

2017

A master's recital in flute

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A MASTER'S RECITAL IN FLUTE

An Abstract of a Recital
Submitted
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

Azeem Zakiyy Ward
University of Northern Iowa
December 2017

This Study by: Azeem Zakiyy Ward

Entitled: A MASTER'S RECITAL IN FLUTE

has been approved as meeting the thesis requirement for the

Degree of Master of Music

Date

Dr. Angeleita Floyd, Chair, Recital Committee

Date

Dr. Cayla Bellamy, Recital Committee Member

Date

Prof. Christopher Merz, Recital Committee Member

Date

Dr. Patrick Pease, Interim Dean, Graduate College

This Recital Performance by: Azeem Zakiyy Ward

Entitled: A MASTER'S RECITAL IN FLUTE

Date of Recital: April, 20, 2017

has been approved as meeting the recital requirement for the

Degree of Master of Music

Date

Dr. Angeleita Floyd, Chair, Recital Committee

Date

Dr. Cayla Bellamy, Recital Committee Member

Date

Prof. Christopher Merz, Recital Committee Member

Date

Dr. Patrick Pease, Interim Dean, Graduate College

ABSTRACT

Azeem Zakiyy Ward performed a graduate flute recital at six o'clock in the evening of Thursday, April 20, 2017 in Davis Hall in the Gallagher Bluedorn Performing Arts Center. Collaborating with Mr. Ward on selected works were pianist Mariya Akhadjanova, trumpeter Ryan Garmoe, and guitarist Tanner O'Connor. The recital was presented in partial fulfillment of a Master of Music in flute performance. The program opened with the *Sonata in A Minor* for solo flute by Carl Philipp Emmanuel Bach, followed by three movements of Astor Piazzolla's *Historie du Tango* for flute and guitar. The first portion of the program concluded with Paul Taffanel's *Grand Fantaisie on themes from the Opera "Mignon" by Ambroise Thomas* for flute and piano. Following intermission, the audience was treated to four contemporary works: Lowell Liebermann's *Sonata for flute and piano*, Azeem Ward's *Suite for Beatbox Flute* and two original works, *Clockwork* and *Red Velvet*, by Azeem Ward and Ryan Garmoe. Mr. Ward's graduate recital presented works spanning four centuries, from C.P.E. Bach's sonata composed in 1747 to Ward's beatbox flute suite dating 2017, demonstrating variety and virtuosity of the flute repertoire.

Sonata in A Minor Wq. 132 for Flute Solo, Carl Philipp Emanuel Bach

Carl Philipp Emanuel Bach (1714-1788) was born in Weimar, Germany and is known to be the most successful composer of J.S. Bach's children. Since C. P. E. Bach was mentored by his father, there is a strong influence of baroque compositional techniques in his music. Bach fused this style with the French *galant* style and the

German counterpart, *empfindsamer styl*.¹ Highlights of his career included serving as chamber harpsichordist in the court of King Frederick II of Prussia and later as musical director for Hamburg's five principal churches, the *Michaeliskirche*, *Jakobikirche*, *St Katharinen*, *Nikolaikirche* and *Petrikirche*.²

The *Sonata in A minor* by C.P.E. Bach was composed in 1747 in Berlin, Germany. This speech-oriented, declamatory style piece includes three-movements titled Poco Adagio, Allegro and Allegro.³ Bach's use of terraced dynamics, linear counterpoint, and ornamentation illustrate compositional techniques central to the Baroque era. His application of *galant* style also entails the use of slower harmonic motion, sudden contrasts of mood, and use of silence to create suspense.⁴

In the first movement, Poco Adagio, the opening statement provides a harmonic pedal in the bass for each melodic motive, constituting a linear counterpoint. The movement is performed in a slow 3/8 meter, with clear terraced dynamics and moments of silence that create suspense. Beginning in A minor, the piece shifts tonally to C Major, D minor, and E minor. In addition, there is a return to the opening A minor theme in the last phrases, and the performer ends the movement with a small cadenza on the V7 chord (*eingang*) in the penultimate measure.

