

SOLOISTIC FLUTE MUSIC BY KATHERINE HOOVER

by

CATHY HANCOCK HICKS

(Under the Direction of William Davis)

ABSTRACT

Katherine Hoover has been an important force behind the advancement of women composers in America. Her own compositions are numerous and many of them have won awards. The purpose of this document is to acquaint the music community with five of Hoover's soloistic works for flute.

Although there have been detailed articles published on two of Hoover's compositions for flute, a full dissertation written on another, and a D.M.A. document in progress on a third, there are several other soloistic flute pieces by her about which little is known. By focusing on these lesser-known works, this document attempts to generate interest in some outstanding compositions for flute. Theoretical and structural characteristics, extra-musical influences, and performance issues are covered as they relate to each piece. As a result, directions for an accurate and stylistically appropriate musical presentation of each work are offered.

INDEX WORDS: Katherine Hoover, Flute, Flute Solo Music, *Reflections*, *Winter Spirits*, *Caprice*, *Canyon Echos*, *Divertimento*, Women Composers, Performance, Theory, Analysis

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DEDICATION

This document is dedicated to my parents, Carolyn and Buck Hancock. This endeavor would have not been possible without their generous financial and emotional support.

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Thanks to my loving husband, Gary, who continually encouraged me, cooked a considerable number of meals, washed a multitude of dishes, and did great quantities of laundry so that this document could become a reality.

Special appreciation is extended to Katherine Hoover, composer, flutist, conductor, publisher, and extraordinary woman of the 21st century. Her enthusiasm, encouragement, and selfless assistance throughout this project greatly contributed to its completion and to the positivism of the experience.

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CHAPTER 1

INTRODUCTION

Katherine Hoover is well known today as a composer and a flutist. She studied flute with Joseph Mariano at the Eastman School of Music where, in 1959, she earned a B.M. in music theory and a performance certificate in flute. Hoover began composing while she was a student but told few others of her efforts. She was unaware of any outstanding women composers.¹

Hoover received an M.A. degree in music theory from the Manhattan School of Music in 1974 while also studying flute with William Kincaid in Philadelphia. She taught flute and theory at the Manhattan School of Music from 1969 to 1984 and at Teachers College, Columbia University from 1986 to 1989. Her first published work, *Three Carols* for SSA chorus and flute, was published by Carl Fischer in 1972.

While Hoover's compositional output includes works for solo voice and for chorus, the majority of her music is instrumental, and much of it makes reference to extra-musical sources. Her *Medieval Suite* (1981) for flute and piano or orchestra, for example, received inspiration from characters and events in Barbara Tuchman's history of fourteenth-century France entitled *A Distant Mirror*. Another example is *Kokopeli* (1990) for solo flute, which is based on a Hopi Indian melody. The piece was written while Hoover was traveling in New Mexico and listening to Native American music.

Kokopeli, the flute player, was a great *mahu*, or legendary hero of the Hopi. He is said to have led the migration through the Southwest, the sound of his flute echoing through the great

¹Katherine Hoover, "The Festivals of Women's Music I-IV," ed. Judith Lang Zaimont, vol.2, *The Musical Woman: An International Perspective* (New York: Greenwood Press, 1984), 348.

canyons and cliffs. In this piece I have tried to capture some of this sense of spaciousness, and of the Hopis' deep kinship with this land.²

Hoover openly borrows from the compositional techniques of other composers. At Eastman, she worked with a student of Hindemith, a pianist named John Coleman,³ and became familiar with Hindemith's theories of consonance and dissonance. Bartok also influenced Hoover's music, particularly in the harmonies she utilizes. For example, on occasion she employs the Bartokian "major-minor" chord (D-F-F[#]-A, for example); this harmony is related to the "split-root" or "major-diminished" chord (D-D[#]-F[#]-A, for example) that Hoover uses liberally in the final movement of *Medieval Suite*.⁴ Bartok's influence is also clear in the title of her first woodwind quintet, *Homage to Bartok* (1975).

Although as an undergraduate she was reluctant to identify herself as a composer, Katherine Hoover has become a well-respected author of many fine musical works. There have been struggles for her along the way, and the scope of her success has not yet been realized. Her work, however, has already influenced many fine contemporary composers and musicians of both genders and should continue to do so well into the future.

Biographical Information

Katherine Hoover was born on December 2, 1937 in Elkins, West Virginia. Her mother was a painter, her father a scientist. She began playing flute at age ten and at the age of fifteen she took "one-dollar piano lessons from a woman who lived around the corner; to her, the heights of music were reached by Mendelssohn's *Songs Without Words*, and it was all downhill

²Katherine Hoover, *Kokopeli* (New York: Papagena Press, 1990), 4.

³Katherine Hoover, New York, personal email to author, 6 July 2002.

⁴Eileen Yarrison, "The *Medieval Suite* for Flute and Piano by Katherine Hoover: An Examination, Analysis, and Performance Guide" (D.M.A. diss., University of Nebraska, 1996), 145.

after that.”⁵ Although her family discouraged her interest in music, Hoover continued her study at the Eastman School of Music and the Manhattan School of Music, as was previously mentioned

In 1977 a concert featuring works by Hoover was presented at the Women’s Interart Center (WIC) in New York City. Her music was well received, and this event encouraged her to begin composing in earnest. The WIC would soon figure prominently in the lives of many women composers, including Katherine Hoover. It began as a workplace for artists and sculptors and later evolved into a production studio for drama, film, and music, winning prizes and commendations for its artistic endeavors.

