

DOUTHIT, LA-TIKA SHANEE', D.M.A. Music for Flute by Ulysses Kay (1917-1995): A Descriptive Analysis with Performance Notes for Three Selected Works. (2013) Directed by Dr. Deborah Egekvist. 108 pp.

Ulysses Simpson Kay (1917-1995) was an African American composer, conductor, and professor. His compositional output contains more than 135 works that have been performed, recorded, and have earned him several awards, fellowships, and commissions. This document includes a descriptive analysis of three works for flute by Ulysses Kay: *Prelude for Unaccompanied Flute*, *Suite for Flute and Oboe*, and *Aulos for Solo Flute and Orchestra*.

The purpose of this study is to increase awareness of Kay's flute repertoire, to stimulate more frequent programming, to provide relevant historical information about these works and resolve discrepancies surrounding incorrect data. The discussion will provide flutists and teachers with a descriptive analysis that contains suggestions for performance practice. The procedures used closely examine the musical elements of tonality, pitch, rhythm, timbre, texture and form. This analysis will help flutists understand the historical context in which these works were written, and can assist in developing a clearer interpretation, yielding a more authentic performance. At the conclusion of each discussion, performance notes will provide a summary of technical challenges for the flutist, and recommendations for teachers to facilitate selecting appropriate repertoire for their students.

This investigation also includes an interview conducted with renowned flutist John Solum, the commissioning artist of the *Aulos*. Solum worked closely with the composer and has performed all of Kay's works for flute. The interview serves as a

source of historical information and performance practice interpretations as told by one of the last living flutists to have worked personally with the composer. As there is very little written material surrounding Kay's compositions for flute, this study will serve to augment the current research concerning African American composers of flute literature.

MUSIC FOR FLUTE BY ULYSSES KAY (1917-1995): A
DESCRIPTIVE ANALYSIS WITH PERFORMANCE
NOTES FOR THREE SELECTED WORKS

by

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Approved by

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To the Artist still trying to tap into what God has blessed you with. Yield to Him, it will be granted in His name.

APPROVAL PAGE

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CHAPTER I

INTRODUCTION

The primary function of this document is to provide a descriptive analysis of three works for flute by Ulysses Kay: *Prelude for Unaccompanied Flute*, *Suite for Flute and Oboe*, and *Aulos for Solo Flute and Orchestra*. Ulysses Simpson Kay was an accomplished African American performer and composer who received international fame and recognition for his compositions. His orchestral works, film scores, music for television, operas, and choral music have won numerous awards and earned the composer several honorary degrees. Although Kay's larger works received world-wide acclaim, his instrumental works, particularly the compositions for flute, have received far less attention. His works for flute are fewer in number compared to his other repertoire, and closer inspection of these compositions will reveal their complexity and interest. The formal structure, along with the melodic and harmonic language, is creatively fused with Kay's own artistic style.

Presenting this analysis is intended to engage and inform the reader and lead to a greater understanding of these works. The analysis provides flutists with an informed approach to performance practice and provides teachers with a resource by outlining the technical challenges that arise while mastering this repertoire. This study also highlights the accomplishments of the composer, but will focus only on his specific contributions to the genre of modern flute music.

The methodology selected for the purposes of this study includes biographical information about the composer and historical information regarding each composition, as well as a structural and descriptive analysis of each work. This study describes how each composition was commissioned and premiered, and it lists recordings by prominent artists of the twentieth century. Also included is a personal interview with the commissioning artist of *Aulos*, flutist John Solum. The interview was conducted through e-mail and included in an appendix to the document.

Although Kay's orchestral repertoire has received publicity and frequent programming, his compositions for flute are much less well-known and not considered to be among his most important contributions. A descriptive analysis reveals that Kay's works for flute feature both artistic and pedagogical value and serve as appropriate literature for intermediate through advanced level flutists.

Previous Work in this Field

Currently, five dissertations include an analysis and discussion of Kay's compositions that address vocal and choral music, organ suites, piano music, and wind band literature. *Unaccompanied Flute Works by Twentieth Century Black American Composers: Discussion and Analysis of Selected Works* (2002) by Kevin Clinton Carroll is the only dissertation or written document that provides a brief analysis and discussion of Kay's *Prelude for Unaccompanied Flute*. In his dissertation, Carroll provided a brief biographical sketch of Kay, along with a brief description of the formal structure that focuses on dynamic contrast and melody. The document concludes with a general statement concerning the *Prelude for Unaccompanied Flute*, containing many of the

characteristics of Kay's other works, although it is "short and unassuming." Carroll's dissertation discussed and analyzed several works by black composers that include references or associations to spirituals, blues, or jazz. In Carroll's discussion of Kay's *Prelude*, examples of those elements were not included.¹

Kay has been the subject of several interviews regarding performances of his music, but the composer spoke sparingly about his flute works. Several quotations from Kevin Scott's interview with Kay are located in the liner notes of the Ulysses Kay Recording Project, released on Albany Records in 2007. Excerpts from an interview with John Solum are found in the same location. Information about Kay exists in several biographical listings in encyclopedias and reference texts. Constance Hobson and Deborra Richardson compiled *Ulysses Kay: A Bio-Bibliography*. Published in 1994, this is the most complete and accurate source of information about Kay's life.

A Statement on the Composer's Overall Style

Kay's compositional style is complex. His works encompass many technical, cultural and stylistic idioms. The renowned musicologist Nicolas Slonimsky remarked on Kay's musical style:

[Kay] writes music that corresponds to his artistic emotions within a framework of harmony, counterpoint, and orchestration that provides him with the broadest sense of expression....the musical language of Ulysses

¹ Kevin Clinton Carroll, "Unaccompanied Flute Works by Twentieth-Century Black American Composers: Discussion and Analysis of Selected Works" (DMA diss., University of Memphis, 2002), 50.

Kay is that of enlightened modernism. This is the only 'ism' that he accepts, and even that only as a matter of chronological placement.²

Effie Tyler Gardner stated in her dissertation, *An Analysis of the Technique and Style of Selected Black-American Composers of Contemporary Choral Music*, that Ulysses Kay belonged to a group of African American composers whose style encompassed the more progressive techniques of twentieth century writings, and their source of inspiration came from sacred and secular themes that were not influenced by cultural idioms such as blues, jazz, or gospel. Kay's flute works do not reflect the aforementioned styles, and that if he had used jazz or blues within his works, it would have been placed in the proper context, not serve as the source material for all of his compositions.³

Katherine Dower described Kay's works as having "a hint of loneliness in his writing that is generally associated with urban living." She stated:

Ulysses Kay does not utilize the dodecaphonic system nor does he incorporate jazz or spiritual elements into his style. General characteristics of his style might be summarized as follows: (1) fairly consistent use of contrapuntal texture, (2) an expressive melodic line with an underlying tonality, (3) use of such unifying devices as pedal points and the *basso ostinato*, (4) repetition of

²Hobson and Richardson, *Ulysses Kay: A Bio-Bibliography* (Westport: Greenwood Press, 1994), 3.

³Effie Tyler Gardner, "An Analysis of the Technique and Style of Selected Black-American Composers of Contemporary Choral Music" (PH.D diss., Michigan State University, 1979), 4.

motives, especially rhythmic motives, (5) frequent metrical changes, and (6) extensive use of hemiola.⁴

A Biographical Sketch of Kay

During his lifetime, Kay composed over 135 works representing various forms, including solo voice, choral, operatic, solo instrumental, chamber and orchestral works, a ballet suite, and music for film and television. His works have become part of the mainstream repertoire and have received programming by major orchestras and ensembles in the United States and abroad. These compositions have earned him numerous awards, grants, fellowships, honorary degrees, and commissions. According to Hobson and Richardson, Kay was the most published and commissioned African American composer in the twentieth century. During his lifetime, at least 98 percent of his compositions have been performed, 65 percent published, and close to 18 percent were recorded.⁵

Ulysses Simpson Kay, Jr. was born in Tucson, Arizona on January 7, 1917. In his youth, Kay was exposed to musical influences by his parents and siblings. His father was a barber who sang casually around their home, and his mother played piano and sang at home and church. Kay's stepbrother played violin and saxophone, and his stepsister also played piano. Piano lessons began at age six for Kay, and he found the rigors of daily practice quite challenging. Kay's sister often had to keep him on task. He studied violin,

⁴Catherine Dower, Ph.D., "Ulysses Kay: Distinguished American Composer," *Musart 24* (1972): 10.

⁵Hobson and Richardson, 3.

until his stepsister gave him an alto saxophone as a Christmas gift. This would be the instrument to absorb his attention. Kay was fourteen years old when he first played saxophone in a small jazz combo. The ensemble included clarinet, trumpet, violin and drums. At the time, only stock arrangements of jazz standards were available, so Kay assumed the task of arranging music suitable for the ensemble's preferences. Eventually, he began to use his own musical compositions for the group.⁶

Kay's initial attempts at writing were somewhat unsuccessful due to his lack of formalized training. He continued to practice composing throughout high school while participating in the glee club, marching band, and dance orchestra. At that time, Tucson was a very rural town, and schools were segregated until Kay reached the ninth grade. The community thrived with an active music culture, and the young composer was exposed to many great artists that gave concerts in the park.

Kay entered the University of Tucson in 1934 to pursue a Bachelor of Arts degree in liberal arts. He changed his major to public school music to continue performing. During the summers of 1936 and 1937, Kay met and studied with the celebrated composer, William Grant Still, who inspired and encouraged him to become a composer. Still was impressed with Kay's abilities and recommended him for several fellowships throughout his career. At the University of Arizona, Kay studied piano with Julia Rebeil and theory with John Lowell. He graduated in 1938 and attended the Eastman School of Music on scholarship where he studied composition with Bernard Rogers and Howard Hanson. His very first compositions, *Ten Pieces for Children* and *Sinfonietta for*

⁶Ibid, 4.

Orchestra, were written in 1938 when Kay was just 22 years old. Hansen conducted the Rochester Civic Orchestra in the 1939 symposium of selected students' works, which was the first time Kay heard any of his music performed by an orchestra.⁷

Kay completed his Master of Music degree in Composition from Eastman in 1940. He received scholarships in 1941 and 1942 to study with Paul Hindemith at the Tanglewood Berkshire Festival and then at Yale University. Kay described his creative process as one requiring considerable work to compose:

I'm not of the type with the ability to compose right out like Mozart or like some 'pop' people do. I begin to sketch, usually a quick one-line sketch. Occasionally, I might have need to add a bass note or harmony. This would apply to any medium - orchestra or band. When it gets around to chorus or vocal things, words condition the kind of sketch I do, mainly because it happens that way. The quick sketch is of great advantage because you get a shape - a scope of seeing music down. If you come up with six or eight bars or twenty, thirty bars, at least you have a shape and a body of material to work with.⁸

Between the years of 1939 and 1942, Kay wrote in several different genres including chorus, orchestra, various chamber works, oboe and orchestra, and for theater orchestra.

In 1942, after the outbreak of World War II, Kay enlisted in the United States Navy and was assigned to a band at Quonset Point in Rhode Island. In the band he played alto saxophone, flute, and piccolo, and he also played piano in the dance orchestra. Kay arranged and composed as much as possible in his free time. His compositional output at

⁷Ibid, 6.

⁸Ibid, 8.

the time reflects an interest in flute and oboe particularly, since multiple works for these woodwind instruments were written. No compositions for other woodwind instruments exist. While maintaining a hectic schedule, Kay composed several choral works, compositions for oboe, brass choir, chamber orchestra, and flute. *Flute Quintet*, *Prelude for Unaccompanied Flute*, and *Suite for Flute and Oboe* were all written in 1943. He also wrote a quintet for flute and strings, dedicated to flutist Martin Heylman in 1943. Dissatisfied with the composition, Kay removed it from circulation suppressing its publication. Only a few copies of the manuscript exist. Slonimsky wrote:

Some of his music causes him acute embarrassment for no more specific reason than his detachment from that particular phase of his work. Some of the material he rejects is of excellent quality and it would be a pity if he would physically destroy the manuscripts. He has not been driven to that yet...⁹

Kay may have felt this sense of embarrassment about the string quintet because he retracted the work from publication just one year after it was written. When describing his earlier works that were withdrawn, he stated that these were student works and he had no desire to rewrite them.¹⁰

In July of 1944, Thor Johnson commissioned Kay to write *Of New Horizons*, which became Kay's most celebrated work. This composition, an overture that provided hope beyond the destruction of world war, and suggested that a new dawn of peace and

⁹Ibid, 9.

¹⁰Catherine Dower, Ph.D., "Ulysses Kay: Distinguished American Composer," *Musart* 24 (1972): 9-10, 16-17.

prosperity was soon to come.¹¹ Johnson conducted the premiere performance by the New York Philharmonic at Lewisohn Stadium, in July of 1944 in New York City. In 1946 this composition won the American Broadcasting Prize, the same year Kay was honorably discharged from the Navy. In 1947, *Of New Horizons* was performed by the Detroit Symphony and the Julliard Orchestra. Kay was awarded the Alice M. Ditson Fellowship¹² for creative work at Columbia University, and began his studies with Otto Luening. Kay conducted the Tucson Symphony performing the work in 1954.¹³

Between the years of 1946 to 1951, Kay was the recipient of a Fulbright Scholarship and a *Prix de Rome*, which awarded Kay a three thousand dollar fellowship to study at the American Academy in Rome. He was later awarded grants from the American Academy, the National Institute of Arts and Letters, and a Julius Rosenwald Fellowship. All of these awards assisted his study in Italy. Kay composed *A Short Overture* (1946) and won the Third Annual George Gershwin Memorial Prize in composition, which awarded a thousand dollars to the best submission. Leonard Bernstein conducted its premier with the New York City Symphony Orchestra at the Brooklyn Academy of Music. Kay also won the Phoenix Symphony Orchestra Award with *Portrait Suite* (1948), a work inspired by four sculptures. In 1949, Kay was awarded

¹¹Fred Child, NPR: *Performance Today* –Black History Month 2003, “King Celebration Chronicles <http://www.npr.org/programs/pt/features/bhm2003.html> [Accessed March, 2013.]

¹²The Alice M. Ditson Fund awards grants in support of contemporary American Music. The Fund was established in 1940 to assist emerging composers with fellowships, performances, recordings, and music publications. <http://music.columbia.edu/ditson/wp/?p=21> [Accessed March 2013].

¹³Hobson and Richardson, 10.

another Fulbright Scholarship and a second *Prix de Rome*. Accompanied by his wife, Barbara, he used these prizes to continue his study at the American Academy in Rome from 1949-1952. His daughter Virginia was born there in 1951. In 1953 Kay returned to the United States and accepted a position at Broadcast Music Incorporated¹⁴, where he remained for the next 15 years serving as editorial advisor of concert music and then later as a consultant. Kay declined numerous teaching posts to maintain a schedule that would allow him to compose.¹⁵

Kay achieved public acclaim in 1958 through his first published historical listing. An extensive article was written by Slonimsky about Kay and featured in the *American Composers Alliance Bulletin*. The article catalogued the composer's biography, a complete list of works, and a style analysis of his compositions. Later that year, Kay joined Roy Harris, Peter Mennin and Roger Sessions as the first group of American delegates invited to the Soviet Union. Kay was a member of a program developed by the State Department as part of the cultural exchange of American and Russian composers. Visiting other cultures allowed for an exchange of ideas and a closer look at Russian musical life. During his most prolific decade, 1958 to 1968, Kay composed 41 musical works, received several commissions, and received two honorary degrees. During this

¹⁴BMI stands for Broadcast Music, International, concerning music royalty, publishing, and licensure, similar to ASCAP.