¹ David Schulenberg, "The Instrumental Music of Carl Philipp Emanuel Bach," (Ann Arbor: UMI Research Press, 1984), 9-13.

² Christoph Wolff, "Bach," In *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg12> (accessed March 15, 2017).

³ Carl Philipp Emanuel Bach, "Sonata in A Minor for flute solo," edited by Mirjam Nastasi. (Vienna: Universal Edition, 2012).

⁴ Schulenberg, "The Instrumental Music of Carl Philipp Emanuel Bach," 9-10.

The second movement, *Allegro*, opens in the same key as the first movement, A minor. As the *Allegro* begins in a duple meter, the articulation is performed in a detached and lifted manner. Similar to the *Poco Adagio*, the movement is structured in a rounded binary form, A B A', and travels to multiple keys. Harmonically, the *Allegro* modulates to C major and E minor. Eventually, the piece returns to the original key, A minor, after a cadence in the dominant. As the original melody returns at A', Bach continues to elaborate on the motivic ideas. The motifs unify the movement throughout the different tonalities.

The final movement in A minor, *Allegro*, includes a return of 3/8 meter and begins with an ascending A minor arpeggiated motive. Bach continues to explore related tonal centers as found in the *Poco Adagio* and *Allegro* by modulating to C major and E minor before returning to the final A minor section. The *Allegro* is structured in a ternary form, A B A, where the original melody returns after the development in C major. Bach ends the piece with a strong virtuosic passage that cadences in A minor. Bach's use of similar key structure and form unify the three movement work as a whole.

Histoire du Tango, Astor Piazzolla

Astor Piazzolla (1921-1992) was born in Argentina and spent a great deal of his life in Buenos Aires, where he worked as a bandleader, composer, and arranger. In 1944, he formed the ensemble, "*Orquesta del 46*," to showcase his own compositions.⁵ Ten years later, he composed his first symphony for the Buenos Aires Philharmonic Orchestra, which won him a scholarship to study in Paris with Ernest Boulanger for a

⁵ Cliff Eisen, "Piazzolla, Astor," In *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45192> (accessed March 15, 2017).

year. Boulanger became a major influence on Piazzolla and encouraged him to compose tangos throughout his career.

Histoire du Tango by Piazzolla was composed in 1986, where he showcases the evolution of the tango in four movements for flute and guitar. However, only three movements were performed at the recital. The first movement, *Bordello 1900*, is based on a tango that originated from Buenos Aires in 1882. This highly energetic tango is inspired by the good-natured banter of the French, Italian, and Spanish women who filled the brothels (*bordellos*) at that time. These women would tease thieves and random people on the street who came to see them. The movement also displays arpeggiated motifs in the flute that are accompanied by a habanera rhythm in the guitar.⁶ The second movement, *Café 1930*, features a melancholy character that includes harmonies of jazz (sus chords and extended tertian chords). This movement is inspired by a different era of the tango, where people preferred to listen rather than dance.⁷ As a result, this slow movement is driven by melodic and harmonic elements rather than rhythmical content. In the third movement, *Night Club 1960*, Piazzolla was inspired by the dance elements of the bossa nova genre, where the guitar is performed on nylon strings and strummed with fingers rather than with a pick.⁸ Piazzolla's use of syncopated samba rhythms and unexpected harmonic progressions help to capture the evolved tango of this time period.

⁶ Frances Barulich and Jan Fairley, "Habanera," In *Grove Music Online*, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12116> (accessed May 10, 2017).

⁷ Maria Susana Azzi and Simon Collier, "Le Grand Tango: The Life and Music of Astor Piazzolla," (Oxford: Oxford University Press, 2000), 239.

⁸ Ibid.

