonata* with a neo-romantic harmonic approach, rich in chromaticism, modal harmonies and an often dense accompaniment. The long meandering phrases also lend themselves to the neo-romantic tradition. Although tonal in character, Glick does employ polytonal techniques in *Sonata*, a characteristic not uncommon of Milhaud’s music. Robert Morgan writes of Milhaud’s use of polytonality that “[it] offers a characteristic method of spicing up an essentially traditional harmonic conception, and element of “modernity” without unwanted complexity or cluttered chromaticism.”[111] This description of use of polytonality may be echoed in Glick’s *Sonata*.

Glick believed that a modal key was “freer” sounding. He uses modal harmony in many sections throughout *Sonata*, most clearly in the opening of movement I where the key of d Lydian is apparent (see example 5.2). Here the perpetual piano accompaniment provides further direction to the lyrical flute line floating above. Glick further exploits neo-classical guises by employing a simple melodic figure of an Alberti bass in the piano accompaniment.

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As discussed, optimism permeates the entire work. Glick uses a range of tonal centers and modal areas to achieve this sense of optimism. The flutist mostly plays long, lyrical passages, with few moments of articulation to reinforce key harmonic progressions. A particularly elegant passage within the first movement is written in a light, staccato articulation with tenuti indicated to demonstrate the skeletal notes of the melodic line. Here Glick reinforces the move from D Major back to D Lydian preparing for the restatement of the opening theme.
from movement I. Most notable of the flute passage here is Glick’s ability to write an extended articulated figure with facile ease for the flutist. The passage flows smoothly and provides a refined and charming transition back to familiar thematic material.

Example 5.3 Glick, *Sonata for Flute and Piano* (Movement I mm. 145-168)

Other means of textural variety in *Sonata* include the persistent alternation of solo cadenza with flute and piano. Glick successfully achieves an improvisatory character in the interlude sections, writing in a way in which the piano and flute lines play off from each other creating long, broad phrases. This interaction of the flute and piano lines maintain the free fantasia-like character of the work and aids in lyrical contrast.

The opening of the work is most demonstrative of Glick’s sensitivity to breathing and the timbral capabilities of the flute. The prelude opens *Sonata* with a piano flourish held over with a *pianissimo* pedal as the flute responds in a similar character continuing the reflective mood. In
her analysis of the work Payne writes: “The opening is atmospheric, creating an illusion of impressionism through pedals, spacing, bi-tonal elements…in the first phrase, the flute and piano (representing wind) opens with a coloristic gesture in the piano containing fifths, minor sevenths, and major seconds over a B pedal.”¹¹² Glick writes the flute line in such a way that the overall phrase is not interrupted by the flutist’s breathing. He writes a phrase of a sufficient length and in an appropriate octave that may be played in one breath, but also allows places within the phrase for breathing if needed. Glick writes most of the prelude for flute solo, sans accompaniment, particularly toward the end. This adds a timbral quality to the opening that is contrasted with the first movement to follow. Glick exploits the flutist’s color palette within this prelude and makes use of long, wandering phrases. This opening prelude successfully voices Glick’s optimistic feeling for the work and his tonal romantic compositional aesthetic (see example 5.4).

¹¹² Ibid., 99.
Example 5.4 Glick, *Sonata for Flute and Piano* (Prelude)
Influences of immigration and impact of Jewish heritage on the music of Glick

Glick concludes *Sonata for Flute and Piano* with a Jewish chant quote for New Year’s Day. This chant quote is reflective of his Jewish heritage. In consideration of balance, the piano plays the tune first while the flute plays improvisatory figures to keep with the tonal/lyrical feel of the work. The improvisatory figures in the flute line continue to exploit color capabilities as found in the opening prelude of the sonata. The flute continues the chant melody from the piano in a calming, *cantabile* close to the work. The infusion of Neo-Classical and Neo-Romantic style is evident throughout the work, especially here at the close. Glick writes in balanced phrases with a sentimental modal accompaniment and a steady pulse. (See example 5.5).