¹⁵Ibid, 13.

time, while Kay was employed by Broadcast Music Incorporated, he met flutist John Solum. In 1966, Kay offered to write a composition for flute at Solum's request.¹⁶

Kay accepted a visiting professorship at Boston University where he taught theory and composition. He was also Visiting Professor at the University of California at Los Angeles the following year. In 1968, at age 51, Kay was appointed Professor of Music to the staff of Herbert H. Lehman College of the City University of New York where he taught until retirement in 1988.¹⁷ During his teaching career, he was able to allot time to compose, conduct, lecture, serve as adjudicator and consultant, and participate in numerous composer forums.

During the next twenty years, Kay received many noteworthy commissions and composed several significant works. He composed orchestral, band, and choral works for public school music programs. Two operas written and extracted from the African American idiom were well received. *Jubilee*, based on the novel by Margaret Walker, captures life in Georgia for blacks during and after the Civil War. Commissioned for the Jackson State University Centennial Anniversary, the opera was premiered by Opera/South in 1976.¹⁸ *Fredrick Douglas*, a full length opera based on the life of the famous abolitionist, was completed with the assistance of a grant Kay received from the

¹⁶Ibid, 17.

¹⁷Dominique-René De Lerma, African Heritage in Classical Music, AfriClassical.com <http://chevalierdesaintgeorges.homestead.com/kay.html#15> [Accessed January, 2012].

¹⁸Opera/South was an African American opera company established by a collective effort of the Mississippi State institutions. This company wished to demonstrate the operatic talents of blacks in the Deep South. Originally called the Mississippi Intercollegiate Opera Guild, established in February of 1971, the name was later changed to Opera/South by Sister M. Elise, its founder.

National Endowment for the Arts in 1979. The opera was completed in 1983, but Kay continued to refine and edit the work until 1985.¹⁹

The composer also wrote two chamber works that include flute. *Facets* (1971) for woodwind quintet and piano, commissioned to commemorate the fiftieth anniversary of the Eastman School of Music, and *Five Winds* for woodwind quintet written for the 1984 Tidewater Music Festival. Originally intended to be four movements, only the first three movements were complete for the premier at Tidewater on July 5. The final movement was completed two weeks later.²⁰

Kay dedicated his teaching career to addressing areas of composition that were often left neglected, particularly in the area of public school music and compositions for amateurs. Kay was devoted to enlightening, encouraging, and inspiring students. While composing, he was sensitive to the professional and the amateur. Kay served in the capacity of Composer in Residence throughout the United States and abroad, and was an active member of several prominent organizations. The American Academy and National Institute of Arts and Letters, the American Composers Alliance, the American Symphony Orchestra League, the Black Music Center at Indiana University, and the Executive Board of the National Black Music Colloquium and Competition are just a few of his most notable memberships.²¹

¹⁹Hobson and Richardson, 19-20.

²⁰Ibid, 21, 23.

²¹Ibid, 23.

During his career, Kay received a total of six honorary doctoral degrees and several other honorary degrees from various institutions across the United States. Several colleges and universities participated in “All Ulysses Kay Concerts” and “Ulysses Kay Days,” and even in Boston there has been a “Ulysses Kay Week,” March 9-14 in 1988 as part of the “Share a Composer” project. Musicians from four of the Boston area universities united to honor Kay with performances of his music, and a panel discussion featuring the composer. After his retirement, Kay continued to live in Teaneck, New Jersey with his family until his health declined. When speaking of the composer’s personality, John Solum stated:

As for Ulysses Kay as a person, he was unfailingly polite and courteous. He was very much a family man and was devoted to his wife. He was dependable and reliable. Living in New Jersey close to New York City, he could keep his finger on the pulse of the music world in a direct way. And he could roll with the punches. I believe he died of [Parkinson’s], so the last time I saw him (at a luncheon in New York) he wasn’t his usual self.²²

As a former student of Kay’s, Kevin Scott shares his personal emotions upon seeing the composer just one year before he died:

The last time I saw Uly was in 1994 when Leon Botstein conducted his *Short Overture* at Lincoln Center. It was then that Uly also embraced an old friend whose music was also on the program, namely Morton Gould. Little did we know this event would be his last public appearance. As I escorted Uly to his limousine after the performance, I could not help but feel sorry for a man who was the pinnacle of wonderful health all his life. The evils of Parkinson’s disease caught up with him and destroyed not only his physical body, but also impaired his creativity. His last

²²John Solum, Interview with La-Tika Douthit.

commission, a work for the New York Philharmonic's 150th anniversary, was never to be fulfilled.²³

Ulysses Kay died in Englewood, New Jersey, on May 20, 1995.

Scope of the Study

This document examines *Prelude for Unaccompanied Flute*, *Suite for Flute and Oboe*, and *Aulos for Solo Flute and Orchestra*. A historical background of each work is included as well as an analysis of structural and musical elements. Examining thematic material revealed distinguishable patterns in Kay's compositional style. Discussions of harmonic practices are included, but a detailed theoretical analysis is beyond the scope of this study. Rather than a theoretical examination, this descriptive document is a performer's perspective for the benefit of flutists who are studying this repertoire or considering it for their students. The issues of performance practice and technical difficulty are also addressed in the discussion.

²³Kevin Scott, liner notes from *Ulysses Kay: Works for Chamber Orchestra* conducted by Kevin Scott, Albany Records TROY961, 2007.

CHAPTER II
PRELUDE FOR UNACCOMPANIED FLUTE

Historical Information

As stated earlier, the *Prelude for Unaccompanied Flute* was composed in 1943, shortly after Ulysses Kay enlisted in the Navy Band. His tour began right at the outbreak of World War II and lasted from 1942-1946. At this time, the Navy was still segregated, and discouraged African Americans from enlisting by only permitting them to serve in menial tasks, such as mess attendants and stewards. The government feared integration of the Navy because the country was already submerged in conflict. Due to a shortage of man power, segregation dismantled as the government came to the realization that they were not fully using the abilities of skilled blacks in the war effort.²⁴

The Great Lakes experience was initiated in order to bring African Americans into general service ashore. Training camps were established and blacks were allowed to train for general ratings,²⁵ but were required to pass an intelligence test with a score that more than doubled the minimum required of whites. Musicians were the first to arrive, and each of the military camps housed a forty-five piece band, composed completely of African Americans. The high requirement for intelligence resulted in bands of quality

²⁴Samuel Floyd, "The Great Lakes Experience: 1942-45," *The Black Perspective in Music* vol. 3, No. 1, (Spring, 1975), 17-24.

²⁵General ratings included areas of work outside of the mess branch. African Americans were only allowed to train at segregated camps until Navy Bands were integrated in 1948.

that received recognition through invitations to perform. African Americans were performing swing jazz during a time when the Navy was a predominantly white institution.²⁶ Before the Civil Rights movement, the Great Lakes experience put these musicians on the front lines of desegregating America. Celebrated jazz trumpeter, Clark Terry, emerged from the Great Lakes experience and stated that the public was not aware of this movement at the time. Terry stated, “People need to understand this, because you had 5,000 Rosa Parks [sic] doing something that no one thought was possible before it happened.”²⁷ Kay enlisted as a member of the Great Lakes experiment, stationed in Rhode Island at Quonset Point.²⁸

Kevin Clinton Carroll discovered, through a telephone interview with the composer, this work was written as an etude for developing proper breathing techniques.²⁹ “I played saxophone and flute while I was in the Navy and found that the concept of breath support was different for each instrument. So I wrote this piece as a study on breathing.”³⁰ The *Prelude* was not premiered until May 17, 1953 in Orono,

²⁶At the beginning of World War II, most Americans were exposed to whites performing jazz, such as Glenn Miller.

²⁷Howard Reich, “When Jazz Changed the Face of the Navy,” *Los Angeles Times*, January 2003 <http://articles.latimes.com/2003/jan/13/entertainment/et-reich13> [Accessed March 2013].

²⁸The U. S. Navy Band presents *Navy Pioneers: A History of African Americans in Navy Music*, http://www.kennedy-center.org/explorer/artists/?entity_id=62357&source_type=B [Accessed March 2013].

²⁹Kevin Clinton Carroll, “Unaccompanied Flute Works by Twentieth-Century Black American Composers: Discussion and Analysis of Selected Works” (DMA diss., University of Memphis, 2002), 48.

³⁰*Ibid.* Taken from a telephone interview with Ulysses Kay, 27 April, 1994.

Maine, at the University of Maine by Patricia Damour.³¹ The reason for this ten-year lapse is not known. This composition was dedicated “To Martin Heylman,”³² who was in the flute section of the Cleveland Orchestra from 1941-43, and again from 1946-1981. Heylman was a 1942 graduate of the Eastman School of Music and was a member of the orchestra while there.³³ At the time, Kay was a graduate student in composition and was selected to have the orchestra perform his *Sinfonietta for Orchestra*. The dedication printed in the manuscript is the only written evidence of their friendship.³⁴ *Prelude for Unaccompanied Flute* was revised in 1975 and published by Pembroke Music Company in 1976.

Descriptive Analysis

In its original usage, a prelude was usually improvised, and its purpose was to attract the attention of the audience in order to introduce another work.³⁵ During the eighteenth and nineteenth centuries, the prelude evolved into its own genre, particularly so in the field of piano music. In this instance, Kay’s *Prelude for Unaccompanied Flute* stands alone, and is a single-movement work presented in a simple ABA form.

³¹Hobson and Richardson, 32.

³²Ulysses Kay, *Prelude for Unaccompanied Flute*, (New York: Pembroke Music Co., Inc., 1976).

³³_____, “Major Symphonies Enlist Eastman Talent” *Rochester Review* (May 1957), 30. <http://www.jstor.org/action/showShelf?action=add&doi=10.2307%2F1214375> [accessed March 2013].

³⁴ The Stokowski Organization, *A Listing of All the Musicians of the Cleveland Orchestra 1918-Today* http://www.stokowski.org/Cleveland_Orchestra_Musicians_List.htm [accessed January 2012].

³⁵David Ledbetter, *The New Grove Dictionary of Music and Musicians*, 2nd Ed. ed. Stanley Sadie and John Tyrrell, vol. 20 (New York: Macmillan Publishers, 2001) 291-92.

Prelude is based in the key of D minor containing mode mixture disguised by smooth voice leading that seems to evade a true cadence until the last note. Tonality shifts at organized points in the structure of the music. Each section is marked by a new statement of the theme presented in a different register and a new key. The harmonic movement present in *Prelude for Unaccompanied Flute* is typical of practices used at the turn of the century.

The first five measures of the A section are in D-minor, until a subtle shift to tonic major in the sixth measure by the presence of the F#2. Measures 7 and 8 contain modulation by way of a melodic sequence that moves downward to F#-minor. D-major and F#-minor share two common tones, F# and A. The whole tone scale in measure 13 shifts the harmony downward a half-step from F#-minor to an open cadence on E#2. The B section begins in Eb-minor and shifts to Bb-major until the transition in measure 31. The transition modulates to C-major before concluding in D-minor. Below is a table outlining the overall form, key and structural changes.

FORM	MEASURE #	TONALITY	HARMONY	DYNAMICS
A	1-14	D m, F# m	i-iii	<i>p-f-pp</i>
B	15-26	Eb m, Bb M	bII-VI	<i>p-pm-mf-f</i>
TRANSITION	27-32	Eb M, C M	bII-VII	<i>f-ff-p</i>
A	32-41	D m	I	<i>pp-f</i>

Figure 1. Form and Tonality of *Prelude for Unaccompanied Flute*

The A section, contained in measures 1-14, slowly reveal the opening theme. The *Prelude* begins with an ascending melody in measures 1-3 that is answered in measures 4-6. Measures 7 and 8 serve as a brief transitional passage that moves away from the

home key and progresses toward a resolution in measures 9-12. The repeated F#2 implies the arrival of a cadence point, but the phrase continues to a climax that establishes cadence at the end of measure 14.

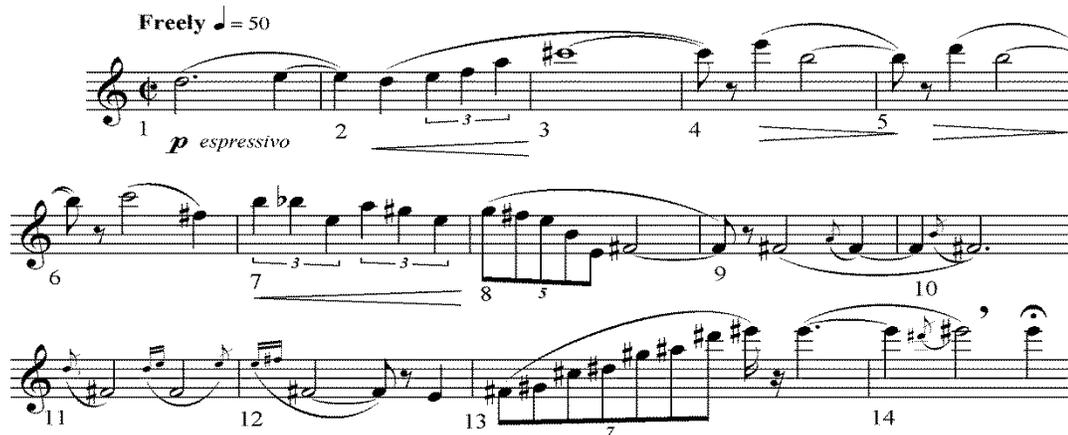


Figure 2. The A Section, Main Theme, Measures 1-14 of *Prelude for Unaccompanied Flute*. (Pembroke Music Co. © 1976 N5848)

The B section, beginning in measure 15, is a variation of the original melodic material. In this section, the composer develops and repeats fragments of the main theme by altering the rhythms, embellishing the fragments with grace notes, and by moving to Eb minor. This section contrasts the outer sections by increasing the rhythmic motion and creating tension through repetition that avoids resolution. The upper register is approached by leaps rather than ascending by scales for a more dramatic effect. The intensity slowly fades out between measures 24-26 through a series of descending eighth notes that progress downward to an F1. This is followed by another wide interval leading to a transition. The flute slurs from F1 to Eb2, leading to a transition before the final statement of the theme.