In 1978, under sponsorship of the WIC, Hoover organized the “First Festival of Women’s Music.” It was held at the Graduate Center of the City University of New York, and Hoover was pleased to find that outstanding performers were quite willing to participate. Her goal was to “fill a need, and to correct a misconception.”⁶

It has been generally accepted by audiences, performers, and even composers, that women do not write music; or if they do, that it is a recent development or of limited nature. This is not the case. Women have written music for hundreds of years, from songs to complex orchestral works. Some women composers have been leading figures of their time (Elizabeth Jacquet de La Guerre, Isabella Leonarda, Amy Beach). There exists an immense body of works, a rich heritage which we have only begun to tap in this Festival.⁷

The second, third, and fourth Festivals of Women’s Music took place in 1979-81 at Christ and St. Stephen’s, a small church near Lincoln Center. Although the Festivals did a great deal to showcase the works of women composers, they inspired some anti-feminist sentiment, and Hoover encountered a certain amount of logistical frustration. By 1981 money had become

⁵Hoover, “The Festivals of Women’s Music I-IV,” 348.

⁶Ibid., 347.

⁷Ibid.

a problem for Festival production. When, at the last minute, National Public Radio cancelled Festival coverage that had been promised for that year, Hoover decided to abandon further Festival projects. However, she lists the following as Festival accomplishments:

Performances of works by sixty-nine women and broadcasts to literally millions of listeners nationally and abroad

Participation in four recordings...as well as indirect influence on other recordings

Repertoire learned for these concerts has been performed on other programs...both here and abroad.

The group Ariel, under a separate grant, has performed several concerts away from New York involving women's music, partially sponsored by the Women's Interart Center. This is a direct offshoot of their appearance in Festival III.

Tapes made under the auspices of these Festivals have been widely used by composers for further submissions for grants, contests, and broadcasts.⁸

Four of Hoover's compositions have won the National Flute Association's Newly-Published Music Competition. *Medieval Suite* and *Kokopeli* won in 1987 and 1991 respectively. Her *Lyric Trio* for flute, cello, and piano was commissioned by the Huntington Trio in 1983 and won the award in 1994. *Canyon Echos* for flute and guitar won the competition in 1993 after having been commissioned by Duologue in 1991. Hoover has been the recipient of several additional musical honors and distinctions. She received the National Endowment for the Arts Composer's Fellowship (1979) and the Academy of Arts and Letters Award in Composition (1994); also, her *Trio* for violin, cello, and piano was judged one of the ten outstanding American chamber works in the 1979 Kennedy-Friedheim Competition for new American music.

Katherine Hoover is an outstanding flutist, but her compositions have not been restricted to flute music. She has written chamber ensembles and solo pieces for oboe, clarinet, bassoon,

⁸Ibid., 360-361.

cello, and piano. Her orchestral music includes works for solo instruments plus orchestra and pieces for full orchestra. Several of the orchestral works have been commissioned, and in 1994 Hoover herself conducted the premiere of her *Night Skies* with the Harrisburg Symphony. She has also composed music for solo instruments and voice and has written and arranged for chorus.

Katherine Hoover is well known as a flutist, conductor, and composer. She currently lives in New York, owns and manages Papagena Press, and has served on the Board of Directors for the National Flute Association.

Statement of Purpose

Katherine Hoover has been an important force behind the advancement of women composers in America. Her own compositions are numerous and many of them have won awards. The purpose of this document is to acquaint the music community with five of Hoover's soloistic works for flute.

Although there have been detailed articles published on two of Hoover's compositions for flute, a full dissertation written on another, and a D.M.A. document in progress on a third, there are several other soloistic flute pieces by her about which little is known. By focusing on these lesser-known works, this document attempts to generate interest in some outstanding compositions for flute. Theoretical and structural characteristics, extra-musical influences, and performance issues are covered as they relate to each piece. As a result, directions for an accurate and stylistically appropriate musical presentation of each work are offered.

Delimitations

The compositions for study in this document are limited to *Reflections* (1982) and *Winter Spirits* (1997) for flute alone; *Canyon Echos* (1991) and *Caprice* (1999) for flute and guitar; and *Divertimento* (1975) for flute and string trio. In each of these pieces a single flute is treated in a soloistic manner. Compositions by Hoover that include flute in a non-soloistic capacity or pieces written for multiple flutes are not discussed.

Kokopeli for flute alone is not covered in this study, as a performance guide to this work appeared in *Flute Talk* in January of 1997.⁹ Nor does this document discuss Hoover's *Dances and Variations* for flute and harp. A review of this composition's commissioning, rehearsals, and premiere, as well as an analysis of each variation, was written by Wendell Dobbs and published in *Flute Talk* in December of 1997.¹⁰ *Medieval Suite*, perhaps one of Hoover's most popular flute works, has been thoroughly discussed in a D.M.A. dissertation by Eileen Yarrison and is not included as a part of this study. *Masks* and *Dances and Variations* are the subject of a DMA document in progress by Jie-Youn Lee at the University of Illinois at Urbana-Champaign. Those pieces are not studied here. All of Katherine Hoover's other music in which the flute plays a soloistic role is covered.