Example 5.5 Glick, *Sonata for Flute and Piano* (mm.210-end); Jewish chant quote
Glick’s teacher Weinzweig, also of Jewish heritage, often used Jewish melodies in his works. In an article paying tribute to Weinzweig written a year before his death, David Olds writes: “other influences that can be heard throughout [Weinzweig’s] oeuvre include swing-era jazz and the music of his Jewish heritage.” Weinzweig noted a Yemenite melody in his Cello sonata. He uses this theme to “express the chromaticism inherent in many Jewish melodies.”

Example 5.6 Jewish chant quote: Weinzweig, *Cello Sonata*[^115]

![Example of Jewish chant](image)

Hamilton discusses other compositional influences on Ontarian composers including Eastern European trends and innovations in Germany.[^116] An increase in international immigration to Ontarian regions during the twentieth century resulted in additional musical influences on the students of Weinzweig. Further evidence of the influence of immigration on the Ontario region of composition are clear in Glick’s use of British folk-like and jig rhythms in the second movement. This British influence dates back to the origins of Canadian music before Weinzweig brought new ideas to challenge the former British dominated Canadian music scene. Glick writes in a variety of mixed meters, with sections switching between 7/8, 2/4, 3/8 and 6/4 respectively. Within these passages, in consideration of the flute and piano duo, Glick writes a clear, light articulation perfectly balanced in dynamic within the ensemble.

In closing, Glick describes his *Sonata for Flute and Piano* as “Hebraic lyricism paired with classical compositional techniques.”[^117] This work is clearly neoclassical in its

[^114]: Keillor, p. 178.
[^115]: Ibid.
[^116]: Ibid.
[^117]: Glick *Sonata for Flute and Piano* score notes.
compositional technique yet is neoromantic in style with a variety of lush harmonies accompanying long, lyrical flute lines.
CHAPTER 6

ROBERT AITKEN (b.1939)

Robert Aitken as a Canadian composer and prominent flutist

A masterly force in the world of contemporary Canadian music, Robert Aitken has demonstrated over half a century a tireless commitment to its development, performance and promotion in every corner of the globe. As a flutist, composer, interpreter and teacher, he is a distinguished innovator and continues to exert a strong influence of upcoming generations.

-2009 Walter Carson Prize Jury Statement

Robert Aitken’s contributions to Canadian flute literature are unmatched both in the compositions he has written and in the multiple commissions and premieres of new works (both solo and chamber) that he has been involved with as a performer. Born in Kentville, Nova Scotia in 1939, Aitken has enjoyed a successful career as a teacher, performer and composer. At the age of 19 he served as the youngest principal flute in the history of Canadian symphony orchestras with the Vancouver Symphony. He also served a term as principal flute with the Toronto Symphony (1965-1970). Aitken studied under Weinzweig for both his Bachelor’s and Master’s degrees at the University of Toronto (1959-64). He comments that: “Counterpoint is one of [Weinzweig’s] most important compositional tools, which he stressed in his teaching…he was a fabulous orchestration teacher”.

Aitken also spent a period of study with Canadian composer Barbara Pentland. He studied flute under Nicholas Fiore, former Principal flutist with the Toronto Symphony, and some time under the tutelage of renowned French flute pedagogue Marcel Moyse.

120 Cherney, p. 358.
In a dissertation study of three contemporary flute composers, Carol Isaac labels Aitken the “complete musician.” She describes this phenomenon as a “musician who engages in a range of musical activities – performing, composing, conducting, recording, teaching, writing, instrument research, administration, and self-publishing – and does so with the highest level of professional integrity.” Isaac asserts that the complete musician is becoming “increasingly influential in the evolution of today’s music.”