Grand Fantasia on themes from the Opera “Mignon” by Ambroise Thomas, Paul Taffanel

Born in Bordeaux, France, Paul Taffanel (1844-1908) is known to be one of the founders of the modern French flute school of the late 19th century. Taffanel focused on the “expressiveness of tone and sensitivity of musicianship,” which created a new emotional depth for flutists at this time.⁹ Highlights of his career include founding the *Société de Musique de Chambre pour Instruments à Vent* in 1879, serving as principal conductor of the *Société des Concerts* from 1892-1901, and holding the professor of flute position at the *Conservatoire de Paris* from 1893-1908.¹⁰

As inspiration for this work, Taffanel material from the opera *Mignon* by Ambroise Thomas, which was an *opéra comique* originally composed in 1866. However, Taffanel did not compose his *Grand Mignon Fantasia* until 1874. This fantasia was one of five that he composed from 1874-1884.¹¹ These pieces display the virtuosic capabilities of the flute in the romantic style. There are multiple dramatic shifts in mood from phrase to phrase that give the flutist a chance to showcase his/her musical shaping and sensitivity.

The fantasia begins with an introduction from the piano in F major, followed by a solo flute cadenza. Mignon’s aria “Connais-tu le pays?” can be heard at the Andantino section labeled Romance. This aria features a somber love theme for Mignon’s homeland in the key of F minor. As the section develops, the key modulates to Db major and ends

⁹ Edward Blakeman, "Taffanel, Paul," In *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27363> (accessed May 10, 2017).

¹⁰ Ibid.

¹¹ Edward Blakeman, “Taffanel: Genius of the Flute,” (Oxford, Oxford University Press, 2005).

in a joyful progression. The next section features the orchestral entr'acte from Act 2 in the key of F major. This playful melody is followed by a set of variations that display rapid arpeggios and scalar passages for the flute. In the moderato section that follows, Taffanel writes variations upon Philine's aria, "Je suis Titania." This aria represents Philine's joy as she finishes playing the role of Titania, the fairy queen, towards the end of Act II.¹² After the joyful and uplifting A major section representing Philine's aria, Taffanel modulates to F major for the final section. At the "Forlane," marked Presto, the finale of Act III is performed. At this point in the opera, all issues between Mignon and her lover Wilhelm are settled and they rejoice.¹³ This section is filled with fast technical passages and wide leaps that demand agility and technical facility from the flutist. The *Grand Fantasia* is brought to an end with a brilliant finale filled with variations on the melody from the finale.

Sonata for Flute and Piano, Lowell Liebermann, Op. 23

Lowell Liebermann (b. 1961), a prolific American composer, is also a conductor and pianist. He began piano lessons and composing at the age of eight. Eight years later, Lieberman premiered his *Piano Sonata No. 1* in Carnegie Hall. Liebermann continued to pursue his musical education at the Juilliard school, receiving his Bachelors, Masters, and Doctorate degrees. Within his numerous compositions, his works for flute have gained international acclaim and have rapidly established themselves in the canon of the

¹² Ambroise Thomas, "Mignon (1866)," trans. by Theodore Baker, (New York: G. Schirmer, 1901).

¹³ Ibid.

flute repertoire.¹⁴ Liebermann's *Sonata for flute and piano* was recorded seven times in the ten years following its 1988 premiere by Paula Robison and Jean-Yves Thibaudet playing flute and piano, respectively.

The *Sonata for flute and piano* was commissioned by and dedicated to the flutist, Paula Robison.¹⁵ This two-movement work follows a sonata form in the first movement and rondo form in the second movement. The piece opens with a *Lento con Rubato* tempo at 40 to the quarter note. The flute begins the first theme, characterized by long sustained phrases requiring a wide range of dynamics, while the piano plays an ostinato pattern. This hauntingly fluid line demands a high level of maturity and pitch control by the performer. The second theme is introduced by the piano followed by the flute as the tempo increases to 60 to the quarter note with the phrase marked "movendo" (moving). In this playful contrasting theme, the texture becomes more lush in the piano and the flute adds grace notes with increasing dynamics to every phrase. The next *Tempo I* returns with 40 to the quarter note and the piano introduces the languid third theme, while the flute joins with arpeggiated chords. Liebermann then transitions to the development using the *Più Lento* section that employs two alternating augmented chords, C⁺ and F⁺. The languid third theme begins the development and the phrases include a dramatic interaction between the flute and piano as they imitate each other's thematic ideas. This section climaxes on a resounding C⁴ in the flute and a fortissimo chord in the piano. Soon after, Liebermann uses "estatico" phrases to bring back motifs of the long-sustained