Methodology

An interview session with Katherine Hoover was conducted in August of 2002 in Washington, D.C. The interview included questions about the composer's personal philosophy of music, her compositional evolution, and her thought processes involved in writing each specific piece. The composer has also corresponded with the author via electronic means during

⁹Lilian Santiago-Caballero, "A Performance Guide to Katherine Hoover's *Kokopeli*," *Flute Talk* 16 (January 1997): 12-13.

¹⁰Wendell Dobbs, "Hoover's *Dances and Variations*," *Flute Talk* 17 (December 1997): 9-11.

the course of the study. Personal and factual information gleaned from the composer about her life and her music undoubtedly found its way into each chapter of this study. However, all comments regarding interpretation of the music are the author's, not Katherine Hoover's.

Chapter one of this document consists of an introduction and biographical information. Chapters two through six are dedicated to the five soloistic flute works, one chapter for each composition. These chapters include dates and performers of premieres, publication information, extra-musical elements, theoretical and structural characteristics, evidence of influences by other composers, reviews of the works, and performance considerations. The theoretical and structural discussion is guided by the procedures outlined in Jan LaRue's *Guidelines for Style Analysis*.¹¹ Chapters four and five make use of pitch-class set theory. Tables of pitch-class sets in normal order and in prime form, along with set names assigned by Allen Forte,¹² are included and cited in these two chapters. Chapter seven reviews Hoover's soloistic flute music on which research has already been, or is currently being done. The monographs that cover these pieces are identified and their contents briefly discussed. Chapter seven also contains the document's conclusions and a brief discussion about characteristics common to all of the studied works.

Appendix A is a listing of all published compositions by Katherine Hoover. Appendix B is a discography of all of Hoover's recorded works, and Appendix C is a definition of terms. A bibliography is also included.

¹¹Jan LaRue, *Guidelines for Style Analysis* (Warren, Michigan: Harmonie Park Press, 1992).

¹²Allen Forte, "The Structure of Atonal Music," in *Introduction to Post-Tonal Theory*, 2d ed. by Joseph N. Strauss (Upper Saddle River: Prentice-Hall, Inc., 2000), 225-252.

Related Literature

Katherine Hoover herself wrote “The Festivals of Women’s Music I-IV” in *The Musical Woman: An International Perspective*, edited by Judith Lang Zaimont. No discourse on Hoover’s life would be complete without a description of these festivals and her part in their formation, organization, and production.

Much of what has been written about Hoover’s music appears in the form of concert or recording reviews. In Volume I of the 1983 edition of *American Music*, Thomas E. Warner of Bucknell University critiques the LP *Music for Flute and Strings by Three Americans*. In reviewing Hoover’s *Divertimento*, Warner discusses the use of the flute in place of the violin in a traditional string quartet and comments on the composer’s use of French, Russian, and jazz musical ideas. The remainder of his article describes the work of the performing artists on the recording.¹³

As an active member of the National Flute Association, Katherine Hoover’s name appears often in the organization’s official journal, *The Flutist Quarterly*. Reviews of her music, as well as information about premieres of her works, commissions and commendations are published in this journal. “Programming Music by Women Composers,” by Peggy Vagts appears in the Spring 1990 *Quarterly*. This article gives a short, general description of *Medieval Suite* and *Divertimento*, providing the length of each piece, an assessment of the technical difficulty of each part, and publication information for both works.¹⁴

Volume II of the 1996 *International Alliance for Women in Music Journal* includes a performance review of *Medieval Suite* by Jane P. Ambrose. The performance is recorded on a

¹³Thomas E. Warner, review of *Music for Flute and Strings by Three Americans*, *Leonarda* LPI 105, *American Music* I (1983): 107-108.

¹⁴Peggy Vagts, “Programming Flute Music by Women Composers,” *The Flutist Quarterly* 15 (Spring 1990): 46.

CD entitled *Der Ferne Spiegel: Music by Women Composers for Flute and Piano* with Cornelia Thorspecken on flute and Cordula Hacke on piano.¹⁵ In the November 1987 issue of *EAR Magazine of New Music*, Ev Grimes devoted her “Meet the Composer” column to Katherine Hoover. Grimes interviewed Hoover and recorded her responses to personal questions about music, music education, and arts funding in the United States.¹⁶

The January 2002 issue of *Flute Talk* is dedicated to Katherine Hoover. Victoria Jicha interviews Hoover in an article entitled “Art and Folklore in the Compositions of Katherine Hoover.” Jicha relates the story of Kokopeli and asks the composer about personal and extra-musical influences on *Kokopeli* and on her compositional style.¹⁷ This article is discussed in more detail in Chapter seven.

In the same issue of *Flute Talk*, January 2002, a “Performance Guide to Katherine Hoover’s *Winter Spirits*” is found. The author, John Barcellona, is professor of flute and woodwind studies at California State University, Long Beach. His emphasis in the article is on phrasing, and he includes many suggestions on how to practice the piece most effectively. He explains the directions that Hoover writes in the music and includes her introduction about the extra-musical influence on the work.¹⁸

Jie-Youn Lee, a student at the University of Illinois at Urbana-Champaign, is currently writing a D.M.A. document about Hoover’s *Masks* and *Dances and Variations*. She plans to offer a complete theoretical analysis of each work and include suggestions for performance.¹⁹

¹⁵Jane P. Ambrose, “Der Ferne Spiegel: Music by Women Composers for Flute and Piano,” *IAWM Journal* 2 (1996): 34.