Aitken’s performing, composing and instrument research has played a role in introducing extended techniques to Canadian flute literature. “His many recordings of avant-garde works create a list unmatched by any of his contemporaries on the flute.” As a teacher, Aitken has held teaching positions at the University of Toronto, at Staatliche Hochschule fur Music (1988-2004) in Freiburg, Germany, and has given numerous master classes all over the world. He is recognized among flutists for his concept of the “Physical Flute” as a means for performance and teaching. His ideas concern flute playing based on acoustical principles. Aitken’s theory of the physical flute has been studied in detail by flutist Dr. Robert David Billington.

Aitken is a strong advocate for contemporary music and the music of Canada. He describes his attitude toward Canadian music as “constantly challenging the status quo, urging composers, audiences, performers and politicians to make investments in Canadian music in expectation of the dividends that will be returned.”

In 1971 Aitken launched a series of “New Music Concerts” in Toronto, performing contemporary music from Canada and abroad.

Toronto composer Norma Beecroft, co-founder and president of the organization for almost

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124 Scott, 8.
125 New Music Concerts Website: [www.newmusicconcerts.com](http://www.newmusicconcerts.com) Accessed April 22, 2012.
twenty years, notes: “[Aitken] is a first class musician and he has brought his knowledge of international repertoire to Toronto.”[126] In a discussion of contemporary music, Aitken states: “at most contemporary music concerts today there’s no challenge to the listener, and I don’t feel that’s what contemporary music is supposed to be about. I think it should be stretching us in one way or another…”[127] The New Music Concerts series continues to run today.

Aitken has received numerous awards, most notably the National Flute Association Lifetime Achievement Award (2003) and the Walter Carson Prize (2009) which is Canada’s highest award for excellence in the performing arts.

Aitken’s contribution to the canon of Canadian flute repertory and history of commissions

Aitken has made a considerable contribution to Canadian flute literature, particularly works which employ extended techniques. His earliest works for solo flute include *Icicle* (1977) and *Plainsong* (1977), written for the opening of Pierre Boulez’s IRCAM (*Institut de Recherche et de Coordination Acoustique/Musique*) in Paris, France. Aitken describes the opening concert at IRCAM and the challenges of being a contemporary soloist:

Each player was assigned a room in which to perform and speak about what it is like to be a soloist today. It is very different from being a soloist 40 years ago because today in contemporary music we have many different styles to deal with. We may have to play Steve Reich [minimalist music], or we may have something with very complicated rhythms, we may have to play jazz, amplified flute, only air noises on the instrument etc. Today there are many different challenges for being a soloist. ”[128]

Aitken explains that he wrote *Plainsong* after realizing that he could play two voices at the same time on the flute. Much of the pitch material for the work is taken from Gregorian

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[128] Aitken, Robert. Video transcript “Hong Kong Flute Centre” Available online: <http://www.youtube.com/watch?v=Ogr29d6NXuc>
The concept of two voices sounded simultaneously is also applied to Icicle. He has written two solo works for flute and orchestra: Berceuse (For those who sleep before us) (1992), a commission from the Espirit Orchestra and Concerto for Flute and String Orchestra (Shadows V) (1999). Additionally, Aitken has written Music for Flute and Electric Tape (1963) and many pieces for flute in the chamber medium (see appendix II for a full listing).

Beyond his compositional contribution to the canon of Canadian flute repertory, Aitken boasts an impressive list of commissions and premieres of new works. Notable repertoire includes: Freedman’s Toccata (1967) and Soliloquy (1970), Michael Conway Baker’s Concerto (1974), Toru Takemitsu’s Bryce (1976), John Cage’s Ryoanji (1983), George Crumb’s Idylle for the Misbegotten (1986), Schafer’s Concerto for Flute and String Orchestra (1984) and Five Studies on Texts by Prudentius (1962), a work for soprano and four flutes in which Aitken pre-recorded all parts for the first performance. Aitken also conducted the first performance of Schafer’s opera Patria 1: Wolfman (premiered 1987) one of Schafer’s most substantial works. Aitken is recognized beyond his contributions to Canadian flute music as a true advocate for Canadian music. In 1969, aged only 30, he was awarded the Canadian League of Composers’ Canada Music Citation for outstanding service to the music of Canadian composers.