¹⁴ Lowell Liebermann, "Liebermann Biography," <http://www.lowellliebermann.com/biography/index.html> (accessed March 15, 2017).

¹⁵ Lowell Liebermann, "Sonata for Flute and Piano Op. 23," (King of Prussia: Theodore Presser Company, 1987).

themes that were featured earlier in the piece. Towards the end of the movement, the recapitulation of the original theme characterized by long sustained phrases in the flute part returns. Liebermann subsequently creates a coda to complete the movement, ending with a mix of the first and third thematic material.

The intense second movement, *Presto energico*, has constant changing meters of 9/16, 12/16, 15/16, and 6/16. The movement follows a rondo form of A, B, B, A', interlude, A'', B', A, and Coda. The first A section consists of disjunct leaps in the flute and piano part and atonal harmony that transitions through multiple meters. The first B section offers the contrasting theme of the movement, which is extremely lyrical compared to the original A section. In the following A' section, Liebermann transposes the original A theme down a minor third. After a set of contrasting variations (A'', B'), Liebermann returns with the final A section. However, at the end of this section, Liebermann cleverly introduces new material transitioning into the coda. With the combination of rapid ascending runs and heavy, intense chords in the piano, Liebermann closes out the movement with a crescendo into the final measure. At this point, the flute is given its loudest and highest note, **high D⁴**, representing the climax of the piece.

Suite for Beatbox Flute, Azeem Ward

The *Suite for Beatbox Flute* is a three-movement work that features vocal percussion and flute composed by Azeem Ward (b. 1993). The work was inspired by baroque compositional techniques of J.S. Bach and Marin Marais and the percussive sounds of the originating beatbox flutist, Greg Pattillo. The first movement, *Pursuit*, begins in a mellow mood in the key of E minor in a ternary form. Similar to J.S. Bach, the opening passages feature a linear counterpoint. The flute simultaneously performs the

melody and bass line ostinato (E, E flat, D, and C) throughout the A section. In the B section, the movement begins to transition through keys and the ostinato fades away. After traveling to the key of A minor, the original theme returns. The movement ends with motifs from the first section in E minor. The second movement, *Romano*, is freely composed with no beatbox effects and features a melancholy love theme. The movement begins in G# minor with several grace notes that were inspired by the ornamentation from the theme of *Les Folies d'Espagne* by Marin Marias. The movement also features a ternary form. In the development of the B section, the piece deceptively modulates into B major at “*ff* Soaring.” The melancholy theme (A’) returns at “Grave” as the movement ends in G# minor. The third movement, *Rockside!*, is lively and quick and features a groove inspired by James Brown. Similar to the first movement, it features the key of E minor then modulates to A minor as the movement develops. In addition to the beatbox effects in this movement, the piece also asks the performer to physically stomp, dance, and shout, which serves to end the piece with spirit and vigor.

Red Velvet, Azeem Ward and Ryan Garmoe

Mr. Ward and Mr. Garmoe (b. 1994) began their collaboration in September 2016, by gathering on Saturday mornings to produce electronic music. *Red Velvet*, fuses live instruments such as flute and trumpet with electronic ones such as synthesizers and MPC controllers. The production was inspired by sounds from the popular music industry today and by Mr. Ward’s favorite cake, red velvet. The piece is structured in a ternary form, where the first A section features a C minor progression, similar to the styles of the jazz and hip-hop producer, J Dilla. The B section modulates to G minor, and the tempo transitions into a cut-time. This new section features a style from the genre of drum n’

bass, a branch of electronic music, where there is a fast drum beat at 160BPM along with a prominent bass line. Amongst the new drum beat, flute improvises over the chord progression. As the A section returns, the trumpet improvises to return back into the original groove of the slower tempo. The piece fades out in C minor with the flute and trumpet repeating the mellow melody.