¹⁶Ev Grimes, “Meet the Composer, Katherine Hoover,” *EAR Magazine of New Music* XI (November 1987): 20-22.

¹⁷Victoria Jicha, “Art and Folklore in the Compositions of Katherine Hoover,” *Flute Talk* 21 (January 2002): 6-10.

¹⁸John Barcellona, “Performance Guide to Katherine Hoover’s *Winter Spirits*,” *Flute Talk* 21 (January 2002): 11-12.

¹⁹Jie-Youn Lee, Champaign, personal email to author, 30 September 2003.

As mentioned earlier, articles on Hoover's *Kokopeli* and *Dances and Variations* appeared in *Flute Talk* in 1997, and *Medieval Suite* has been thoroughly discussed in a dissertation by Eileen Yarrison. Both *Flute Talk* articles and Ms. Yarrison's document will be covered in more detail in Chapter seven. Other references that include information on the life and music of Katherine Hoover are the *International Encyclopedia of Women Composers* by Aaron Cohen, *Women in Music: An Encyclopedic Bibliography* edited by Don Hixson and Don Hennessee, *Women Composers: The Lost Tradition Found* by Diane Peacock Jezic, and the *New Grove Dictionary of Music and Musicians*.

Perhaps the most important information in this study comes from the composer herself. Characters, events, other music, and even other composers often serve as Hoover's compositional inspiration. Katherine Hoover typically writes a descriptive narrative of these inspirations on her music, giving both the listener and the performer insight into just what the music is attempting to express. Hoover says that she is not a composer who writes according to a preconceived plan. She has no predetermined harmonic or formal compositional scheme, preferring to write what she hears.²⁰ It is, however, quite possible to discern certain characteristics of form, as well as harmonic and melodic patterns that are evident throughout each of her compositions.

²⁰Katherine Hoover, interview by author, 19 August 2002.

CHAPTER 2

REFLECTIONS

Variations on a Medieval Norwegian Chant

Reflections is a series of free variations on a short sequence from the ancient Norwegian Olavs-fest in Nidaros. Most of it was written during a performing residency at Artpark near Niagara Falls, New York, in 1982. I played for an hour out-of-doors twice a day, usually alone, but sometimes with mimes or storytellers. Each day I wrote a variation and performed it still in pencil sketch. Later that fall I reordered the set, and added a contrasting variation and a finale.²¹

Trondheim, a town in the midsection of Norway, was once known as Nidaros. During the Middle Ages, the area was not only a haven for Vikings, but was also celebrated as the religious center of northern Europe.²² Olaf Haraldsson, now known as St. Olaf, is credited with bringing Christianity to Norway in the eleventh century. In the twelfth century, a cathedral was built at Nidaros, and decades after his death, Olaf's body was placed in the cathedral.²³ St. Olaf's Day was named in his honor and is still observed annually on July 29th. It is an important holy day, and the weather on St. Olaf's Day is said to foretell the climate of the upcoming autumn season.²⁴ Words were written to the musical pitches of the sequence that was performed for Olavs-fest in Nidaros, but Hoover says that her focus is, of course, the music.²⁵

²¹Katherine Hoover, *Reflections* (New York: Papagena Press, 1997), back cover.

²²Stig Aga Aandstad, *Trondheim* [website on-line]; available from <http://home.nvg.org/~aga/nidaros.html>; Internet; accessed 8 July 2003.

²³Ragnvald Larsen, *The Nidaros Cathedral* [website on-line]; available from <http://www.pvv.ntnu.no/~ragnvald/Nidarosdomen/nidarosdomen.html>; Internet; accessed 8 July 2003.

²⁴Bente Gullvaj Alver and Ann Helene Bolstad Skjelbred, *Celebrations in Norway* [website on-line]; available from <http://odin.dep.no/odin/engelsk/norway/history/032091-991290/index-dok000-b-n-a.html>; Internet; accessed 8 July 2003.

²⁵Katherine Hoover, interview by author, 19 August 2002.

Structural Issues

Reflections is written in the form of a theme with five variations. A diagram of the work's formal structure is given in Table 2.1.

TABLE 2.1
Reflections Form

Theme	lines 1 and 2
Variation I	e ² in measure 1 on line 3 through tied d ² in measure 1 on line 5
Variation II	a ¹ in measure 1 on line 5 through tied d ² in measure 4 on line 7
Variation III	after tied d ² in measure 4 on line 7 through a ² in measure 1 on line 11
Variation IV	anacrusis to measure 2 on line 11 through d ² fermata in measure 3 on line 14
Transition	“freely” section on line 14 through the tied b ^{b1} in measure 5 on line 14
Variation V	anacrusis to line 15 through b ^{b1} fermata in measure 3 on line 17
Finale	
Introduction	anacrusis to measure 3 on line 17 through b ² fermata in measure 4 on line 17
Section I	sextuplet in measure 4 on line 17 through a ¹ fermata in measure 2 on line 18
Section II	anacrusis to measure 3 on line 18 through f ² fermata in measure 1 on line 20
Section III	measure 2 on line 20 through f ^{#1} fermata in measure 3 on line 22
Coda	anacrusis to measure 4 on line 22 through the end

Shown in Example 1, the first two lines of music serve as the theme for *Reflections* and are based on the original notes of the medieval Norwegian chant.