**Approaches to composition for solo flute in Icicle (1977)**

Icicle was written for Aitken’s daughter, Dianne. This work introduces many Twentieth Century techniques to the learning flutist providing “a study in microtonal nuances.” Aitken writes two staves of music with the indication to perform the staff marked “play” with the

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129 Ibid.
130 Isaac, 25.
132 La Foret, Elisabeth. [Program notes], Available online: <http://silentgalaxy.com/images/2007_Recital_Program_Notes.pdf>
provided fingerings. In the above line (marked “sound”) he illustrates what is heard (see example 6.1). Aitken uses this format throughout the work. It should be noted that at the time of composition (1977) the employed techniques in the work were familiar to flutists, however the notation used was progressive for Canadian flute repertory. Both Icicle and Plainsong are frequently performed works that can be used to provide a foundation for contemporary techniques for flute students. Aitken notes that the piece was commissioned by Editions Transatlantiques of Paris for flutists who had been playing for about three or four years.133

This work is significant in its use of new materials, notation and as a means to introduce contemporary techniques to the flutist. “The flute sound is altered throughout the work by playing entire phrases with the thumb key or trill keys open, creating a hollow, softly expressive tone color.”134 Aitken discusses the origin of the work in program notes for a New Music Concert:

_Icicle_ was composed in 1977 on a commission from the Paris-based publisher Editions Musicales Transatlantiques, for inclusion in a series of works, edited by Pierre-Yves Artaud, for young and intermediate flutists. The inspiration came from pranks which the composer’s flutist daughter Dianne had been playing on her younger, at that time bass-playing sister. The prank involved the theme song to the film _The Pink Panther_, the rhythm of which may be apparent from time to time in this work. The resemblance ends there, however, as the remainder of the piece is based on the shimmering, glistening effects which can be produced on the flute through quick changes of multiple fingerings and various articulations.135

This loosely atonal work is written as an exploration of timbral capabilities for the flute. Aitken uses a variety of timbral trills and microtonal gestures (half or quarter tones, explained below) to evoke the character of “fragility and translucence of ice and the pointed sharpness of

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133 Isaac, 45.
135 Isaac, 45.
icicles." Beyond juxtaposed timbral changes, Aitken achieves the character of the work with varied rhythms, dynamics and the speeding and slowing of trilled passages. The following example (example 6.1) demonstrates the speeding and slowing of a timbral trill alternating the use of both trill keys with only one. Aitken further instructs the performer indicating the rate of trills, only “two trills per beat”. This alternation of trills reinforces the character of the work.

Example 6.1: Aitken, *Icicle*, (mm. 48-52); Speeding and slowing of timbral trills

*Icicle* expands the concept of the flute’s capabilities as a solo instrument. As Bartolozzi discusses in his 1967 treatise, *New Sounds for Woodwind*, “contemporary music requires means of expression which can no longer be exclusively provided by ‘beauty’ of sound or ‘tunefulness’”. Aitken employs extended techniques throughout the work using them as a means for expression, enhancing the distinct character of the piece. Arnold Schoenberg’s definition of a melody can be applied to Aitken’s approach in this work: “…Structures’ which we call melodies [are] the succession of sounds which by their relationship with each other give the impression of a logical disclosure…” In *Icicle*, a melodic line is not always achieved through the succession of pitches, but rather a ‘logical disclosure’ of sounds as described by Schoenberg. This logical disclosure of sounds is achieved through the use of extended techniques. By using a selection of introductory techniques (such as pitch bends, color trills and

136 Ibid.
138 Ibid, 50.
microtones) Aitken juxtaposes many timbres and textures, ultimately creating a very expressive musical line.