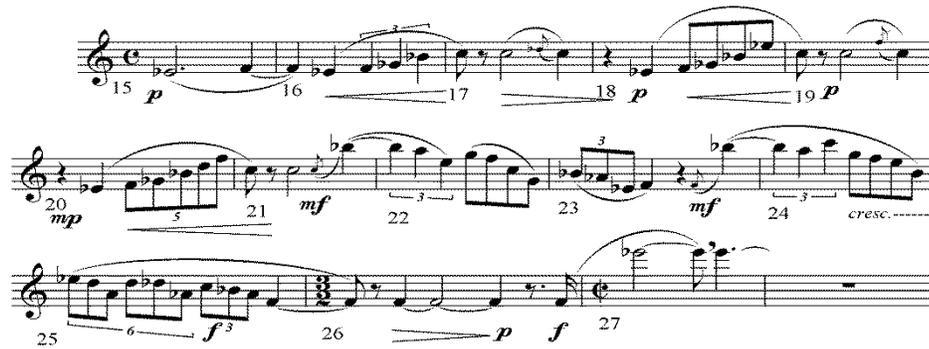


Figure 3. The B Section, Measures 15-27 of *Prelude for Unaccompanied Flute*.
(Pembroke Music Co. © 1976 N5848)

Rhythmic intensity continues to escalate until the climax in measures 27-30. These measures contain the shortest note values in the entire work, yielding the most motion and the greatest intensity, even though the notes are descending in range. The only measures in the entire composition that are not below a slur or phrase marking occur at the climax. The tongued notes provide contrast and heighten the moment. These measures are meant to stand out as fresh transitional material before the return of the theme. This is emphasized by a modal shift to Eb-major.

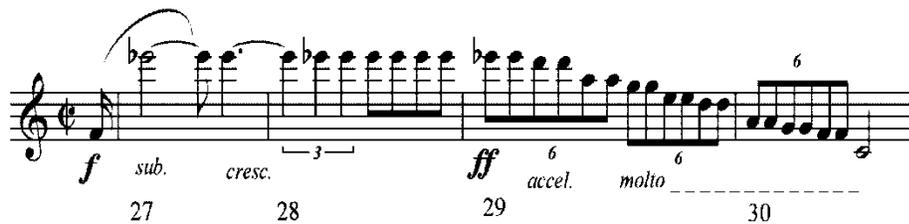


Figure 4. Rhythmic Diminution, Measures 27-30 of *Prelude for Unaccompanied Flute*.
(Pembroke Music Co. © 1976 N5848)

Measures 31-32 lead back to the final statement of the main theme in measure 33. Beginning on a D1, this final statement of the theme, an octave below the original

presentation, closely resembles the opening. The first phrase of the theme, contained in measures 33-35, is answered by an elongated statement of the descending pairs that were present in the opening in measures 36-41. This augmentation of rhythm signals the conclusion of the work.

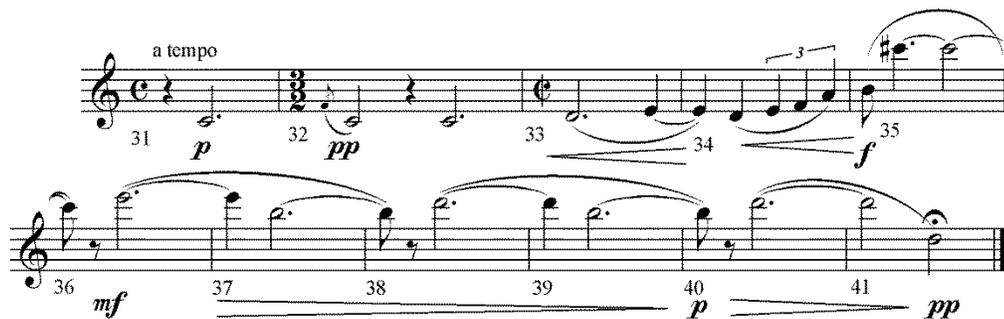


Figure 5. Final A Section, Measures 31-41 from *Prelude for Unaccompanied Flute*.
(Pembroke Music Co. © 1976 N5848)

Performance Notes

Stylistically, preludes have been known to adopt a fantasia-like style rather than adhere to a strict tempo. The metronome marking of MM=50 beats per minute creates long dramatic phrases that challenge the stamina of young flute players. Recorded performances of this work tend to be slightly faster than the composer's marking. The performer has the ability to take license with pacing since this work is unaccompanied. Each figure needs to be played in time for melodic clarity, but there is room for creative license and interpretation. The *alla breve* symbol in the opening may seem contradictory to style, as the middle of the measure is often obscured by syncopated ties. Kay used the terms 'freely' and '*espressivo*' to leave room for the flutists' own interpretation of the style of this work. The combination of the two terms does clearly call for some liberty in

tempo, but the *Prelude* should not feel overly stiff. Practicing this work in common time may reassure performers that they are correctly interpreting the rhythm; however, the flutist must rely on his or her musicianship to avoid a rigid or emotionless performance.

Kay's use of rhythm varies in each measure, but several noticeable patterns are prevalent. Rhythmic intensity tends to gradually increase; the *Prelude* begins with longer note values and progresses to shorter ones until measure 31. Kay often utilized quarter and eighth note triplets, and eighth note, odd-numbered groupings throughout this work. Placement of the triplet is usually near or at the end of the measure. The resolution of the triplet should occur after a crescendo, creating a build to the downbeat. Each of these triplets needs to be played with intensity to increase the musical effect. Rhythm is also used to create variety while developing motives. The *Prelude* is based on one main theme. Each occurrence has rhythmic alterations which embellish repeated statements of the theme, provides contrast, and creates a more emotional presentation. Several instances of duple and triple subdivisions within the same measure occur throughout, requiring students to be able to correctly interpret the beat, and quickly change to the proper subdivision.

The rhythmic motion found in Kay's *Prelude* mirrors the dynamic landscape. Both rhythm and dynamics at the opening of the *Prelude* have less motion and volume in order to gradually escalate to a climax before resolving the tension. Because the note values decrease to move rhythm along, the dynamics also become more intense with the accelerating tempo. The flutist can deliver a more interesting performance if musicality is

expressed through tempo, pacing and dynamic contrast. Kay provided clear instructions for dynamics and rhythm, that when executed, create greater musical effect.

Grace notes decorate the repeated F#1 in measures 9-12. This embellishment creates intensity and drives the music toward a cadence point which follows in measure 14. The grace notes create an ascending pentatonic scale, providing melodic motion while the primary note remains constant. Special attention should be paid to the articulation so that the melodic intention of the grace note series is adequately communicated. Flutists should avoid under-emphasizing the grace notes while focusing on the crescendo that should be executed with the repeated F#1.

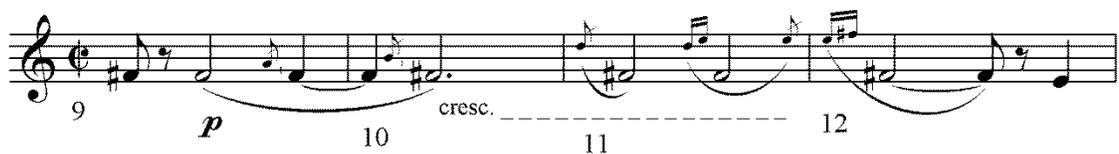


Figure 6. Succession of Grace Notes, Measures 9-12 of *Prelude for Unaccompanied Flute*. (Pembroke Music Co. © 1976 N5848)

Dynamics and rhythm are the two most prominent style features of the *Prelude for Unaccompanied Flute*. Dynamic contrast establishes the emotional content of the entire work. Various nuances can be achieved through using different tone colors, and would also enhance the overall performance of the work. Rhythmic variation is used to enhance dynamic and melodic expression for each presentation of the main theme. Every section begins with a solemn statement of the theme at a different dynamic level and should be approached with the proper volume as it relates to the overall context. As rhythm becomes more active, dynamics become more intense.

The range of this work, extending from C1 to E#3, indicates it is appropriate for an intermediate or advanced student. Accessing the low C1 consistently and with color and power will be the challenge for a younger flutist. A rich and developed low register is essential for this work. The C1 is sustained and repeated for a transition back to the main theme for the conclusion. The flutist must make sure to maintain stable intonation in the low register, where the tendency is to be flat. When playing the notes from C1 to E#1, the flutist must keep the chin lifted and play with strong abdominal support. The corners of the embouchure and the air stream should be pointed downward. The second and third statements of the theme occur in the low register, with a *piano* dynamic marking. Intonation is critical during these entrances. Without lifted chin and ample support, these notes will be out of tune.

In the third register, E#3 is the highest note. Younger flutists may be challenged to read this note correctly as E#3, but familiarity with the passage alleviates that issue. The highest note occurs at the first climactic moment at the end of the first section. When playing *forte*, add RH 3 to temper the sharp tendency of E#3.³⁶ Immediately following the *forte* E#3 is a *decrescendo* to *piano* on the same pitch. RH 3 should be removed. The entire opening phrase leads up to this climax and cadence point.

The dynamic range of the *Prelude* is limited to *piano* and *pianissimo* for the opening and closing of the work, with three brief instances of *forte* before leading to the climactic *fortissimo* in measure 29. *Crescendos* and *decrescendos* allow the volume to

³⁶“RH 3” stands for Right Hand, third finger.

fluctuate with musical expression, although the *Prelude* remains at *piano* for quite some time.

Other elements of concern include tempo and phrasing. The opening tempo marking of MM=50 establishes the meter and style. *Espressivo* suggests a lyrical, *legato* approach. At this tempo, the flutist has time to concentrate on dynamic contrast, which will greatly enhance the delivery of this somber melody.

As stated earlier, the *Prelude* was composed with the purpose of strengthening breath control. Dynamic contrasts of the *Prelude* coupled with the slow tempo force the flutist to use proper breathing techniques to sustain the phrases. The performance tempo dictates phrasing. A deep breath, with abdominal support throughout the phrase will assist in stabilizing intonation. Fifty beats per minute is a tempo that stretches professional flutists. As stated earlier, most recordings of this work are faster than the indicated tempo.

With flute technique, intonation sometimes creates an issue. With slower music, the pitch tends to be flat because a longer phrase requires more sustained air under pressure. Special attention should also be given to moments when the flute is *forte* in the upper register and *piano* in the lower register. In the third register, the flute has a tendency to be sharp. This can be adjusted by lowering the jaw backward and opening the teeth slightly to increase the height of the embouchure. Rolling the head downward can make further adjustments to control sharp notes. When using a *pianissimo* approach, the tendency is to be flat due to lack of the proper volume of air through the embouchure. Flutists need to make sure they are not covering too much, and are not too far rolled in.

Lifting the chin and folding the corners of the embouchure downward while pushing the teeth forward is the desired position. The flutist needs a firm embouchure with the adequate amount of air sufficient to maintain stable intonation.

The greatest challenge to the young flutist is making interpretive decisions surrounding pacing and the *ad libitum* feel. Performing this musical work metronomically changes the character and should be avoided. The term ‘freely’ indicated at the beginning suggests that it is the performer’s decision how and where to use *rubato*. The flutist must decide on the overall phrase structure, taking the appropriate amount of time with each statement. Musical effect will be decreased if this work is performed without any interpretive freedom from the flutist.

The *Prelude* is an appropriate introduction to twentieth century repertoire and is a great teaching tool for sight-reading, rhythmic interpretation, tone color, intonation, breath control, grace notes, and asymmetrical groupings. Listening to this work can further demonstrate these various concepts. Comparing multiple performances of more than one performer provides a variety of musical ideas. Audio recordings of this work are found on LP on *Contemporary Black Images for Flute* performed by D. Antoinette Handy, and on the CD *Inflorescence*, performed by Laurel Zucker.³⁷ At the time that this dissertation was written, a recording was posted on YouTube by Kedgrick Pulliams, Jr.³⁸

³⁷See Discography.

³⁸ See Videography.

CHAPTER III
SUITE FOR FLUTE AND OBOE

Historical Information

When asked what inspired him to write a work for flute and oboe, Ulysses Kay recalled:

My interest in writing for the flute started during World War II, when I ended up playing flute and piccolo in a Navy band in Rhode Island. For years I had been fascinated with the oboe and had also composed a concerto for oboe.³⁹ So, my *Suite for Flute and Oboe* was the result of these interests.⁴⁰

In 1943, the *Duo for Flute and Oboe* was made available in facsimile by Composers Facsimile Edition. The four movements listed were: Prelude, Andante, Minuet, and Gigue. The *Duo* was published in 1964 by Leeds Music and the title changed to *Suite for Flute and Oboe*.⁴¹ The movement titles remained the same, except for the second movement, which was renamed Air. These titles describe the nature of each movement and, in combination with the metronome and articulation markings, suggest

³⁹Other works for oboe include *Concerto for Oboe and Orchestra* written in 1940 (now withdrawn from publication); *Brief Elegy for Oboe and Strings* written in 1946 (published in 1964 by Leeds Music Company of New York); and *Suite in B* for oboe and piano written in 1943. Horne listed a second suite for flute and oboe in his compilation, but omits a date.

⁴⁰The New York Flute Club, *Tribute to Otto Luening*, New York: Composers Recordings Incorporated, 1988.

⁴¹John Solum, Interview with La-Tika Douthit.

the style. In Aaron Horne's *Woodwind Music of Black Composers*, the *Duo* and *Suite* are incorrectly listed as two different works; a *Duo* written in 1943, and a *Suite* in 1964. Horne fails to list the movement titles which would help clarify the discrepancy.⁴² In *Ulysses Kay: A Bio-Bibliography* by Hobson and Richardson, the *Duo* is properly listed under the correct year, with the year of the revised edition in a note, but it has only three movements listed: *Allegretto*, *Andantino*, and *Allegro*. This information is also incorrect. *Woodwind Music of Black Composers* does mention an alternate title, *Suite for Flute and Oboe*, and lists the Duchess Music edition published in 1964. The revised 1964 edition has the correct number of movements and is used for this study.⁴³

Suite for Flute and Oboe premiered on October 25, 1947 at the Composer's Forum in New York City, by Carleton Sprague Smith, flute, and Antonio Estevez, oboe. Several other notable performances of this work exist including one in 1953, at the University of Maine. The *Suite* was performed during the same concert that featured the Premier of Kay's *Prelude for Unaccompanied Flute*.⁴⁴ This composition was also performed on August 30, 1964, at Maverick Concert Hall, with flutist John Solum and oboist Melvin Kaplan. The Maverick performance took place during the same year as the revised edition was published. The 1943 edition of the *Suite* was dedicated to "Marty and Ernie," referencing Cleveland Orchestra flutist, Martin Heylman, and oboist Ernest

⁴²Horne, 36.

⁴³Hobson and Richardson, 33.

⁴⁴ Ibid.

Serpentini.⁴⁵ Serpentine was an Italian oboist that joined the Cleveland Symphony in 1923.⁴⁶

Descriptive Analysis

The term suite is derived from the French language, meaning those that follow, or succession.⁴⁷ During the seventeenth and eighteenth centuries, the suite was defined by the popular dance styles of those eras. Kay used the suite in the more general sense, and utilized forms from Baroque and Classical periods. Unlike the Baroque suite, all of these movements vary in tonal area while traditional suite movements are usually in the same key. The *Suite for Flute and Oboe* is Neoclassic in style, relying on traditional forms, with a more progressive usage of harmony. Each movement is a total and complete work unto itself and is analyzed separately. Performance notes are provided for the *Suite* as a whole.