Example 1

Reflections for solo flute, lines 1 and 2

Moderato, with freedom

The musical notation consists of two staves. The first staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes with slurs and ties. A dynamic marking of *p* is placed below the first measure. The second staff continues the melody, featuring a sextuplet of eighth notes in the first measure, marked with a '3' below it. A dynamic marking of *mf* is placed below the first measure of the second staff. The piece concludes with a *rit.* marking and a final *p* dynamic marking.

Although a B^b is heard twice in the first six beats of the second line of the theme, resulting in the D Aeolian mode, B and B^b are otherwise avoided in the passage. The absence of B and B^b creates an ambiguity in modality between D Aeolian and D Dorian. The composer points out that she had no key scheme in mind as she began to sketch the variations, and that each one truly is an improvisation. Hoover does explain that each of the first four variations moves rhythmically and harmonically “further away” from the theme.²⁶

Variation I begins and ends in D Dorian. As shown in Example 2, the chromatic notes on line 4 leave the scale only briefly and give no indication of a permanent change in modality. The third and fourth measures of line 4 consist of a series of three-note, descending sequences, that are reminiscent of the opening motive of the theme in retrograde.

Example 2

Reflections for solo flute, line 4, mm. 1-6, line 5, m. 1



Rhythmically, Variation I is written simply, with note values similar to those in the theme. The original statement of the theme contains no bar lines. Hoover does, however, separate the remainder of *Reflections* into measures, but there are no time signatures, and the number of beats per measure is inconstant. The *accelerando* that begins in the first measure of line 4 allows for the first tempo change in the piece. After a brief *ritardando* the variation concludes on the tonic note D in the first measure of line 5.

²⁶Ibid.

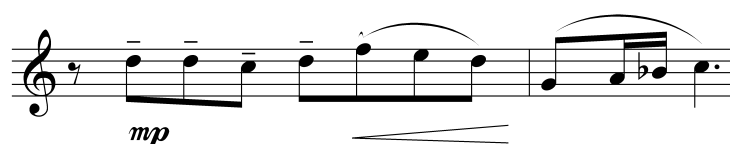
Variation II is melodically and harmonically comparable to the theme, alternating between the use of B^b and B natural. Throughout the variation Hoover writes phrases that are taken directly from the chant melody, and the mode shifts between D Aeolian and D Dorian. She again avoids the B and B^b entirely in the final three measures of the variation, as she did in much the original statement of the theme.

Rhythmically this variation becomes more adventuresome than the previous variation. Alternating between measures of two beats and three beats, Hoover writes quicker notes, utilizing sixteenth notes and a set of sixteenth-note triplets. She begins the variation *meno mosso*, follows with an *accelerando*, and then returns to the *meno mosso* tempo by means of a *ritardando*. These tempo directions, along with the “freely” passage that begins on line 6, permit the performer a certain amount of personal interpretation throughout the variation.

Variation III is the longest of the variations up to this point. It begins in the Dorian mode, using a phrase that is reminiscent of the theme’s opening notes, followed by the same phrase a perfect fifth higher. In the fifth full measure of the variation, Hoover departs from the Dorian mode and uses chromatic notes. She repeats this chromatic process again in line 9. Although there are several motivic and intervallic similarities between the two passages, there is no consistent pattern that clearly links the two. Between the two chromatic sections, Hoover inserts the phrase from the theme with which she began the variation, stated this time in D Aeolian. The passage is shown in Example 3.

Example 3

Reflections for solo flute, line 8, m. 6, line 9, m. 1



Following the first fermata on line 10, the Dorian mode is restored. The “freely” section that follows is a cadenza-like passage without bar lines. The variation ends on a², the dominant pitch of the Dorian mode in D in the first measure of line 11.

The fourth variation is in the style of a fast dance, and it is the variation that Hoover added after leaving Artpark. The mood of this variation is in direct contrast to the somber theme, and it develops a theme of its own. The tempo is marked “*accel. to allegro*,” leaving the exact point at which the *allegro* is reached to the performer’s discretion. Atypical of a regular dance meter, the theme exploits a group of five eighth notes, written in sets of three plus two as well as two plus three. This eighth-note theme is shown in Example 4.

Example 4

Reflections for solo flute, line 11, mm. 1-3



The dance is divided into measures, but Hoover continues to vary the number of beats in each measure. Almost the entire variation is in the Dorian mode on D. Notably the tempo and rhythmic activity suggest that there might have been some merriment going on during the holy time of Olavs-fest.

The “freely” section on line 14 serves as a transition to Variation V, in which Hoover returns to the opening material. She alters and embellishes the original theme, but it is, nonetheless, obvious that the theme has returned in the somber key of B^b minor. The mood of this variation is in direct contrast with that of the dance in Variation IV. The anacrusis note to the variation is B^b, and the last note of Variation V is B^b. However, D^b appears on a strong beat several times throughout the variation, allowing for brief ambiguities in tonality between B^b

minor and D^b major. Rhythmically, many of the measures in Variation V are in quadruple meter, but there are also measures within the variation that have five beats.