Microtones are written either above or below a given pitch, generally marked with an arrow in the desired direction. These prove quite difficult to produce in tune as the ear is not accustomed to hearing such pitches. In his manual on extended techniques *The Other Flute*, Robert Dick demonstrates two quarter-tone scales – one for closed-hole flutes and one for open-holed flutes.¹³⁹ Players who specialize in modern music practice microtonal scales daily in order to facilitate speed in pitch and finger memory. As an introductory piece for extended techniques, Aitken does not write microtones to be played by the flutist, but indicates them as resulting pitches in the upper “sound” stave. The following example (example 6.2) instructs the flutist to move all fingers in random order with the thumb in off position. As the flutist blows across the embouchure hole while executing this action, the resulting sounds are microtones as indicated in the upper staff.

Example 6.2: Aitken, *Icicle*, (mm. 21-23); resulting microtones

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Alternate fingerings are required in order to produce color trills. Generally, if a composer wants a specific color they will indicate the required fingering or indicate between which pitches they want the trill to fluctuate. As there are numerous possibilities for color trills on most notes of the instrument, it is possible to change fingerings throughout a color trill adding a variation in timbre. Aitken uses this technique throughout the work employing a combination of trill keys. Example 6.3 demonstrates this shift in timbre by alternating both trill keys with the first and second individually.

Example 6.3: Aitken, *Icicle*, (mm. 65-67); alternating trill key combinations for timbral effect

![Example 6.3: Aitken, *Icicle*, (mm. 65-67); alternating trill key combinations for timbral effect](image)

Furthermore, Aitken adds variety employing both regular and color trills throughout the work. He indicates regular and color trill markings with the following symbols:

- Color trill
- Regular trill to note above

Similar to Aitken’s approach in *Icicle*, Weinzweig also incorporated a variety of extended flute techniques in his works for flute as a means for expression. This is perhaps most apparent in *Riffs for Solo Flute* segment 6, illustrated in example 6.4. Using the f-sharp as a tonal center, Weinzweig employs techniques such as lip and finger pitch bends, harmonics, key slaps and vibrato effects to provide direction to the motivic cells.
Example 6.4: Weinzweig, Riffs for Solo Flute, segment 6 (opening)

*Icicle* is improvisatory in style. The variety of techniques employed, range of timbral changes and pauses of free duration give the work this character. In a study of the piece, Isaac notes a possible loose form to the work: A-B-A1-B1-Coda. She implies such based on Aitken’s description of the work as “an old-fashioned piece.” She suggests a return of the opening material at measure 58, this is apparent both in a recurrence of timbre and notated rhythm. Isaac demarcates the B sections (mm. 24-58 and mm. 70-81) as areas using “traditional flute timbre where trills expand upon the primary material.” She labels the closing four measures of the work a brief codetta.

Aitken writes of Weinzweig’s music that “he often repeated small phrases endlessly and derived constant pleasure from it.” This concept is often apparent in *Icicle*. While there is no main theme per se, Aitken does make rhythmic reference to “The Pink Panther” theme, he

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140 Isaac, 58.  
141 Ibid., 58.  
142 Ibid., 58.  
143 Aitken “How to Play Weinzweig”, 258.
suggested in his opening program notes for the work (page 68). The suggested reference to this theme was intended as a dedication to his daughters (a flutist and bass player) who watched the show. This rhythmic theme appears often in the line which sounds (the above staff) as a result of the played notes, and may be observed as recurring thematic material. Example 6.5 demonstrates this rhythm as notated in the above staff— that which is sounded.