Prelude

The first movement of the *Suite* is titled Prelude, just like those found in Baroque suites of the eighteenth century. The prelude as a movement in the suite shares some structural similarities with the *Prelude for Unaccompanied Flute* but has a completely different character. Both compositions have a simple formal structure with sections

⁴⁵ The Stokowski Organization, "A Listing of All the Musicians of the Cleveland Orchestra 1918-Today" http://www.stokowski.org/Cleveland_Orchestra_Musicians_List.htm [Accessed January 2012].

⁴⁶E-mail interview with Mike Bayes, conducted March, 2013.

⁴⁷David Fuller, *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrrell, London: Macmillan Publishing Co., 2001, vol. 24, 665.

created by statements of the theme. In both works, the theme is altered each time it appears, but this is increased in the *Suite* since there are more presentations of the melody. Unlike the *Prelude for Unaccompanied Flute*, the first movement of the *Suite* has a driving *ostinato* that creates a metronomic pulse. Although both of these works share a title, they are characteristically and fundamentally quite different.

The *Suite for Flute and Oboe* contains four movements of varying textures, primarily melody and accompaniment, but there are moments of unison and imitative texture, as well. Both instruments are far more active in their exchange of melody and accompaniment. Each instrument is dependent and independent of the other. In regards to technical difficulty, this *Allegro* movement, which is marked MM=76, does not present a major challenge to either instrumentalist.

The range of both the flute and oboe are quite manageable for intermediate and advanced level students. The flute remains in the middle and upper register for the majority of the movement. The range of this work is just shy of two octaves for both instruments; the flutist's lowest note being a G1, the highest note a Gb3. For the oboe, the lowest note is a *small* B, the highest note is an Ab2. The oboe spends the majority of this movement in its lower register which contributes to maintaining balance by allowing the flute to be the only voice in the upper register with the melody.

The dynamic landscape for the *Prelude* movement is opposite of that used in the unaccompanied *Prelude*. In the former composition, the dynamics could loosely be described as SOFT-LOUD-SOFT-LOUD-SOFT. In this movement, a loose description of the dynamics looks like LOUD-SOFT-LOUD. Dynamic contrast is organized according

to structure. Each time there is a change to a new section, the dynamics change, creating an organized plan for addressing volume. Changes in melodic material, and changes in tonality and texture, are strong indicators of where sections begin and end. Kay employed all of these techniques. The two instruments alternate performing the melody. While one voice plays the ostinato accompaniment, the other plays the lyrical melody. At moments of intensity, the texture comes together to maximize dynamic power. The musical elements of tonality, texture, and dynamics tend to align structurally with the form, a ternary structure, which is indicated by the measure numbers in the following figure.

FORM	MEASURE #	KEY AREA	TEXTURE	DYNAMICS
A	1-11	G-minor (i)	Oboe plays melody	<i>f</i>
	12-17	G-minor (i)	Flute plays melody	<i>mf</i>
B	18-26	B-minor (iii)	Oboe plays melody	<i>sfp</i>
	27-36	G-minor (i)	Transition to flute melody, Both playing the same rhythm	<i>p-ff</i>
A	37-41	G-minor (i)	A section melody returns an octave higher	<i>f</i>
CODA	42-48	E \flat - minor/major, (bVI) G-minor (i)	Closing section with both instruments playing sixteenth note motive	<i>f-ff</i>

Figure 7. Form, Key, Texture, and Dynamics in Prelude from *Suite for Flute and Oboe*

Unlike the *Prelude for Unaccompanied Flute*, the Prelude movement of the *Suite for Flute and Oboe* contains a more clear-cut tonality. John Solum described Kay's

overall harmonic language as “Hindemithian” as opposed to “Shoenbergian.”

Hindemith’s flute sonata is a tonal work, but the key is expressed through accidentals rather than with key signatures. Kay did not use key signatures either, only accidentals, suggesting tonality but often used pitches outside of the traditional scale system, sliding between the major and minor mode. Kay’s choices of harmonic movement model those of the late nineteenth century composers, after Brahms. Born during the twentieth century, Kay stylistically belongs to the previous era, and would be considered conservative when compared to later composers of the twentieth century. This modern use of harmony is a consistent characteristic of Kay’s works for flute. In the *Suite*, the composer wrote open fifths, octaves, and unisons at the ends of phrases. Although Hindemith’s influence is evident, “Ulysses wrote in his own musical language.”⁴⁸

The relationship between G-minor and B-minor is a close one because modal mixture is involved. In G-minor, the *Bb* moves up a half step to B, and the G moves down a half step to F#. G-*Bb*-D becomes B-D-F# through a smooth transition, sharing the D as a common tone. The conclusion of the movement contains an abrupt shift to *Eb* which lasts for four measures, until a chromatic transition returns to a cadence in G. G-*Bb*-D becomes *Eb*-G-*Bb* when D moves down a half-step to *Eb*, and the common tones of G and *Bb* are maintained. The movement ends with a modal mixture version of a plagal cadence.

Tension and release occur through a standard progression of chords, driving rhythmic intensity, selection of range, and manipulation of texture. Kay used the

⁴⁸John Solum, Interview with La-Tika Douthit. See Appendix B.

sixteenth-note *ostinato* pattern in the accompaniment. Although the intervals or accidentals may change, the rhythmic patterns and their function remain the same. The *ostinato* motive drives this movement, while also providing vivid contrast to the lyrical flowing melody.



ostinato motive begins with the flute, and two measures later, the oboe enters with the melody. In the A section, the flute plays the accompaniment, the oboe presents the melody. Both instruments reverse their roles in measure 12, maintaining the same ostinato rhythm and same melody, although in different octaves.

Figure 9. Flute Plays Ostinato Pattern, Measures 3-6 of Prelude from *Suite for Flute and Oboe*. Copyright ©1964 SONGS OF UNIVERSAL, INC. Copyright Renewed. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

Figure 10. Oboe Plays Ostinato Pattern, Measures 13-16 of Prelude from *Suite for Flute and Oboe*. Copyright ©1964 SONGS OF UNIVERSAL, INC. Copyright Renewed. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

The B section, beginning in measure 18, is a variant of the original motive, but maintains the same texture as the beginning of the A section. The flute introduces the accompaniment and the oboe presents the melody. The flute leads briefly in measures 31-33. Both instruments come together rhythmically in measure 35, creating tension playing parallel lines at the interval of a second. This increases dynamic power which builds to the climax in measure 36 with an abrupt *caesura*. In Measure 37, homophonic texture

resumes with an altered statement of the accompaniment with the melody an octave higher. The melody trades back and forth until measure 43 when both instruments come together. The brevity of the theme in measures 37-38 suggests the conclusion of the movement rather than a full recapitulation.

Written in 2/4 meter, the rhythms contained within this composition are straightforward and steady. The sixteenth note driving *ostinato* creates a simple accompaniment that is used throughout the entire movement. The tempo marking of MM=76 beats per minute may be a bit understated for an *allegro* movement. For a flashy opening with a little more excitement, this movement could be played a little faster. Rhythms used to create the melody include simple quarter-note and eighth-note movement with an occasional thirty-second note grouping. The element of stylistic contrast is important and should be exaggerated for musical effect. The accompaniment is staccato in quality while the lyricism of the melody is connected, smooth, and played with *vibrato*. When the instruments trade voices, they should strive to assume each other's character, keeping the overall style and character of the work consistent.

Air

The term air was used in England and France in the sixteenth century to loosely describe a melody or tune. Thomas Morley applied this term to most secular vocal forms, particularly the chanson and the motet. Volumes of songs for lute published in England were also described as airs. Morley considered madrigals to be distinguished from other forms, which he learned from his Italian predecessors. An air is a light, simple, and

unpretentious piece of music for voice and accompaniment, unlike the Italian aria.⁴⁹ Kay adopts the title for this lyrical work to invoke the performers to ‘sing.’ In this movement, the energy shifts to a *cantabile*, expressive style. In a simple ABA form, once again the oboe and flute take turns delivering melody and accompaniment with a homophonic texture. The flute opens with a long lyrical melody as the oboe provides the accompaniment. Below is a table that describes the form and how it relates to key areas, texture changes, and dynamic contrast. This table suggests that the Air movement is very organized, and that changes in musical elements are consistent with changes in form.

FORM	MEASURE #	KEY AREAS	TEXTURE	DYNAMICS
A	1-10	E-minor	Flute has melody	<i>p</i>
B	11-17	E-minor, Eb-minor	Oboe has melody	<i>p-f</i>
A	18-20	E-minor	Flute has melody	<i>p</i>
CODA	21-24	E-minor	Oboe has melody	<i>p-pp</i>

Figure 11. Form, Key, Texture, and Dynamics of Air from *Suite for Flute and Oboe*

Just as in the *Prelude for Unaccompanied Flute* and in the Prelude movement of the *Suite*, Kay incorporated the use of syncopation, asymmetrically grouped notes, grace notes occurring in a series, and thirty second notes. He included sixteen eighth-note triplets in the Air, and most of them are placed in the last beat of the measure. In Measures 12-15 the flute accompanies the oboe melody with a series of double grace note ornaments. In this instance, the grace notes, which change pitch, embellish a repeated

⁴⁹Nigel Fortune, *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrrell, London: Macmillan Publishing Co., 2001, vol. 1, 252.

descending figure that moves down one half-step. The oboe melody contains florid thirty-second notes that decorate the descending line.

The image shows a musical score for measures 12-17 of an Air from Suite for Flute and Oboe. The score is in 4/4 time. The flute part (top staff) features a descending melodic line with grace notes. The oboe part (bottom staff) features a more ornate melody with thirty-second notes. Measures 12-14 are shown in the first system, and measures 15-17 in the second. Dynamics include piano (p) and forte (f). The flute part has a dynamic marking of *p* in measure 17. The oboe part has a dynamic marking of *f* in measure 16. There are also dynamic markings of *p* in measure 14 and *f* in measure 17. The flute part has a dynamic marking of *p* in measure 17. The oboe part has a dynamic marking of *f* in measure 16. There are also dynamic markings of *p* in measure 14 and *f* in measure 17. The flute part has a dynamic marking of *p* in measure 17. The oboe part has a dynamic marking of *f* in measure 16. There are also dynamic markings of *p* in measure 14 and *f* in measure 17.

Figure 12. Succession of Grace Notes, Measures 12-17 of Air from Suite for Flute and Oboe. Copyright ©1964 SONGS OF UNIVERSAL, INC. Copyright Renewed. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

Intonation may be a concern in some of the wider intervals between the flute and oboe and at the ends of phrases. Good breath support and careful listening will be essential to combat this issue. The metronome marking of MM=48 beats per minute, can make proper phrasing a challenge, and may be considered slow for an *adagio* movement. Phrases are not particularly long, so maintaining a steady tempo allows the performer to play phrases completely without interruptive breathing. The *piano* dynamic marking contributes to conservation of air, and is maintained throughout the entire movement. The first two statements of the melody provide examples of this. Abdominal support is needed throughout for softer moments, but intonation is also a concern when the flute leaps into the third register. The E3 that the flutist plays is sustained, and at 2.5 beats, is the longest note value in the entire movement. The flutist should strive to place the E3 in the center

of the note, but if the pitch is sharp, quickly adjust by listening to the oboe and aiming the air stream slightly downward.

Figure 13. Flute Leaps to Third Register, Measures 5-8 of Air from *Suite for Flute and Oboe*. Copyright ©1964 SONGS OF UNIVERSAL, INC. Copyright Renewed. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

Accidentals imply the key of E-minor. Tonality of this movement remains unchanged except for four measures in the B section. During these measures, a parallel shift occurs as E-G-B slides down a half step to become *E^b-G^b-B^b*. This shift gives the feeling that tonic has been temporarily dislocated. The harmonic style and tonality of the Air is much simpler than the previous movement. At the conclusion of this movement, the flute and oboe cadence on E an octave apart.

Measures 14-16 contain an increased presence of accidentals that imply a temporary modulation to *E^b-minor*. The three measures of *E^b-minor* function as a brief transition before the return of the A section. This transition leads back to the original key of E-minor. This movement operates more consistently within the boundaries of a key area, but the overall sound is more modal than tonal.

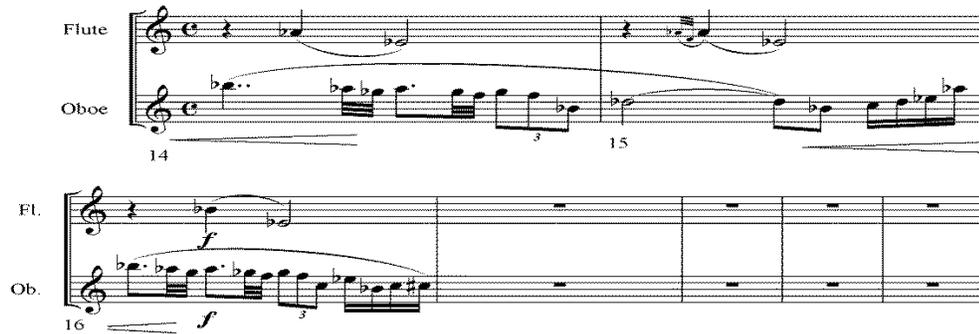


Figure 14. Temporary Modulation, Measures 14-16 of Air from *Suite for Flute and Oboe*. Copyright ©1964 SONGS OF UNIVERSAL, INC. Copyright Renewed. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

Minuet

The minuet is a French dance in triple meter made popular by the aristocracy during the mid-seventeenth century. Considered an optional movement in the Baroque suite, the minuet was usually the third and shortest movement of the Classical sonata, string quartet, and the symphony, and is usually paired with a trio.⁵⁰ Kay used this form for the third movement of the *Suite for Flute and Oboe*. The trio section is usually identified by double bars and a key change. In this example, the key changes in measure 17. In following with consistent characteristics of Kay's works for flute, changes in key area and texture correspond to the changes of sections in the overall form.

FORM	MEASURE #	KEY	TEXTURE	DYNAMICS
A (Minuet)	1-16	A-minor (i)	Oboe has melody	<i>mf</i>
B (Trio)	17-34	F-minor (bvi)	Flute has melody	<i>f-mf</i>
A (Minuet)	1-16	A-minor (i)	Oboe has melody	<i>mf</i>

Figure 15. Form and Key of Minuet from *Suite for Flute and Oboe*

⁵⁰Meredith Ellis Little, *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrrell, London: Macmillan Publishing Co. 2001, vol. 16, 740.

Although the tempo is set at MM=92, this movement should not be played too quickly. The *Allegretto* implies a moderate tempo that should be pleasant for a minuet and provides a nice contrast against the other movements. The melody is more simplistic in 3/4 meter, featuring many repeated notes. The articulation implies a gentle, flowing style, with accents occurring only during moments of syncopation. The dramatic tension occurs during the B section, beginning in measure 17. As the note values decrease, the dynamic level increases. Simultaneously, the accidentals change and the rhythm becomes more syncopated. The eighth notes of the trio section change the character by increasing the motion of the flute melody.

Measures 24-26 contain three measures of accented syncopation that creates the rhythmic climax of the entire movement. In sharp contrast to the previous two movements, this one does not contain asymmetrical note groupings and only has one grace note.