Hoover composed the Finale to *Reflections*, along with Variation IV, after she left Artpark. It is longer than any of the variations, and within it, the theme is difficult to discern. The Finale may be organized into a short introduction, three rhythmically diverse sections, and a coda. Beginning with the anacrusis to the double bar and key change near the end of line 17, the Introduction concludes with b² under a fermata in the next measure. Section I follows with the ascending line in the last measure of line 17 and continues to the fermata on a¹ in line 18. Section II begins with the tempo change, “a little faster,” near the end of line 18. The section cadences on f² at the end of the first measure on line 20. Section III is marked “slower” and begins in the second measure of line 20. The Coda encompasses the last three measures of *Reflections* and is marked “freely, slow.”

Similar to Variations I, II, and III, the Finale contains passages that momentarily utilize specific scales, move to non-diatonic notes, and then return to the original scale. For example: At the start of Section II, beginning in the last measure of line 18, Hoover uses an octatonic scale on A (A, B, C, D, E^b, F, G^b, A^b, A) for four measures. In the fourth measure of line 19, however, Hoover writes both B^b and E natural, and follows with G natural, C[#], and E natural in the fifth and sixth measures. With these pitches she departs from the octatonic scale on A, only to return to pitches from the same octatonic collection at the end of the section, in the first measure on line 20. Another example begins in the second measure of line 20. In measures 2, 3, and 4 of that line the tonality has changed to c# minor. In the fifth measure, however, the tonal center becomes ambiguous. This third section of the Finale, as well as all of *Reflections*, climaxes on b³ in the second measure of line 21. Notably, c# minor is re-established beginning near the end

of the same line, although the last section of the Finale cadences on F#, the sub-dominant pitch in c# minor.

The Norwegian chant on which Hoover chose to base *Reflections* is modally ambiguous, varying between D Aeolian and D Dorian. Throughout the work, there are passages in which the tonal center is vague. There are also times that Hoover establishes a definite key center. Often she moves away from the key but each time returns to it before an important cadence. In the Finale, the composer attempts to musically clarify the ambiguities. At the end of the Introduction, she writes B natural, the defining note in D Dorian, under a fermata, only to later mark the climax of the piece with a B^b, diatonic in D Aeolian. The A that ends Section I of the Finale is the fifth degree of the D Dorian/Aeolian scales, and the F at the end of Section II is also common to both modes. Section III of the Finale cadences on f^{#1} which suggests one more ambiguity between D major and d minor tonic triads. Hoover does, however, return for the final time to the Aeolian mode in the Coda. The first three notes of the Coda outline the tonic triad in the D Dorian and D Aeolian modes. The passage continues, and the work ends with melodic patterns similar to those in the original theme, utilizing B^b as the sixth scale degree and confirming D Aeolian.

Performance Issues

When *Reflections*' opening theme recurs in Variation V, Hoover instructs the performer to play without vibrato. She does not include this directive at the beginning of the piece, but it is stylistically understood that the chant melody on line one of *Reflections* should be performed with a minimum amount of vibrato and with no obvious metrical accents. Hoover does incorporate dynamic changes within the statement of the theme, and it is difficult to express the

beauty of this melody without allowing a carefully controlled vibrato to make its way into the theme. D³ is a particularly clear and vibrant note on the flute, and line 2 begins with this note at mezzo forte. Allow vibrato to color the entire passage until the tessitura of the melody falls and the decrescendo begins. When the passage reaches *piano* at the end of line 2, all vibrato should disappear, and the theme should end just as it began, in the style of a chant. An attempt should be made to follow the composer's breath marks throughout the theme, but if this is impossible, a breath may be inserted between phrases after every eight beats.

Variation I should begin at *Reflections'* opening tempo. Vibrato is appropriate throughout the variation, but again allow for an increase in its intensity as the third octave is reached. If a breath is necessary before the end of the sixth measure on line 3, insert it after the a² dotted quarter note in measure 3. The subsequent phrase may still be difficult to play in one breath, but it is important that the idea be expressed without an obvious break.

Each variation may stand alone and be performed independently. As mentioned earlier, each variation prior to the fifth one is rhythmically and melodically further removed from the original chant than the variation before it. It is important to follow all tempo and dynamic markings diligently, and Variation II begins a little slower, *meno mosso*, than Variation I. A full rich vibrato is appropriate throughout Variation II. On Hoover's own recording, *Flute Reflections, Echoes of Medieval, Jazz, and Transcendental Sounds*, the composer, as performer, freely stresses longer notes that occur on the beat within this variation. In the *accelerando* passage on line 5, as well as in the "freely" passage of this variation, she rushes the sixteenth notes and slows the eighth notes so that they are equal to, or slower than, the *meno mosso* tempo.


She emphasizes the *ritardando* in two passages, one on line 6, the other on line 7, that clearly recall the opening theme.²⁷

The opening notes in Variation III are reminiscent of a phrase from the beginning of the piece. They are presented once then repeated a perfect fifth higher. Each eighth note in the two phrases is written under a tenuto marking and should be tongued. The articulation is in contrast to the legato style of *Reflections*' opening and should be played in a smooth, slightly *marcato* style. The opening notes of the theme and the beginning of Variation III are shown in Example 5.