Example 6.5: Aitken, Icicle: “Pink Panther Theme” (rhythm)

Considerations when writing for solo flute employing extended techniques

When composing for solo flute using extended techniques one must be mindful of the limitations of the instrument beyond the workings of writing a basic melodic line. As discussed, Aitken employs a variety of timbral effects throughout the work – specifically the use of right hand trill keys. Aitken is sensitive to the facility of these keys and takes consideration to not include such color trills over pitches requiring the right hand flute keys simultaneously. These timbral effects are only employed over notes which the flutist plays with the left hand, freeing the right hand fingers to easily switch between trill keys. Where one is required to depress right hand keys in the melodic line, Aitken changes the timbral trill to a regular trill. The following example (example 6.6) demonstrates such. As the flutist plays an F, the trill notation changes.
Example 6.6: Aitken, *Icicle*; Left hand pitch requiring change of trill fingering (mm.68-70)

Aitken further exploits this sudden change in timbre with a new dynamic marking, *subito ppp*. Isaac discusses that “resolution is achieved [throughout the piece] by returning to normal notes after climaxes.” Aitken states that “the actual melody relies on color changes.”\(^{144}\)

Where there are other instances in the work where right hand keys may inhibit use of colored trill fingerings Aitken writes a traditional flutter tongue. He states:

> [The traditional flutter tongue technique] was used to create the fluttering effect you get by using trill keys because you can’t get it on those notes...The effect is to produce a “luh-luh-luh” sound, very fast. It makes a rippling sound. \(^{145}\)

The range of the work remains in the lower and middle registers, achieving the desired timbral character of the work. Aitken uses range and articulation parameters to emphasize the return to regular flute sonorities. His consideration to range and articulation are apparent in example 6.8. Here, the emphatic staccato is further enhanced with a range larger than an octave employing both middle and low registers. These two measures (mm. 24 and mm. 34) are the only two which use regular flute pitches throughout the entire work. Aitken is sensitive to use strong, stable notes on the instrument and writes such at a loud dynamic.

\(^{144}\) Isaac, 49.
\(^{145}\) Ibid., 50.
Throughout the majority of the work Aitken indicates written breath marks to the flutist. Where breath marks are not indicated, he writes shorter phrases which may be executed in one breath. However, given the work’s intended audience of younger players and the introductory application of extended techniques, Aitken writes within these phrases many opportunities to breathe should one need to. If we look at the opening phrase of the work (example 6.8), it is intended to be played in one breath, yet there are opportunities to breathe between descending flourishes if needed. Aitken is further aware of breathing limitations by marking a *pianissimo* dynamic in which to execute the phrase.

Example 6.8: Aitken, *Icicle*; Opening line

Throughout the entire work Aitken is sensitive to employ quieter dynamics, requiring less air, where longer phrases are written. When writing a long phrase at a *forte* dynamic, he indicates a faster tempo (see example 6.9).
Example 6.9: Aitken, *Icicle*; Louder dynamic at a faster tempo (mm. 11-15)

Other attention to breathing is apparent in the different lengths of pauses Aitken indicate. He suggests different lengths of duration, both adding to the character of the piece and providing the flutist with a brief pause where necessary. This same technique was used by Schafer in his *Concerto for Flute and Orchestra* (1984). Schafer noted different lengths as follows: long pause, normal pause, short pause, very short pause and catch breath.

*Icicle* is an excellent introduction to extended techniques for the young flutist, “it is not difficult once these techniques are mastered.”146 It remains a frequently performed staple in the canon of Canadian flute repertory.

146 Hamilton, *Pearls of the new masters*, 34.
CONCLUSION

A generation of students of Canadian pedagogue John Jacob Weinzweig (1913-2006): R. Harry Freedman (1922-2005), Harry Somers (1925-1999), R. Murray Schafer (b.1933), Srul Irving Glick (1934-2002) and Robert Aitken (b.1939) have all written for the flute. It is clear that these pieces represent a significant contribution to the canon of Canadian flute repertory.