The image shows a musical score for Flute and Oboe. The Flute part is in 3/4 time and begins in measure 24 with a mezzo-forte (mf) dynamic. It features a grace note on the first eighth note of measure 25. Measures 26 and 27 show increasing rhythmic complexity and dynamics, with measure 27 marked forte (f). The Oboe part provides a simple accompaniment with a melodic line in measure 27.

Figure 16. Accented Syncopation, Measures 24-27 of Minuet from *Suite for Flute and Oboe*. Copyright ©1964 SONGS OF UNIVERSAL, INC. Copyright Renewed. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

Measure 34 contains a *D.C. al Fine*, which follows the standard ABA form of traditional minuet and trio movements. After repeating the opening fifteen measures, the *Fine* occurs in measure 16. Like many composers born in the twentieth century, Kay seems to be

heavily influenced by the previous era. The harmonic motion used is typical of later Romantic composers such as Brahms or Strauss. The Minuet is presented in A-minor, but the trio section modulates to F-minor with a smooth change. This is the same type of voice leading used in the first movement. A slides down a half step to *Ab* and E moves up to F, while C is maintained as the common tone. The Minuet does not present any unusual or challenging technical problems. It is straightforward.

Gigue

The gigue is a well-known instrumental dance form that originated during the Baroque era. The allemande, courante, and sarabande, along with the gigue were the standard movements of the Baroque suite. The Gigue originated in the British Isles, dating back to the seventeenth century ‘jig’. Most giges have a brisk tempo, are written in a compound meter, and are binary in form.⁵¹ The fourth movement of the *Suite for Flute and Oboe* demonstrates these characteristics except in ternary form. The following table describes the form, keys, and textures contained within this movement.

⁵¹Meredith Ellis Little, *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrrell, London: Macmillan Publishing Co. 2001, vol. 9, 849.

FORM	MEASURE #	KEY AREAS	TEXTURE
A	1-16 17-20 21-22	G-major (I) Eb-minor (bvi) G-minor (i)	Imitative Polyphony
B	23-28 29-32 33-38 39-42 43-45	G-minor (i) Ab-minor (bii) G-major (I) Ab-minor (bii) G-minor (i)	Homophonic (flute plays melody) Imitative Polyphony
A	46-49	G-major (I)	Imitative Polyphony
CODA	52-54 55-56	Transition to G-major G-major	Unison one octave apart

Figure 17. Form, Key, and Texture of Gigue from *Suite for Flute and Oboe*

The texture is also organized according to form. The exterior sections are polyphonic while the interior section contains examples of homophonic and polyphonic texture. The movement begins with both instruments playing the melody; the oboe enters one measure after the flute in a canonic style that lasts for six measures. Imitative polyphonic texture dominates throughout this movement. Instances of both instruments playing in unison or in octaves at the close of the phrase or section create brief instances of contrast, only to return to a polyphonic texture a few measures later. An example of this type of monophonic texture is contained in measures 10-12.

Figure 18. Flute and Oboe in Octaves, Measures 10-12 of Gigue from *Suite for Flute and Oboe*. Copyright ©1964 SONGS OF UNIVERSAL, INC. Copyright Renewed. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

The melody has a lively, rhythmically accented quality and alternates between both voices. The B section, beginning in measure 23, is homophonic in nature and is much more *cantabile* and *legato* in style. The flute has the melody for six measures before passing it to the oboe who then leads for six measures. In measure 34, imitation returns which lasts until measure 42. In measure 43 the minor statement of the melody is presented by both voices an octave apart.

The texture in the final A section, beginning in measure 46, is the same as in the first section; both voices are imitative. Then in measure 52, both instruments are in octaves with continuous sixteenth notes to mark the conclusion of the movement. Each time this florid passage occurs, its function is to signal the end of the section, and to shift the music back to the key of G. The flute and oboe cadence on a G two octaves apart.

The tempo indication for this movement is *Poco allegro*, which is typical of this dance. The metronome marking of MM=72 beats per minute may be a bit conservative. Ensembles are encouraged to push the tempo to the threshold of the performers' skill level to create a finale in the truest sense. In this work, the Gigue is used to display the dexterity of the woodwind instruments. Both the flute and oboe compete melodically for the listener's attention. The two A sections are entirely based on three short motives that make up the two-measure main theme.

Poco allegro ♩ = 72
Main Theme

**Figure 19. Main Theme, Measures 1-2 of Gigue from *Suite for Flute and Oboe*.
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**Figure 20. Three Short Motives from Gigue from *Suite for Flute and Oboe*.
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In the B section, the flute introduces a new theme in g minor while the oboe accompanies.

**Figure 21. Second Theme, Measures 23-25, from the B section of Gigue from *Suite for Flute and Oboe*. Copyright ©1964 SONGS OF UNIVERSAL, INC. Copyright Renewed. All Rights Reserved.
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In contrast to the other movements, the G-major modality of the fourth movement truly captures the spirit of the Gigue. This final movement demonstrates a more standard

use of harmonic language. Accidentals in the Gigue remain consistent with G-major or G-minor mode unless there are moments of transition. The keys explored in the Gigue, G-E-A-G, mirror the key areas used in all of the movements.

The compound meter and tempo gives this last movement its lively feel. The continuous flow of sixteenth notes cascades back and forth between both instruments. Rhythmic drive is a key component of this gigue. The flute and oboe create tension by using imitation, and resolve the tension when they are in unison. Power is at its peak when both voices are playing the continuous sixteenth notes together.

Summary of Style

The *Suite for Flute and Oboe* contains many of the same characteristics as the *Prelude for Unaccompanied Flute*. Both of these works exhibit similarities in construction of the melody and range, rhythmic patterns and use of dynamics. Most of these works are written using a minor mode. Only the fourth movement of the *Suite* uses the major mode, but does contain some modal mixture, which we have thus far seen as a characteristic of the works presented in this paper. All of these movements avoid traditional chord progressions and strong cadence points that resolve tension, and final chords are voiced omitting the third scale degree, disguising the true quality of the tonality.

Rhythmic patterns vary throughout the *Suite*, but some noticeable recurring groupings exist. In each movement, only one true and exact statement of any theme or melody is present. All other restatements are slightly altered with the inclusion of accidentals and an increase in dynamic levels. A variety of textures are present

throughout the *Suite*, but the way Kay used texture to create form and build intensity is a consistent characteristic of his other works for flute as well.

Performance Notes

Balance is of greatest concern throughout the *Suite for Flute and Oboe*.

Performers need to be aware of balance at all times, making sure that the melody is always prominent. The dynamic markings indicated can create good balance if they are strictly followed. Throughout this work, dynamics are highly organized by their occurrence at the beginnings of sections, and changes when the section changes. Texture is also a factor in balance. In this composition both instruments exchange roles frequently and the complexity varies. Melody and accompaniment is the prevailing texture. At these moments, one instrument must yield to the other, allowing the melody to take the lead. At the conclusion of phrases are also brief instances of monophonic texture.

Performers must consider intonation in all movements of the *Suite*. Listening is essential for both performers continuously throughout this work. The most obvious places that could become problematic occur when the flute and oboe are in octaves, usually at the close of a section or movement. Open fifths and fourths should be carefully tuned, as well as any intervals wider than the octave. Dynamic levels in different ranges of the instrument already create certain tendencies toward intonation problems. With both instruments, it is important that each performer know those pitch tendencies in order to avoid problems. Both players should also strive to sound alike, paying greater attention to imitation of the melodic and accompaniment lines as roles reverse, unifying their interpretation of the music.

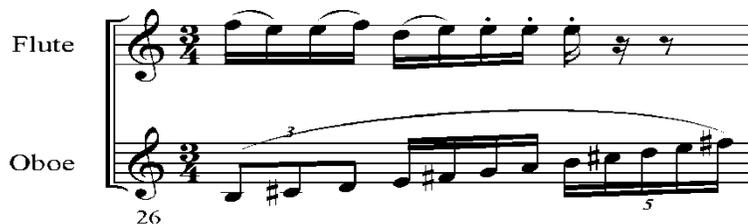
The range of notes contained in *Suite for Flute and Oboe* extends from Eb1 to G3 for the flutist, and from *small* B to B2 for the oboe. This work would serve as appropriate repertoire for students ready to explore chamber music. Technical challenges are present within this work, but an intermediate or advanced student will be able to overcome those issues. Rhythmic challenges present themselves in the first movement immediately with the flute and oboe playing opposing rhythms simultaneously. Rhythmic accuracy can be a challenge when playing quintuplets, which requires both players to count carefully.

Within this movement are two instances when rhythm may present an issue for the ensemble: measures 22-26, and measures 41-43. In measure 22, the oboe has thirty-second notes against sixteenth notes in the flute accompaniment. Since the first thirty-second note is tied to the previous eighth note, the oboe needs to subdivide and make sure to play precisely in rhythm. It is necessary for both players to subdivide and align the thirty-second notes with the sixteenth notes, first at an extremely slow tempo. The publisher has carefully aligned the beats of both parts visually in the printed music for easier reading. When both performers understand exactly how the rhythm aligns, tempo can gradually be increased. Subdividing slowly is necessary while practicing in order to allow for greater clarity.



**Figure 22. Rhythmic Challenge, Measure 22 of Prelude from *Suite for Flute and Oboe*.
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This pattern continues in measures 24 and 25, but measure 26 brings about a different rhythmic challenge. The meter switches to 3/4 and the oboe has an eighth note triplet and a sixteenth note quintuplet against the flute's *ostinato* pattern. The oboist has to count carefully in order to place the beginning of each group on the beat with the beginning of each of the flutist's sixteenth note groups. Although the oboe plays a different rhythm, the beats can be perfectly aligned.



**Figure 23. Opposing Rhythms, Measure 26 of Prelude from *Suite for Flute and Oboe*.
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Measures 41-43 present a different challenge to the performers. The oboist begins the pattern of playing the motive on the first beat of the measure while the flute plays triplets. The oboe then passes the sixteenth notes to the flute on beat two; the flute passes

them back on beat one of the next measure. This continues until the two voices come together on the last three sixteenth notes in measure 43. The last note of the prior motive overlaps the first note of the next motive. In the modern musical vernacular, this is known as ‘dove-tailing.’ The overall musical effect is a single line of sixteenth notes created by alternating between two different voices. If either player is at all late, the continuous sixteenth note pattern will be interrupted.



Figure 24. “Dove-Tailing” Effect, Measures 41-43 of Prelude from *Suite for Flute and Oboe*. Copyright ©1964 SONGS OF UNIVERSAL, INC. Copyright Renewed. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation.

Phrasing and breath control are primary challenges of the second movement, after selecting and maintaining an appropriate tempo. The style of an air should mimic a singer’s voice. Special attention should be devoted to the development of phrases. Students should identify the climactic points in this movement, which are measures 8 and 16, and build towards these points of intensity. Having a set plan for dynamic contrast will reveal intonation problems early and will allow for corrections. Intonation is a concern for this movement, because of the ranges both instruments occupy. Often the flute and oboe are more than an octave apart. Range is also a factor in balancing the voices. The leading voice presents the melody in the higher register.

The third movement should not pose any technical problems other than reading accidentals, which is true for all of the movements. The minuet is very simple, which is a technical contrast to the other movements. This ternary form allows the players to focus on two simple style characteristics; a nice *legato* style presented by the oboe in the beginning, and a syncopated B section led by the flute.

As stated earlier, the fourth movement is written using an imitative polyphonic texture, during which time the instruments are equally important and must strive for creating an exact repetition of one another. The flute leads the fourth movement with the first statement of the main theme. The oboe must adapt the flute's style by duplicating the rhythm, articulation, and the dynamic level. When the oboe enters in the second measure, the flute automatically becomes the accompaniment, and must allow the melody in the oboe to dominate. Both voices are important, just not at the same time. Instead, the main theme must be displayed as the prominent voice in order for the musical effect to be achieved.

This movement contains many continuous sixteenth notes in 6/8 meter. Sixteenth notes at transitional moments have tricky chromatic passages that will need special attention. This work has a few challenges, but it is not complex. Kay utilized standard meter and accidentals with strongly implied key areas. Rhythms present in this work should be familiar to both players. Communication between players, as well as a strong sense of independence is essential for a successful performance of this composition. The *Suite for Flute and Oboe* would serve as a great introduction to chamber music and can assist with helping students transition from ensemble members into soloists.

Again, listening to recorded performances of the work can help students to glean the proper musical ideas and nuances of style. Recordings of artists performing this work can also answer questions concerning ideas about phrasing, dynamics, and balance. John Solum was president of the New York Flute Club in 1988 when the *Suite for Flute and Oboe* was recorded. The composition appears on their CD, *A Tribute to Otto Luening*, featuring Harold Jones, flutist, and Marcia Butler, oboist. This recording provides an excellent example of performance practice of early twentieth century chamber music.⁵² A video of a live performance of this work is available on YouTube performed by Nancy Brown, flutist, and Yasuko Kawasaki, oboist.⁵³

⁵²See Discography.

⁵³ See Videography.

CHAPTER IV
AULOS FOR SOLO FLUTE AND ORCHESTRA

Historical Information

Kevin Scott, Director and Conductor of the Ulysses Kay Recording Project compiled a CD of the composer's works for chamber orchestra. These performances were recorded in 2003 at Merkin Concert Hall in New York City. The CD includes a performance of *Aulos for Solo Flute and Orchestra*, and is performed by the Metropolitan Chamber Orchestra, featuring Melanie Valencia as flute soloist. At the time of this recording project, Scott interviewed John Solum, the flutist who commissioned Kay to compose this work. In Scott's CD liner notes, Solum recalls his first encounters with the composer:

I met Ulysses Kay in New York City around 1960 when he was a consultant to BMI.⁵⁴ We were introduced by Oliver Daniel, the director of contemporary music projects for BMI. I soon became familiar with some of Ulysses' chamber music, including his *Duo for Flute and Oboe* and *Prelude for Solo Flute*, both written during World War II when Ulysses was playing flute, piccolo, and saxophone in a Navy Band. In a p.s. to a letter he wrote to me in 1961, Ulysses said, 'I'd also like to write something especially for you...in time!'⁵⁵

⁵⁴As previously stated, BMI stands for Broadcast Music, International, concerning music royalty, publishing, and licensure, similar to ASCAP.

⁵⁵John Solum and Kevin Scott, Program notes from *Ulysses Kay: Works for Chamber Orchestra* ALB CD 961, 2007, Metropolitan Chamber Orchestra, recorded 2003.

Solum described how after conversations with Kay, he finally asked the composer to write a piece of music. Solum imparted to the composer the details to be drawn in the contract when they met to discuss the project:

I was very specific about what I wanted. We actually signed a contract in 1966, and it specified a work of 8 to 12 minutes, with an orchestration of solo flute, two horns, percussion (one player) and strings.⁵⁶

The contract was dated June 17, 1966 and in March of 1967, Kay sent Solum the completed score of *Aulos*, created exactly as Solum specified. In the letter that accompanied the score, Kay wrote, “It’s been a great pleasure and quite a challenge writing this work for you, and I hope that you find it rewarding.” *Aulos* premiered on February 21, 1971 in Bloomington, Indiana, performed by the Indiana University Chamber Orchestra and conducted by Wolfgang Vaccano. John Solum was the flutist and Kay dedicated this work to him.⁵⁷

This composition has been listed under at least three different titles. On the original manuscript of the orchestral score is written “*Aulos for Solo Flute and Orchestra*.” On the published versions made available through Carl Fischer, the title reads “*Aulos for Solo Flute, 2 Horns, Percussion and Strings*.” Printed on Scott’s CD is “*Aulos for Flute and Chamber Orchestra*.” For the purpose of this discussion, the title given by the composer in the original manuscript will be used.