Example 5

Reflections for solo flute

OPENING
Moderato, with freedom



VARIATION III



The entire variation is a series of phrases, the tessitura of which move up and then down on the staff. Each phrase should rhythmically move forward and then back as if marked *rubato*. The “freely” passage should continue in the same manner, moving forward on the sixteenths, then pulling back on the longer notes as the fermatas are approached. The *forte* on line 9 is the variation’s climax. Allow the third-octave notes here to project, using a clear singing tone and an intense vibrato. On line 11, the variation ends with the repetition of a four-note passage (c³,

²⁷Katherine Hoover, *Flute Reflections, Echoes of Medieval, Jazz, and Transcendental Sounds*, compositions performed by the composer, Leonarda LPI 221, 1984, cassette.

b^2 , g^2 , a^2). The ornaments (written as \blacklozenge) should move from the written note to the note above and back. They should occur on the beat, and the repeat should be played as an echo. There is no *ritardando* at the close of the variation, nor is a^2 , the final note, under a fermata. Play the last phrase at tempo, and move quickly to the dance, Variation IV.

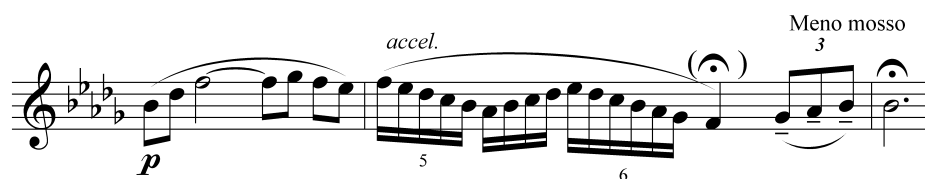
Begin Variation IV at a moderate tempo, similar to that at which Variation III began. Accelerate rapidly to *allegro* on line 11, and return to approximately the same pace at each *a tempo* within the variation. The “slower” passages may be played with *rubato*. At the *poco ritardando* and the *ritardando* on line 14, noticeably slow the triplets, and stress the first note of each figure. The “freely” passage that follows should allow the dance to “wind down,” with one more flourish of sixteenths before a return to *Reflections*’ opening tempo at the end of the variation. Hoover writes a limited number of staccato notes within Variation IV. Each one should be short and crisply articulated. The few accented notes that occur are each under a slur, indicating noticeable weight on the notes, but not necessarily space after the notes.

The *meno mosso* that Hoover writes at the beginning of Variation V is in contrast to the “freely” passage near the end of Variation IV on line 14. Variation V returns to the opening chant. The tempo should be the same as it was at the beginning, and the notes performed without vibrato, as Hoover instructs. The first seven measures of this variation should reflect the somber mood of the chant in the key of B^b minor. Play the notes under the fermatas on lines 15 and 16 with no vibrato, and allow each one to fade into nothingness before proceeding. On b^2 in the third measure of line 16, the mood of the variation changes. Begin playing with vibrato here and allow the tempo to move ahead. As the last measure on line 16 is reached, gradually return to the variation’s opening tempo. The B^b minor arpeggio at the beginning of line 17 should

proceed slowly with little vibrato. Carefully follow Hoover's tempo indications in the last two measures of the variation, which are shown in Example 6.

Example 6

Reflections for solo flute, line 17, mm. 1-3



The anacrusis to the key change at the end of line 17 begins a short transition between the last variation and the finale. There is no new dynamic marking, but the transition should be played *mezzo forte*.

The Finale to *Reflections* should be performed similarly to a cadenza. Markings by the composer indicate an increase in tempo as ideas develop and a slowing down as they approach their conclusions. The sextuplet at the end of line 17 is the opening of the finale and should begin slowly. As the line rises, increase both tempo and volume until the f^3 is reached in the second measure of line 18. Slow the approach to the fermata on a^{b3} in that measure, and play the note with an intense vibrato. The triplets that follow should begin at a moderate tempo, accelerate quickly, and slow down again on the approach to the fermata on a^1 at the end of the second measure. Freely stress the first note, the downbeat, of each half-step interval found among the sequence of triplets, and observe each staccato marking precisely. The last measure of line 18 is marked “a little faster.” The melody that follows echoes the opening of the chant. It should move ahead quickly, slow down as the fermata in measure 1 on line 19 is approached, and continue in tempo to the *ritardando* in the first measure of line 20. Stress the second note, the upbeat, of each half-step interval in measure 4 on line 19. Bring this passage to a close on a

long fermata on f^2 at the beginning of line 20. Measures 2, 3, and 4 of line 20 should be played as an echo to the previous idea, *pianissimo* and slowly with no vibrato. Place the grace notes in measures 2 and 3 just before the beat. Allow the fermata in measure 4 to fade away to nothing before increasing the intensity at the *a tempo* in measure 5. In the ascending lines at the end of line 20 and the beginning of line 21, execute the G to $G^\#$ interval in a manner which allows both notes to speak with equal intensity. The final note in line 20 is g^3 and is not affected by the $G^\#$ accidental in the second octave.

The $g^{\#2}$ that is tied over at the *a tempo* in line 20 begins the next musical idea. Ascend rapidly in tempo and in volume to b^{b3} on the next line. Play this note with an intense vibrato and a full, clear, open sound, as this marks the climactic point in *Reflections*. As the line descends from the climax, accelerate quickly to the slower notes at the end of the line, and emphasize all tenuto markings and the single accent. The volume should remain constant until e^1 is reached in the first measure of line 22. Allow the E to diminish to the *pianissimo* that Hoover has marked *echo*. Temper the pitch on these notes, as they have a propensity toward flatness. The Coda should end as the piece began: quietly, slowly, and without vibrato, as a chant.