Representative examples of both solo and chamber works for the flute in this document are frequently performed and firmly established works within the oeuvre of Canadian flute composition. Harry Freedman’s *Soliloquy* (1971) illustrates the use of atonal harmonies written with lyrical appeal. Harry Somers’s *Etching from the Vollard Suite* (1964) is a stand-alone work for solo flute from *The Picasso Suite* written in an improvisatory style exploiting the flutist’s color palette. *Sonatina* (1958) by R. Murray Schafer explores the neoclassical and neobaroque traditions while Srul Irving Glick’s *Sonata for Flute and Piano* (1983) is written in a neoromantic aesthetic within a neoclassical framework. Robert Aitken’s *Icicle* (1977) provides an introduction to extended techniques for younger flutists and at the time of composition expanded capabilities of the flute as a solo instrument. The creative objectives and artistic aims of these composers in their works for the flute is apparent in their individual approaches to compositional methods including tonality, character, lyrical style, form, treatment of melodic line and thematic material. Many of these methods are echoed in the works of their composition tutor, John Weinzweig. Further, these works demonstrate sensitivity to the flutist with an evident attention paid to timbre, range, articulation, breathing and dynamics evident.
Weinzweig, Freedman, Somers, Schafer, Glick and Aitken have all played a role in the advocacy for the future of Canadian music. This study raises awareness of the prominent flute repertoire written by these composers making it more accessible to flutists. The scope of their individual contributions to the canon of Canadian repertory is clear, as is the role played by their teacher, John Jacob Weinzweig.

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*Canadian Encyclopedia*, s.v. “John Weinzweig.”

______, s.v. “R. Murray Schafer.”
______, s.v. “Robert Aitken”

______, s.v. “Srul Irving Glick.”


Lehman, Mark. “‘Somers: Picasso Suite; Stravinsky: Pulcinella; Apollo’” American Record Guide 60.2 (Mar/Apr 1997).


Merriam Webster Dictionary, s.v. “Soliloquy.”


APPENDIX I

Chronological listing of flute works by John Jacob Weinzweig, Harry Freedman, Harry Somers, R. Murray Schafer, Srul Irving Glick and Robert Aitken*

(*Works for flute by Schafer and Aitken written before 2012)

SOLO FLUTE

Weinzweig  
*Divertimento no. 1*– Originally “Suite for Flute and String Orchestra” (1946)  
(Piano reduction by Harold Perry)

Schafer  
*Sonatina for Flute and Harpsichord (or Piano)* (1958)  
London Premiere: William Bennett (fl) and Celia Bizony (1959)

Glick  
*Petite suite pour flute* (1960) – Flute and Piano

Aitken  
*Music for Flute and Electronic Tape* (1963)

Somers  
*Etching – The Vollard Suite* (from *Picasso Suite*) (1964)  
Commissioned by Saskatoon Symphony Orchestra

Freedman  
*Soliloquy* (1970) – Flute and Piano

Weinzweig  

Aitken  
*Icicle* (1977) – Solo flute

Aitken  
*Plainsong* (1977) – Solo flute

Glick  
*Sonata for Flute and Piano* (1983)  
Written for Suzanne Shulman and Valerie Tyron

Glick  

Schafer  
*Concerto for Flute and Orchestra* (1984)  
Written for Robert Aitken

Weinzweig  
*Birthday Notes* (1987) – Premiere: Dianne Aitken and Kevin Fitz-Gerald

Aitken  
*Berceuse (For those who sleep before us)* (1992) – Flute and Orchestra

Aitken  *Concerto for Flute and String Orchestra (Shadows V)* (1999)

Freedman  *Romp and Reverie* (2002)
            Commissioned by Robert Cram

Aitken  *Concerto for Flute and Orchestra* (2009)

Somers  *Music for Solo Flute* (?)
            Currently in editing process by Robert Cram

**CHAMBER WORKS**

Weinzweig  *Intermissions for Flute and Oboe* (1943)
            Premiere: Toronto, 23 October 1949 – Dirk Keetbass (fl) and Harry Freedman

Somers  *Woodwind Quintet* (1948)

Somers  *Trio* (fl, vln, vlc) (1950)

Schafer  *Concerto for harpsichord and eight wind instruments* (2 fl, ob, hn, ob, bsn, cl, bscL, hrsd) (1954)