⁵⁶John Solum, Interview with La-Tika Douthit. See Appendix B.

⁵⁷John Solum and Kevin Scott, Program notes from *Ulysses Kay: Works for Chamber Orchestra* ALB CD 961, *Aulos for Flute and Chamber Orchestra* 2007, Metropolitan Chamber Orchestra, recorded 2003.

At the time of the commission, John Solum was just beginning his career as a flutist, but since then has also become an award-winning musician, author, and advocate for the arts. Originally from Wisconsin, he attended Princeton University and studied flute with William Kincaid at the Curtis Institute of Music. Solum is internationally known as a solo and chamber musician. He was the first flutist to be a soloist in recital at the Lincoln Center in New York in 1962, and the first American flutist to give recitals in the Soviet Union. Solum has performed at the White House, the Library of Congress, and the Queen Elizabeth Hall in London. In addition to his live performances, Solum has recorded over 100 works for flute, and has commissioned more than twenty compositions from such composers as Jack Beeson, Leo Kraft, Otto Luening, and Aaron Copland. Copland's *Duo for Flute and Piano* was written in memory of William Kincaid at Solum's request.⁵⁸ John Solum was a member of the National Endowment for the Arts, the New Hampshire Arts Council, was treasurer of the National Flute Association, and was president of the New York Flute Club. He has been a visiting professor at Oberlin Conservatory, Indiana University, and is currently a lecturer at Vassar College.⁵⁹

The term 'aulos' referred to the most important of the ancient Greek reed wind instruments. Its mechanism originally had two pipes and two double reeds. Over time, it has grown to include those instruments with a single pipe and without reeds, similar to the recorder. It has often been mistaken for an instrument with several pipes of unequal

⁵⁸John Solum biography, http://en.wikipedia.org/wiki/John_Solum#Professional_career, [Accessed February 2012].

⁵⁹Ibid.

length called a *surinx*, or panpipes. The aulos, or double aulos, is played by placing the two double reeds of the cylinders into the mouth and holding a cylinder in each hand. The cylinders are tuned differently, allowing the left hand to play a droning accompaniment, while the right hand plays the melody. The performer changes notes by opening and closing the tone holes.⁶⁰

Descriptive Analysis

Described by Kevin Scott as a ‘fantasy,’ *Aulos* contains two major sections, one lyrical the other technical, separated by a flute and percussion *cadenza*, and are presented together in a through-composed format. Although *Aulos* has two contrasting ‘movements’ separated by a *cadenza*, both halves are not symmetrical. The *cadenza* occurs at the end of the first section, but the second major section contains three smaller interior sections. The second section is 36 measures longer than the first, but goes by quickly presented as a lively gigue. With this particular work, the music is continuous and the entire work is performed without interruption. The lyrical and mystical opening provides a sharp contrast to the rhythmic *allegro* section, but the exact form of this work conflicts with those of traditional models, especially seventeenth and eighteenth century concerto forms. The following table outlines the overall form of *Aulos*:

⁶⁰Annie Bélis, “Aulos,” New Grove Dictionary of Music and Musicians, ed. by Stanley Sadie and John Tyrrell, London: Macmillan Publishing Co., 2001, vol. 2, 178.

MOVEMENT	FORM	REHEARSAL #	MEASURE #
I	A	Intro [1-11]	1-96
II	B	[12-15]	97-136
	C	[16-21]	137-183
	A	[22-26]	184-222
	CODA	[27]	223-229

Figure 25. Overall Form of *Aulos for Solo Flute and Orchestra*

Sections within this work are indicated by rehearsal numbers written in the score.

Changes in melodic material and changes in texture correspond to those same sections.

The analysis will describe in detail changes of texture, form, and other musical elements.

The A section, contained in measures 1-96 of the *Aulos* serves as an exposition, introducing most of the principle themes and melodic material. On the following page is a table showing the interior form of the A section of *Aulo*, and a detailed description of the texture, meter, tempo, and dynamic indicators according to corresponding measure numbers.

[Rehearsal Numbers] Measure Numbers	Description of Texture	Meter	Tempo and Dynamics
1-5	Introduction, syncopated percussion entrances	5/4, 4/4	<i>Andante Tranquillo</i> MM=60-72 <i>p-mf-p-pp-mf</i>
{A SECTION}[1,2] 6-19	Flute plays melody, Theme 1, inversion	4/4, 5/4, 4/4	<i>mp-mf-f-p</i> <i>mf-f-mf-pp</i>
[3] 20-24	Orchestra plays melody Theme 2	4/4	<i>mf</i>
[4] 25-29	Flute plays the melody, ascending sixteenth note motive	4/4	<i>f</i>
[5] 30-34	Moving to cadence in flute	3/4, 4/4	<i>f-pp</i>
[6] 35-40	Flute plays sixteenth note motive developed	4/4	<i>Piu Mosso</i> MM=69-80 <i>mf</i>
[7] 41-48	Flute plays variant of Theme 1, accidentals and trills	4/4, 5/4	<i>f-mp</i>
[8] 49-61	Flute plays sixteenth note motive mixed with Theme 1, with trills	5/4, 4/4, 2/4	<i>f-mf-ff</i>
[9] 62-69	Orchestra plays melody, Theme 1, Flute plays sixteenth note accompaniment	4/4, 2/4, 3/4	Tempo I MM=60-72 <i>p-mf</i>
[10] 70-82	Flute plays sixteenth note accompaniment while orchestra plays Theme 2	4/4, 5/4	<i>f-pp-mf-pp</i>
[11] 83-96	Flute and percussion <i>cadenza</i> , flute plays fragments of the sixteenth note motive	No meter, measures often difficult to determine <i>Cadenza-ad lib</i> in fantasia style	<i>mf-f-p-f-p-f-ff-mf-mp-pp</i>

Figure 26. Interior Form of Movement I, Measures 1-96, the A section from *Aulos for Solo Flute and Orchestra*

Measures 1-5 establish the improvisatory feel, with syncopated entrances of various percussion colors and dissonant chords in the horns and strings. Accompanied by suspended cymbal and toms, the flute maintains a *dolce*, legato style upon entering in measure 6 with the main theme.



**Figure 27. Theme 1, Measures 6-11 from *Aulos for Solo Flute and Orchestra*.
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The syncopated entrances of the instruments in the beginning maintain a *piano* dynamic level overall with brief moments of intensity. The strings re-enter in measure 11, slightly raising the volume to *mezzo forte*; the flute responds with an inverted repetition of the melody in a higher register of the instrument at a *forte* dynamic level. The strings sustain dissonant drones underneath the flute melody, along with the horns, similar to the way the double aulos is played. In measure 15, the flute begins a descending triplet and sextuplet figure, which is followed by an ornamented closing motive. Although the key area is ambiguous, there are several half-steps included in measures 15-19, which disorients the ear away from previous tonal emphasis. This lends to the tense and unsettled character of the music. Resolution occurs at the end of the phrase, which contains a syncopated repeated note in measure 19.

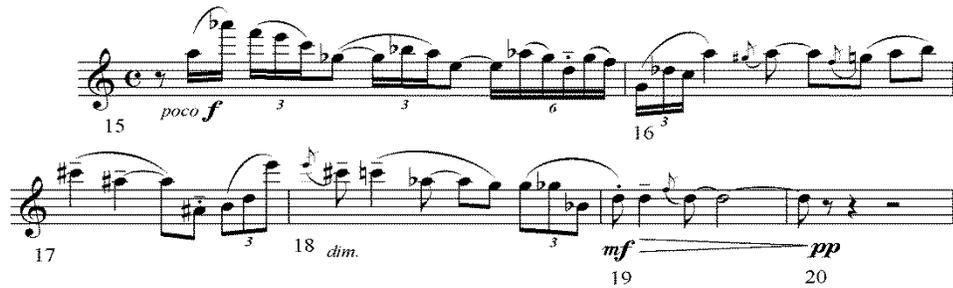


Figure 28. Increased Chromaticism, Measures 15-20 from *Aulos for Solo Flute and Orchestra*.
(Copyright © 1978, 1980, Pembroke Music Company)

Similar to expositions in larger concerto works, the first theme is introduced, repeated, and followed by the second theme. In measure 20, the second theme is played by the celli and accompanied by horns, and is used as an orchestral interlude between statements from the flute.

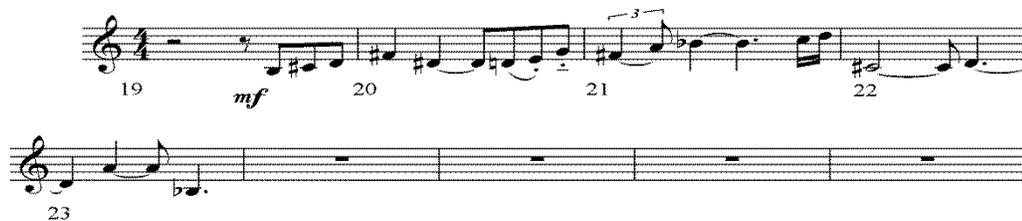


Figure 29. Theme 2, Measures 19-23 from *Aulos for Solo Flute and Orchestra*.
(Copyright © 1978, 1980, Pembroke Music Company)

Since the flute does not play Theme 2 until much later, it is possible to overlook this as a prominent source of melodic material in this work. The dynamic marking of *mezzo forte* used from measure 12 until measure 24 maintains an increase in intensity from the *piano* entrance of the flute in measure 6. In measure 25, the flute answers with an ascending sixteenth note figure, marked *forte*. This motive includes several half-steps as well, and is repeated by the strings later in the second movement. The chromatic motion included in

this melancholy theme intensifies the lyrical nature of the work, and should still be performed with a *legato* approach. Using half-steps in this motive continues the feeling of disorientation and is a noticeable element associated with late nineteenth century works.



Figure 30. Sixteenth Note Accompaniment Figure (ascending), Measures 25-26 from *Aulos for Solo Flute and Orchestra*. (Copyright © 1978, 1980, Pembroke Music Company)

Measures 27-28 suspend tension with repeated trills that lead to an acceleration of rhythm.



Figure 31. Succession of Trills and Triplets, Measures 27-28 from *Aulos for Solo Flute and Orchestra*. (Copyright © 1978, 1980, Pembroke Music Company)

Intensity is derived from a sudden contrast in style and articulation in measures 29-30. Rhythm becomes important as note values decrease rapidly to prepare for another cadence. Rhythmic diminution was a technique often used by Kay before cadence points. He also used this technique in the *Prelude for Unaccompanied Flute*.

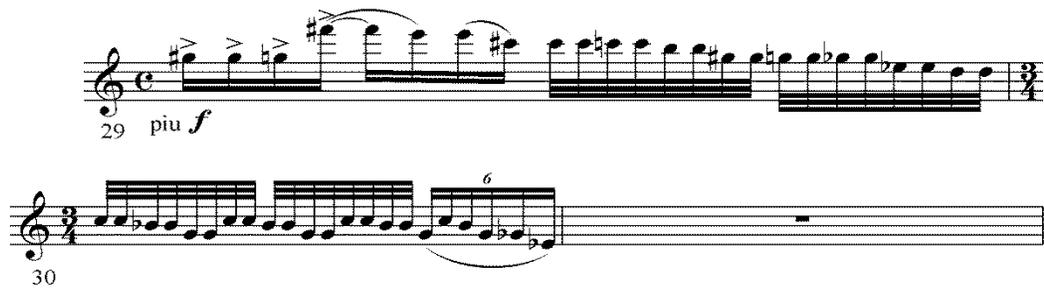


Figure 32. Rhythmic Diminution, Measures 29-30 from *Aulos for Solo Flute and Orchestra*. (Copyright © 1978, 1980, Pembroke Music Company)

Similar to measure 19, arrival at cadence is signaled by using a repeated syncopated pitch, complete with an embellishment before the final resolution in measures 31-34.



Figure 33. Cadence with Embellished and Syncopated Repeated Note, Measures 31-34 from *Aulos for Solo Flute and Orchestra*. (Copyright © 1978, 1980, Pembroke Music Company)

In measure 38, the sixteenth note figure is altered and contains triplets, quintuplets, and sextuplets at a slightly faster speed. Marked *Piu mosso*, this section is where the technical work particularly challenges the flute. Rhythmic motion continues in measure 41 in a brighter, more present register for the flute, as Kay used more triplets, syncopations and trills to escalate into even greater intensity. The flute melody rises, falls and then rises again. Measures 52-54 build to a moment of climax in measure 55.

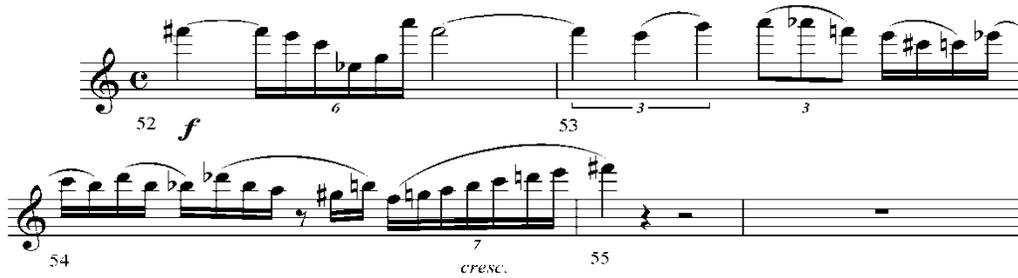


Figure 34. Build to Climax, Measures 52-55 from *Aulos for Solo Flute and Orchestra*.
(Copyright © 1978, 1980, Pembroke Music Company)

The climax is resolved by another succession of trills leading to a cadence.