Clockwork, Azeem Ward

Produced in September 2015, *Clockwork* was inspired by dance club rhythms. Additional influences, like the groove, smooth melody, and harmonic language, come from the band, The Internet. The piece follows an ABAB form where the conjunct melody is in A minor. The B section modulates to C# minor and features a melody in the bass line while the flute improvises over the changes. Overall, *Clockwork* served as a strong upbeat work to end Mr. Ward's graduate recital.

Azeem Ward's graduate flute recital included works spanning four centuries and demanded a thorough knowledge of performance practice and style appropriate to each period and genre from the performer. The program demanded technical proficiency and high-level artistry through the application of baroque ornamentation, extended techniques, and jazz improvisation. Through the unaccompanied works by Bach and Ward, the guitar and flute duo by Piazzolla, the trumpet and flute duo by Garmoe and Ward, and the virtuosic works for flute and piano by Liebermann and Taffanel, Mr. Ward engaged listeners in a wide range of repertoire and styles appropriate to a graduate level recital.

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School of Music
University of Northern Iowa

presents

Azeem Ward, Flute
 In a Graduate Recital
 assisted by:
 Mariya Akhadjanova, Piano
 Tanner O'Connor, Guitar
 Ryan Garmoe, Trumpet

In partial fulfillment of the requirement
 for the degree of Master of Music, Flute Performance
 From the studio of Dr. Angeleita Floyd

Sonata in A minor for flute alone, Wq. 132 I. Poco Adagio II. Allegro III. Allegro	C.P.E. Bach (1714-1788)
<i>Histoire du Tango</i> for Flute and Guitar I. Bordel 1900 II. Café 1930 III. Nightclub 1960	Ástor Piazzolla (1921-1992)
Grand Fantasia on themes from the Opera " <i>Mignon</i> " for Flute and Piano	Paul Taffanel (1844-1908)

Intermission

Sonata for Flute and Piano, Op. 23 I. Lento II. Presto	Lowell Liebermann (b. 1961)
Suite for Beatbox Flute I. Pursuit II. Romano III. Rockside!	Azeem Ward (b. 1993)
<i>Red Velvet</i>	Azeem Ward and Ryan Garmoe
<i>Clockwork</i>	Azeem Ward

Davis Hall, at 6:00 P.M.

Friday, April 20, 2017

About the Artist

Azeem Ward began graduate studies in music performance at the University of Northern Iowa with Dr. Angeleita Floyd in January 2016. In June of 2015, Azeem received a Bachelor of Music in flute performance at the University of California, Santa Barbara (UCSB) with Jill Felber. During his time at UCSB, he was featured as a soloist with multiple ensembles across campus, composed for various ensembles, performed in the University Chamber Orchestra, Wind Ensemble, Jazz Ensembles, Ensemble for Contemporary Music, and many more. A dynamic performer, Azeem has also won competitions such as the UCSB Orchestral Soloist Competition (2012), the Performing Arts Scholarship Foundation competition (2013), and was awarded honorable mention in the Dorothy Van Waynen Scholarship Competition (2014).

Currently, he serves as Dr. Floyd's Graduate Assistant, teaching non-major flute students, Flute Techniques, and assisting with the Northern Iowa Flute Choir. He has participated in the Northern Iowa Symphony Orchestra, Wind Symphony, performed for the Northern Festival of Bands Flute Master Class, and the 2016 and 2017 All-State Flute Workshop. He continues to pursue his aspirations in recording, composing, producing, teaching, and soloing at the University of Northern Iowa.