Somers  *Movement for Woodwind Quintet* (1957)

Aitken  *Quartet* (fl, ob, vla, cb) (1961)

Freedman  *Quintette* (1962)

Schafer  *Five Studies on Texts by Prudentius* (sop, 4 fl) (1962)
            Premiere: Toronto, 1963 (pre-recorded) – Robert Aitken and Mary Morrison

Schafer  *Diversions for Baroque Trio* (fl, ob, harpsichord, tape) (1963)
            Premiere: Toronto, 1963 – Montreal Baroque Trio

Glick  *Dance Concertante #2* (fl, cl, tpt, vlc, pn) (1964)

Weinzweig  *Woodwind Quintet* (1964)

Freedman  *Variations* (fl, ob, harpsichord) (1965)
            Commissioned by the CBC for the Baroque Trio of Montreal
Somers  
*Kuyas*: adapted from *Louis Riel* (sop, fl, perc) (1967)  
Commissioned by Institut International de Musique du Canada

**Freedman**  
*Toccata for Flute and Soprano* (sop, fl) (1968)  
Written for Robert Aitken and Mary Morrison

**Schafer**  
*Enchantress* (sop, exotic fl, 8 vlc) (1971)  
Premiere: Vancouver, 1972 – Robert Aitken, Mary Morrison and  
Vancouver Cello Club

**Freedman**  
*Tikki Tikki Tembo* (woodwind quintet and narrator) (1971)  
Commissioned by the Dundas Public Library Board

**Aitken**  
*Kebyar* (fl, cl, tb, 2 cb) (1973)

**Freedman**  
*Pan* (sop, fl, pn) (1972)  
Commissioned by the CBC for the Lyric Arts Trio

**Freedman**  
*The Explainer* (fl, ob, cl, perc, pn, and narrator) (1976)  
Commissioned by Days Months Years to Come through the Canada  
Council

**Aitken**  
*Shadows II: Lalitá* (fl, 3 vlc, 2 perc, 2 hrp) (1973)

**Aitken**  

**Freedman**  
*Tsolum Summer* (fl, perc, strings) (1976)  
Commissioned by Hamilton Philharmonic Institute through the Canada  
Council

**Freedman**  
*Monday Gig* (woodwind quintet) (1978)  
Commissioned by McLean Foundation and Ontario Arts Council

**Freedman**  
*November* (sop, fl, vibraphone, hrp) (1978)

**Freedman**  
*Opus Pocus* (fl, vln, vla, vlc) (1979)  
Commissioned by the Galliard Ensemble through the Ontario Arts Council

**Glick**  
*Suite Hebraique No. 5* (fl, vln, cl, vlc) (1980)

**Aitken**  
*Folia* (fl, ob, cl, hn, bsn) (1981)

**Aitken**  
*Monodie (K. Aitken)* (SATB, fl) (1983)

**Weinzweig**  
*Music Centre Serenade* (fl, hn, vla, vcl) (1984)
Schafer  
*Buskers* (fl, vln, vla) (1985)

Schafer  
*Rounds* (fl, vln, vla) (1985)

Glick  
*Trio for flute, viola and harp* (1988)

Aitken  
*Shadows IV: My Song* (2 fl, ensemble) (1994)

Aitken  
*My Song: Shadows IV* (2 fl, optional accomp: ob, bsn, vln, vlc) (1994)

Freedman  
*Touchpoints* (fl, vla, hrp) (1994)
Commissioned by Trio Lyra through the Ontario Arts Council

Freedman  
*Blue Light* (fl, cl/bass cl, vln, vlc, pn) (1995)
Commissioned by Aurora Musicale, Winnipeg

Aitken  
*Wedding Song* (2 fl) (1999)

Schafer  
*Flew Toots for Two Flutes* (2004)
Written for the occasion of Aitken’s retirement from Freiburg, Germany