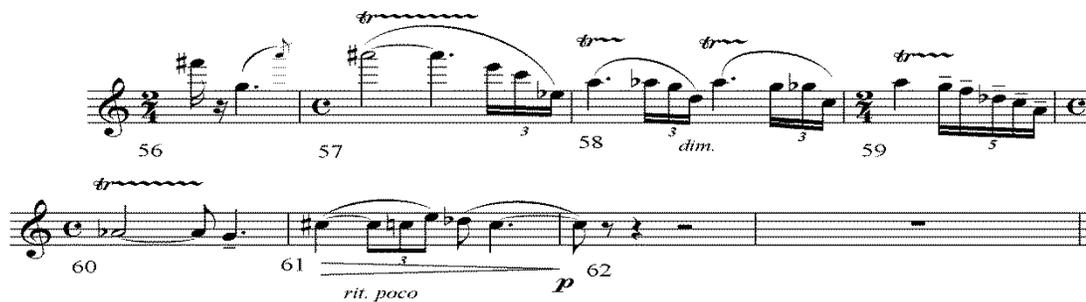


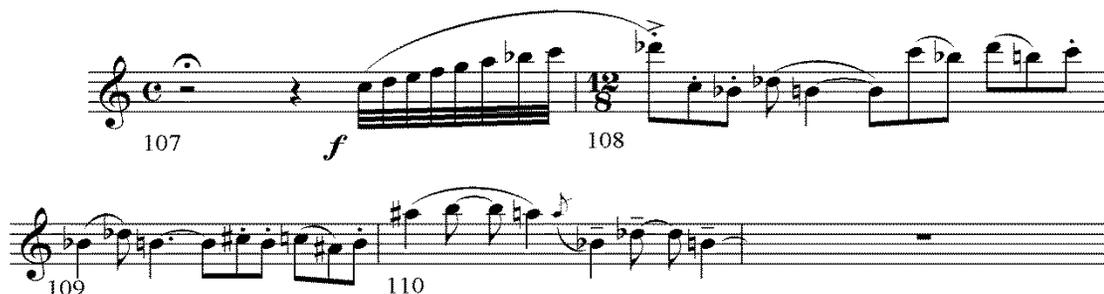
Figure 35. Succession of Trills, Measures 56-62 from *Aulos for Solo Flute and Orchestra*.
(Copyright © 1978, 1980, Pembroke Music Company)

This section concludes with the orchestra leading briefly at measure 62 with an abbreviated recapitulation of Theme 1. The flute enters in measure 66 with a sixteenth note passage, which cadences in measure 72. In measure 73, the orchestra proceeds to the *cadenza* with restatements of Theme 2.

The flute and percussion *cadenza* lasts from measure 83 to measure 96. This duet contains melodic fragments that were presented during the exposition. The improvisatory style of the introduction should be utilized during this segment. The performers have full

liberty to decide on pacing and interplay between the flute and the percussion entrances. The rhythms should be played with *rubato*, in the style that is customary for *cadenzas*. Flutists need to understand the dynamic shape and how it relates to climax. The balance between the flute and percussion instruments is extremely important; both instruments must take turns leading throughout the *cadenza*. The flutist may want to experiment with tone colors to create a variety of musical effects from measures 83-96.

The second movement of the *Aulos* provides a stark contrast in terms of character and content. This bright *Allegro* begins with the urgent sixteenth note accompaniment, played by the orchestra before the flute enters with Theme 3 in measure 107.



**Figure 36. Theme 3, Measures 107-110 from *Aulos for Solo Flute and Orchestra*.
(Copyright © 1978, 1980, *Pembroke Music Company*)**

Theme 3 is the dominant melodic material in the second movement. Several statements of Theme 3 occur between measures 108 and 128. The repetitions of the theme contain inversions, embellishments, an augmented version of the melody, and a stretto section with the strings. The flute leads throughout this section.

The next section contains an abrupt shift away from 12/8 meter and changes to 4/4. The true sense of meter is lost due to sustained notes tied across several bars. There

are no rhythmic subdivisions to indicate a sense of meter. Syncopated entrances by the percussion further obscure the occurrence of downbeats. Measures 129-136 contain a duet between percussion and strings. The style is reminiscent of the *cadenza*, but the percussion alternates with the orchestra instead of the flute. This section serves as a transitional passage into the C section, beginning in measure 137. The C section is in 2/4 and 4/4 meter, and begins with the flute playing a variant of Theme 2. Measure 139 is marked *Meno mosso*, and should be played expressively in a *cantabile* style at *piano*. This changes at measure 146, when the flute begins the descending accompaniment figure with half-steps, this time using eighth notes instead of sixteenths. The orchestra also plays fragments of Theme 2 as accompaniment beginning in measure 148, and the flute answers in measure 152.

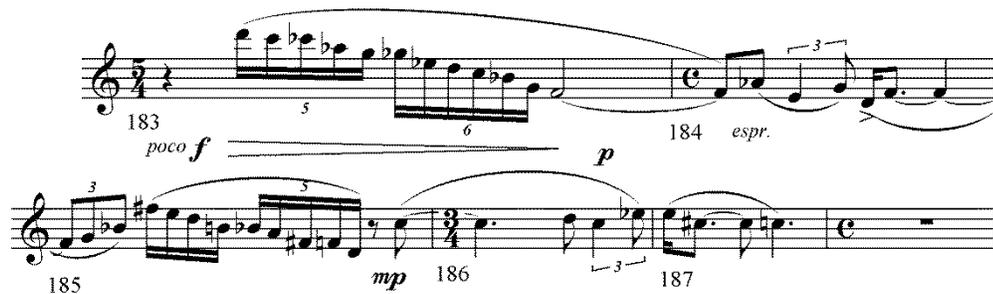
A brief interlude occurs in measure 162 with a return to 12/8 meter. A new eighth-note accompaniment figure begins in the orchestra, based on material from the *cadenza*. The flute enters in measure 169 with an inversion of Theme 3. In measure 178, the flute has an improvised section with only pitches indicated, rhythm is not specified. The orchestra continues to play accompaniment remaining in 4/4. The orchestra also plays fragments of Theme 3. The improvised section ends in measure 181 and the flute and orchestra reunite in measure 183 to close this section. The concluding A section begins in measure 184. Measures 175-181 function as a transition that leads back to the recapitulation. A description of the interior form, texture, meter, tempo and dynamics of measures 97-183 of the second movement is presented in the table on the next page:

[Rehearsal Numbers] Measure Numbers	Description of Texture	Meter	Tempo and Dynamics
{B SECTION} [12] 97-167	Orchestral interlude, sixteenth note motive	4/4, 3/4	<i>Allegro</i> MM=100 <i>f-mf-f</i>
[13, 14] 108-128	Flute plays Theme 3, Orchestra imitates	12/8, 9/8, 15/8	<i>f</i>
[15] 129-136	Orchestra and percussion, improvisatory feel	12/8	<i>f</i>
{C SECTION} [16] 137-14	Flute enters, begins theme 2 variant at <i>meno mosso</i>	2/4, 4/4	<i>Meno mosso</i> MM=92 <i>f-p</i>
[17,18] 146-161	Flute plays descending motive, elongated to eighth notes, orchestra plays Theme 2	4/4	<i>f-mp-mf-p-f-p</i>
[19] 162-168	Transition, strings enter with sixteenth note motive from <i>cadenza</i>	12/8, 9/8	<i>Allegro</i> MM=100 <i>p-ff</i>
[20] 169-175	Flute and orchestra play Theme 3 inverted, and in <i>stretto</i>	12/8, 4/4, 3/4	<i>A tempo</i>
[21] 176-183	Flute improvised section, orchestra plays Theme 3	4/4, 3/4, 5/4	<i>f</i>

Figure 37. Interior Form of Movement II, Measures 97-183, B and C sections from *Aulos for Solo Flute and Orchestra*

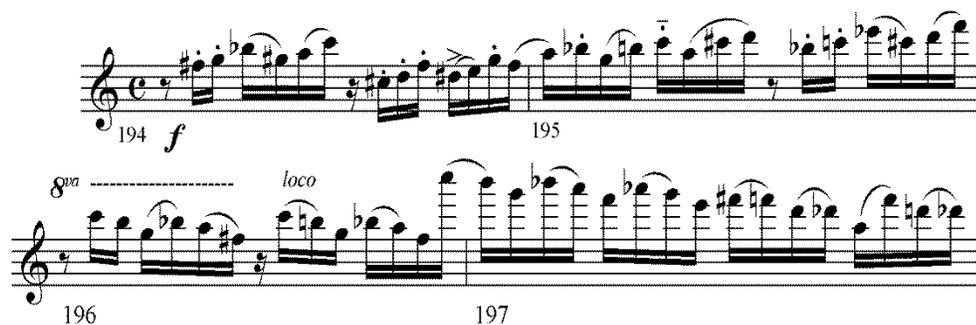
The concluding A section brings the entire work to a dramatic close.

Recapitulation begins in measure 184, with the return of the original tempo, *Andante tranquillo*, and an embellished restatement of Theme 1 in the flute's low register.



**Figure 38. Recapitulation, Measures 183-187 from *Aulos for Solo Flute and Orchestra*.
(Copyright © 1978, 1980, Pembroke Music Company)**

After a second statement of Theme 1 in measure 188, the flute quickly changes to Theme 2 in measure 191. The final *Allegro* section begins in measure 194 and creates a build to the conclusion of the work. The flute plays the sixteenth note motive, the original theme of this movement, escalating into the fourth register of the instrument, leaping to a high C4.



**Figure 39. Flute in the Fourth Register, Measures 194-197 from *Aulos for Solo Flute and Orchestra*.
(Copyright © 1978, 1980, Pembroke Music Company)**

The orchestra imitates until measure 201, and in measure 202 the flute shifts suddenly to Theme 3. The cello is in 12/8 meter with the flute, while the horns and the rest of the strings are in 4/4. This mixed meter creates a polyphonic texture until the end

of the work. Theme 3 is presented in the flute's highest register in measure 202, with sweeping embellishments that create more intensity. The orchestra imitates the flute with altered statements of Theme 3. This flute statement of Theme 3 contains a D4, the highest note in the entire composition.



**Figure 40. Theme 3 with D4, Measures 202-203 from *Aulos for Solo Flute and Orchestra*.
(Copyright © 1978, 1980, Pembroke Music Company)**

A transition begins in measure 215, when the flute begins its last improvised section. This improvisation captures the nature of the melody line of the double aulos. The composer indicates which notes to be played, but not the rhythm. The flute is to improvise using those notes until measure 218 when the notes change. This lasts until measure 221. The improvised section creates transition, which leads to the coda beginning in measure 223. A concise description of the recapitulation is featured in the table on the next page:

[Rehearsal Numbers] Measure Numbers	Description of Texture	Meter	Tempo and Dynamics
{Final A Section} [22] 184-193	Flute plays inversion of Theme 1, closes with Theme 2	4/4, 3/4, 2/4	<i>Andante Tranquillo</i> MM=72 <i>p-mf</i>
[23] 194-201	Flute plays sixteenth note accompaniment, orchestra imitates	4/4, 3/4	<i>Allegro</i> MM=100 <i>f</i>
[24] 202-206	Flute plays Theme 3, strings and horns are sustaining	12/8	<i>f</i>
[25] 207-213	Strings play Theme 3, flute has countermelody	12/8 and 4/4 simultaneously	<i>cantabile</i> <i>p</i>
[26] 214-222	Flute improvises with notes provided	12/8 and 4/4 simultaneously, changes to 2/4 and 6/8 simultaneously	<i>f</i>
{Coda} [27] 223-229	Flute plays Theme 3, orchestra accompanies	12/8 and 4/4 simultaneously, 3/4	<i>marcato</i> <i>f-ff</i>

Figure 41. Interior Form of Movement II, Measures 184-229, Recapitulation from *Aulos for Solo Flute and Orchestra*

The coda begins with the final embellished statement of Theme 3 in measure 223. The flute is in 12/8 meter while the orchestra is in 4/4. Four measures later, the flute joins the rest of the orchestra in 4/4 for the climactic finish. In measure 227 the flute plays an ascending version of the main sixteenth note motive in the third register. The work concludes with a flourishing thirty-second note run, ending on a C#4.

Aulos was written more than twenty years after Kay's initial flute experience in the Navy band. He exhibited a progressive change in harmonic language that included much more chromatic movement, with fleeting instances of tonality. Kay chose dissonant sustained intervals for the strings in the opening with an accompaniment embedded with

seconds and tri-tones. When writing lyrical melodies, Kay used whole tone scales or minor tonalities. Tension in the accompaniment, created by dissonant intervals, is not presented in a traditional harmonic frame. Instead, abruptly shifting tonal centers create an ongoing sense of wandering. These are considered characteristics of the post-Romantic era, when composers were experimenting with new approaches to orchestral instrumentation and harmonic practices at the turn of the century.

Within this work are many of the same rhythmic elements that Kay used in *Prelude for Unaccompanied Flute* and *Suite for Flute and Oboe*. As stated before, the eighth-note and sixteenth-note triplet are very prominent throughout this work. With regards to the use of the triplet, Kay frequently employed the quarter note-eighth note combination, creating the long-short or short-long effect. He repeated the effect with the dotted eighth-sixteenth note rhythm. In addition to the triplet, Kay often included the quintuplet, sextuplet, and septuplet to create tension, as well as 10- and 12-note groupings for sweeping runs.

As previously mentioned, ornaments appear frequently throughout this work. Many of the musical phrases contain trills with single, double and triple grace notes. The performer has to change quickly from duple to triple subdivisions, and to other odd-numbered groupings. The flute has to play sixteenth notes, quintuplets and sextuplets within the same measure. This change of grouping, combined with chromatic notes, creates an unsettling effect. The flutist must successfully land on the downbeats and play all of the groups evenly for clarity.



**Figure 42. Mixture of Groupings, Measure 40 from *Aulos for Solo Flute and Orchestra*.
(Copyright © 1978, 1980, Pembroke Music Company)**

Syncopated entrances of various percussion colors add mysticism and unpredictability. Changing meter is a constant throughout this movement as well. Kay incorporated 5/4, 4/4, 3/4 and 2/4, but all within the boundaries of MM=60-80 beats per minute. The improvisatory feel is expressed through irregular rhythmic and metric patterns with unexpected changes. This is also true in the more rhythmic *allegro* sections; the percussion colors are much less prominent until the improvised sections return.

Dynamic contrast is exaggerated along with other musical elements. Changes in dynamics occur as frequently as every few measures, and sometimes within the same measure. In this sparse texture, Kay used dynamics to create dramatic contrasts, and to bring attention to certain instruments. Overall, the dynamics are subdued for sustained instruments, and more explosive for important entrances. Proper balance ensures that the flute and other instruments with the melody are prominent at the appropriate time.

Performance Notes

The obvious challenges that exist within *Aulos* make this work better suited for the advanced soloist. When preparing this music for performance, the flutist must be rhythmically secure. The constantly changing meter and the use of various groupings demand this ability. When preparing for a performance with a chamber orchestra, it is

necessary to have a conductor. The published reduction, arranged for flute and piano, would not require a conductor but does require advanced performers.

Two moments of improvisation occur for the flute after the *cadenza*. The orchestra or pianist must maintain the integrity of their musical line while the flutist improvises with notes indicated by the composer. While the specific rhythm is not notated, the duration of the improvisation is. The improvised sections must be carefully paced and ended at the proper time. The appropriate use of *rubato* is needed for the *cadenza*, and requires a mature musical instinct. When performing with piano reduction, having a full orchestral score available during rehearsals may help provide clarity. It will be necessary for the soloist to practice from the score and to know the accompaniment parts well. The flutist should be comfortable reading quickly changing accidentals, metric shifts and dramatic dynamic contrasts. The execution of C4, C#4 and D4 require excellent control. Advanced technical challenges, such as asymmetrically grouped runs, long successions of trills and passages that require double tonguing, exist throughout this work.

The performer needs a clear understanding of changes of texture and should be able to recognize primary thematic material when making decisions regarding performance. The flutist also needs to clearly make the contrast in style between the lyrical first movement, and the more energetic gigue of the second movement.

Overall, this would be a great selection for an advanced undergraduate or graduate recital, or it could be used for a concerto competition. The piano reduction was made available through Pembroke Music Co. in 1980, and offers a plausible arrangement.

The percussion part translates well since it was originally scored for one player. *Aulos* is a composition that showcases twentieth-century elements presented in a Neoclassical style. For the flutist, this work will fully demonstrate versatility, musicianship and technique. As stated earlier, listening to this work is a necessary part of performance preparation. The only known recording of this work was the aforementioned Ulysses Kay Recording Project, directed by Kevin Scott. This recording was released in 2007 by Albany Records.⁶¹

⁶¹Kevin Scott, Program notes from *Ulysses Kay: Works for Chamber Orchestra* ALB CD 961 *Aulos for Flute and Chamber Orchestra* 2007 Metropolitan Chamber Orchestra, recorded 2003.

CHAPTER V

CONCLUSION AND SUGGESTIONS FOR FURTHER STUDY

The compositional elements discussed in reference to *Prelude for Unaccompanied Flute*, *Suite for Flute and Oboe* and *Aulos for Solo Flute and Orchestra* are evident among many late nineteenth century composers. Although Ulysses Kay had a method of blending these elements together that was similar to other mainstream composers of the era, he succeeded in creating a unique voice for the flute. He composed rich melodic lines and boldly presents them with syncopation, an underlying sense of tonality, and a variety of colors presented in a vivid orchestration. Kay's harmonic style remained consistent, but grew to include more scale types, more dissonances, and an increase in chromatic motion.

Kay had a certain concept in mind when he wrote for flute, demonstrated by repeated similarities that exist in all three works. Of all the musical elements present, the treatment of rhythm is the most obvious element that is seen repeated in each work. Kay used several of the same patterns, particularly triplets, when constructing melody. Several similarities exist in his use of intervals as well as the placement of certain rhythms within the measure. Various statements of the melody are always altered; he never used an exact repetition of any melodic material. Syncopation is present in each work; at cadence points Kay often used a repeated syncopated note to signify the end of the phrase.

Kay's use of grace notes, trills, triplets, and chromatic motion significantly increased in the *Aulos*. To compare these three works is a demonstration of how the composer's style evolved, and how it remained the same. As the twentieth century progressed and the influence of atonal music came to the forefront, Kay remained consistent in his compositional practices and avoided the use of extended techniques or serialism, in favor of a progressive melodic style more common during the nineteenth century. This may have been done in an effort to be accepted by the musical establishment during a time when African Americans were excluded, and not all audiences were accepting of certain twentieth century repertoire.

The composer shared in an interview with Bruce Duffie that unless the work was commissioned by someone, he was writing for himself. He believed the public to be too large to try to pinpoint a specific type of listener for whom to compose. When writing, Kay hoped that the audience was convinced by the intention of the composition, which he believed happened when the work continued to be performed.

I think of the problem of communication in terms of what I write having a kind of logic – not logic in a philosophic sense, but having a convincing character and a thrust to it. Technically you'd think of form, contrast and all of the structural matters that the composer is dealing with. But those elements are not really important to the listener that much, unless it's a programmatic piece. However, you do wish that the ideas and the work have this kind of projection to reach the listener in a convincing sort of way.⁶²

⁶²Ulysses Kay, Interview with Bruce Duffie, <http://www.bruceduffie.com/kay.html> [Accessed January, 2012].

Suggestions for Further Study

Currently, only three works for flute by Kay are available in published versions. In addition to the compositions in this investigation, Kay included the flute in other chamber works: two woodwind quintets and a string quintet. A comparison of these works reveal the consistency of Kay's compositional style. Not only can Kay's solo works for flute enrich a recital program, but also the inclusion of his chamber works could allow a complete recital of his music that includes the flute. Without question, efforts to reissue or publish Kay's works are warranted.

Conclusion

Ulysses Kay was an accomplished and celebrated composer of the twentieth century who composed significant works for the flute repertoire. Although his numerous compositions have been the subject of scholarly studies, discussion about Kay's works for flute is limited. This document presents an in depth discussion and analysis of all three works and also presents performance suggestions for flutists. Kay's works were selected for this study partially because of his stature as a well recognized and highly regarded composer who also is of African American descent. His music for flute is indicative of the quality of the body of his musical compositions, although for a variety of reasons, these works are rarely programmed. To promote an understanding of these works for flute and bring them to the forefront for flutists, Kay's works were studied and analyzed. As well, the analyses are intended to facilitate the preparation process and enhance the ultimate performances of the works for flute. When examining Kay's background along with the study of his other musical works, his prominence and stature

as a twentieth century American composer is reiterated. Through the medium of a lecture-recital, the repertoire was presented and explained along with suggestions for performance. Therefore, the primary intention of this project has been to inform flutists about Kay's characteristic works for flute and inspire performers to include them in their programming.

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APPENDIX A

COMPLETE LISTING OF PREMIERED WORKS FOR FLUTE BY ULYSSES KAY

Aulos for Solo Flute and Chamber Orchestra (1967)

Published by Pembroke Music Company/Carl Fischer 1980

14 minutes

Solo flute, 2 horns, string orchestra, percussion.

Commissioned by and dedicated to John Solum; also arranged for solo flute and piano

Premiered: Feb. 21, 1971, Bloomington, IN, Indiana University;

Indiana University Chamber Orchestra; John Solum, flute; Wolfgang Vaccano, conductor

Prelude for Unaccompanied Flute (1943)

Published by Pembroke Music Company/Carl Fischer 1976

2 minutes

Revised in 1975

Dedicated to Martin Heylman

Premiered: May 17, 1953, Orono, ME, University of Maine;

Patricia Damour, flute

Suite for Flute and Oboe (1943)

Published by Duchess Music Corporation/MCA Music Corporation in 1964

Alternate title: *Duo for Flute and Oboe*

5 minutes

Dedicated to Martin Heylman and Ernest Serpentine

Premiered: October 25, 1947, New York, NY, Composer's Forum;

Carleton Sprague Smith, flute; Antonio Estevez, oboe

Facets (1971)

Published by Pembroke Music Company/Carl Fischer Music

12 minutes

Piano and woodwind quintet

Commissioned by the Eastman School of Music for its fiftieth anniversary

Dedicated to W. Hendl

Premiered: October 19: Rochester, NY, Eastman School of Music;

Eastman School of Music Faculty, "Musica Nova," W. Hendl, conductor

Five Winds (1984)

Published by Pembroke Music Company/ Carl Fischer Music

12 minutes

Woodwind Quintet; flute, oboe, clarinet, horn, bassoon

Commissioned by the Tidewater Music Festival

Premiered: July 5, 1985, St. Mary's MD, Tidewater Music Festival;
Tidewater Festival Quintet

Flute Quintet (1943)

Manuscript Only

14 minutes

Flute and string quartet

Premiered: February 1947, New York, NY, WNYC Music Festival;
Arthur Lora, flute; CBS String Quartet

APPENDIX B

INTERVIEW WITH JOHN SOLUM CONDUCTED BY LA-TIKA DOUTHIT

LD: What prompted you to commission a flute work by Ulysses Kay? Did you have a previous relationship with the composer?

JS: I met Ulysses around 1960 in New York City through Oliver Daniel, who was the head of the classical music department of Broadcast Music, Inc., a music licensing agency (competitor of ASCAP). Ulysses had a day-time job working for BMI in Oliver's office. The job gave Ulysses some financial security. When I would visit Oliver in his office for a chat, he {sic} introduced me to Ulysses. Eventually, Ulysses suggested that he would like to write something for me.

LD: Have you ever commissioned any other works for flute?

JS: Yes, over twenty works. The composers include Jack Beeson, Aaron Copland (Duo for Flute and Piano), John C. Eaton, Roger Goeb, Joseph Goodman, Herbert Haufrecht, Viktor Kalabis, Leo Kraft (3 works), Meyer Kupferman (4 works), Ezra Laderman, Otto Luening (2 works), David Macbride, Lionel Nowak (2 works) and Richard Wilson.

LD: Was *Aulos* written to any specifications that you requested, or did Kay have free reign to write the work?

JS: I was very specific about what I wanted. We actually signed a contract in 1966, and it specified a work of eight to twelve minutes, with an orchestration of solo flute, two horns, percussion (one player) and strings.

LD: Are there any insights to performance practice that you wish to share, from your perspective? Is there anything significant you would like to mention from having worked with Kay?

JS: He included some opportunities in the piece for improvisation. In reality, for myself, I wrote out a rather fast, jazzy “improvisation” using the notes he suggested. Ulysses had been a pupil of Hindemith, as well as a flute/piccolo player himself during World War II, and these were factors in my commissioning him.

LD: You stated that Kay left room for you to improvise in *Aulos*. Was jazz truly the musical idea? I am proposing in my paper that he does not really use elements of jazz or blues in his flute works, but I am clearly mistaken if he intended those sections to sound jazzy.

JS: The decision to make them “jazzy” was entirely my own. Each performer should “do his own thing.”

LD: Is this piece part of your regular performance repertoire? How many performances of the *Aulos* have you given or been involved in?

JS: Yes, this is part of my regular repertoire. I’m unable to count the number of performances. I played the first performance at the University of Indiana on Feb. 21, 1971 with Wolfgang Vaccano conducting. You must know that it is recorded on Albany records with Melanie Valencia, flute, and the Metropolitan Philharmonic Orchestra conducted by Kevin Scott.

LD: Do you have any suggestions for analysis of form or harmony?

JS: I think the harmony might be described as “Hindemithian.” The form is similar to many of the French conservatory recital pieces, a slow, lyrical first section followed by a dance-like second section.

LD: You stated that the work was “Hindemithian,” but to me it seems far less tonal than Hindemith. I struggle with finding any tonal center in this work; do you feel there is one? (Of course, I am still analyzing it and practicing it, trying to learn it).

JS: I meant “Hindemithian” in the broader sense of the word, as opposed to, say “Schoenbergian.” Of course Ulysses wrote in his own musical language.

LD: You mentioned that you played the Flute and Oboe Duo. In Kay’s Bio-Bibliography on page 33, The Duo for Flute and Oboe has three movements I. *Allegretto* II. *Andantino* III. *Allegro*. Is this the same work as the recorded and renamed “Suite for Flute and Oboe” with four movements? I am wondering if I need to be looking for another work or if he just added a movement and added the dance titles when he renamed it a Suite.

JS: The Duo for Flute and Oboe and the Suite for flute and oboe are the same piece. The name must have been changed when Leeds Music published it in 1964. The Duo was first available in facsimile by Composers Facsimile Edition and has four movements: I.

Prelude: *Allegro* II. *Andante* III. Minuet: *Allegretto* and IV. Gigue: *Poco allegro*. If the

Kay Bio-Bibliography only lists three movements of the Duo, the compiler/author has made a mistake. (These so-called bio-bibliographies are notorious for their errors.)

LD: I was wondering, Aaron Horne lists a second suite for flute and oboe in his compilation. The Bio-Bibliography left it out altogether. Is there a second suite?

JS: In my opinion, there is only one suite for flute and oboe by Ulysses Kay. If there were a second, I think he would have told me about it.

LD: Documents list the piece as having won the 5th Annual NFA competition. Which contest was it exactly, or was it not specified then?

JS: The NFA has a newly-published music competition to highlight the best of the new flute works recently published.

LD: Was a decision made to enter it into the NFA for competition? How did the piece get the attention of the NFA?

JS: As a newly-published work, it was (I think) automatically entered into the competition. I may have sent them a copy but I can't say for sure. It's possible the publishers may have sent it to them.

LD: Have you played any other flute works by Ulysses Kay? Are you aware of his other works for flute?

JS: Yes, I have played his Prelude for solo flute on many occasions, including performances in St. Petersburg and Moscow, Russia. I've also played his Suite for flute and oboe on a number of occasions and was responsible for getting it recorded on a 1987 CRI recording by the New York Flute Club with Harold Jones, flute, and Marcia Butler, oboe. I was president of the New York Flute Club at the time.

LD: Many of his works for flute are unpublished. Would you know of any specific collections that contain all of his works?

JS: I don't know of any complete editions of his works. ACA (American Composers Alliance) would probably have many of his unpublished works.

LD: Is there anything at all about the composer or any of his works that you would like to tell me?

JS: In 1943 Ulysses wrote a Quintet for flute and string quartet for Martin Heylman. In the 1950s and 1960s, the score and parts were available from Composers Facsimile Edition (ADA). I acquired a set from a close friend, an amateur flutist in Bermuda who had a huge library of flute music. Then Ulysses withdrew the work. Apparently he felt it didn't measure up to his standard. However, I still have the score and parts, a true rarity. The work is in three movements.

LD: Can you comment on Ulysses Kay's relationship with Martin Heylman? What must I do to obtain a copy of that Quintet? Could it ever be republished? I am also

looking for the Woodwind Quintets, *Five Winds* and *Facets*. I would love to be able to get these published and available, but I would settle for a photocopy at this point.

JS: I don't know anything about Ulysses' relationship with Martin Heylman. Perhaps they were doing military service together. The Duo for Flute and Oboe (1943) is dedicated "to Marty and Ernie," but this dedication is omitted from the Leeds publication. Heylman had been a member of the flute section of the Cleveland Orchestra. Flute Quintet is also dedicated to Heylman and was written at Quonset Point, R. I., which I think was a military base. If you will send me your address, I will photocopy the Quintet and snail-mail it to you. To publish the Quintet would almost certainly require permission from Ulysses' family/heirs. Any other thoughts? I think you are doing a great service to the world of music by exploring Ulysses Kay's flute music. I'm pleased to be of help.

LD: I wondered if there was anything you wanted to say about Kay, working with him, his character, anything kind of intimate?

JS: As for Ulysses Kay as a person, he was unfailingly polite and courteous. He was very much a family man and was devoted to his wife. He was dependable and reliable. Living in New Jersey close to New York City, he could keep his finger on the pulse of the music world in a direct way. And he could roll with the punches. I believe he died of [Parkinson's], so the last time I saw him (at a luncheon in New York) he wasn't his usual self.

APPENDIX C

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Schedule A

All compositions by Ulysses S. Kay

Prelude for Unaccompanied Flute

The entire work presented in the following figures:

- Figure 2: mm. 1-14
- Figure 3: mm. 15-27
- Figure 4: mm. 27-30
- Figure 5: mm. 31-41
- Figure 6: mm. 42-52

Suites for Solo Flute and Orchestra

- Figure 27: mm. 6-11
- Figure 28: mm. 13-20
- Figure 29: mm. 19-23
- Figure 30: mm. 25-26
- Figure 31: mm. 27-28
- Figure 32: mm. 29-30
- Figure 33: mm. 31-34
- Figure 34: mm. 52-55
- Figure 35: mm. 56-62
- Figure 36: mm. 107-110
- Figure 38: mm. 183-185
- Figure 39: mm. 194-197
- Figure 41: mm. 202-203
- Figure 42: m. 40

swied@hal Leonard.com

VIA EMAIL: lsdouthi@uncg.edu

March 27, 2013

La-Tika Douthett

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Excerpts: Prelude mms. 3-6, mm. 13-16, m. 32, m. 26, mm. 41-43
Air mm. 12-17, mm. 5-8, mm. 14-16
March mm. 24-27
Gigue mm. 10-12, mm. 1-2, mm. 23-25

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