CHAPTER 3

WINTER SPIRITS

Winter Spirits (1997) is written for unaccompanied flute. Inspiration for the composition of this piece is described by Katherine Hoover on the back cover of the music.

There is a picture by the marvelous artist Maria Buchfink of a Native American flute player; from the flute rises a cloud of kachinas and totem spirits. This piece has also risen from his notes, and it is indeed influenced by Native American music. The idea of the flute invoking beneficial spirits, be they kachinas or any others, is a very natural one. Such spirits are an accepted and valued part of life in most of the world, and the flute has been used to honor and invite their presence for countless ages.²⁸

Winter Spirits is written without meter, the opening section marked “*andante*, with freedom.” These characteristics might lead the performer to assume that each performance of this piece will differ, perhaps significantly, from all other performances. When asked about this, Hoover acknowledged some control by herself as composer, but admitted that personal freedom in the music’s presentation was acceptable.

Structural Issues

Winter Spirits can be divided into four distinct sections plus an introduction, three transitory passages, and a coda. There is no key signature given at any point in the work, but each section is defined according to a specific scale pattern and tonal center. Formally, the work is through-composed, although similar rhythmic and melodic motives occur within different

²⁸Katherine Hoover, *Winter Spirits* (New York: Papagena Press, 1997), back cover.

sections, and harmonic passages are repeated, with or without alteration, in various parts of the piece. The formal structure of *Winter Spirits* is represented in Table 3.1.

TABLE 3.1
Winter Spirits Form

Introduction	lines 1 and 2
Section I	beginning of line 3 through f^1 in measure 2 on line 6
Transition I	Tempo I on line 6 through fermata in measure 2 on line 7
Section II	<i>a tempo</i> on line 7 through measure 2 on line 10
Transition II	measures 3 and 4 on line 10
Section III	<i>Adagio</i> on line 11 through a^2 trill on line 16
Transition III	Tempo I at end of line 16 through end of line 18
Section IV	Tempo I on line 19 through tremolo in measure 1 on line 22
Coda	tempo change in measure 1 of line 22 through the end

The Introduction encompasses the first two lines of *Winter Spirits*. Upon first hearing, this three-measure passage seems to make use of a pentatonic scale (G, B^b, C, D, F) with a tonal center of G. However, Hoover twice introduces an E into the section, establishing the Dorian mode on G, and ends on the fifth scale degree. Section I is marked *tempo giusto* (quarter note = 96) and extends from the beginning of line 3 to the second measure of line 6. Here Hoover uses the same pentatonic scale (B^b, C, D, F, G) with no occurrence of E this time. Transition I begins in the third measure of line 6 at *tempo I*. The transition opens on G, the tonal center of Section I, but Hoover moves toward Section II by combining notes of the pentatonic scale used in Section I with notes of another pentatonic scale that follow in Section II.

The *a tempo* on line 7 marks the beginning of Section II. Hoover writes the passage using a pentatonic scale (D, E, G, A, B) with a tonal center of A. This part of *Winter Spirits* makes extensive use of double-tonguing on sixteenth notes, rhythmically reminiscent of the sixteenth-note patterns in Section I. The minor-third tremolos at the close of the section on line 10 also relate melodically to the opening measure of the piece, which utilizes minor thirds repeatedly. Transition II consists of measures 3 and 4 on line 10. In both measures the

downbeat occurs on A, the tonal center of Section II and the leading tone in Section III. Within the transition, the E of Section II moves down a half step to E^b in anticipation of Section III, which is written in B^b harmonic minor.

Section III is marked *adagio* (quarter note = 58) and begins in the first measure of line 11. While the section is written using all the notes of the B^b harmonic minor scale, the dominant and leading tones are the most prominent scale degrees. A lyrical *adagio* melody is interrupted four times by an eighth-note pulsation on F, marked *poco mosso* (quarter note = 84). Lines 13, 14, 15, and 16 all begin with a three-note scalar approach to D^b. This three-note grouping (A, B^b, C) is used several times in all four lines, both ascending and in retrograde. Atypical trills on a² (trill F, E, and D keys simultaneously) are found at or near the ends of lines 15 and 16. A is the leading tone, and the second trill marks the end of Section III.

Transition III begins at *tempo I* in the last measure of line 16. In the first two measures of this passage, Hoover stresses the dominant pitch (F) from Section III. Twice in the *adagio* that follows, she writes an ascending pentatonic line (F, A^b, B^b, D^b, E^b) that is reminiscent of material from the Introduction. Following each statement of the ascending line, Hoover inserts a brief passage of new material, which consists entirely of perfect fifth dyads. In the last measure of line 18, she writes a cadenza-like passage that brings Transition III to a close. The measure contains double-tongued sixteenth notes, suggestive of the melodic and harmonic material in Section I and melodic material in Section II. The passage is marked “start slowly, *accel.* to quarter note = 74” and uses the notes of the pentatonic scale that was used in Section I (B^b, C, D, F, G).

Section IV begins at *tempo I* on line 19 and continues through the tempo change in the first measure of line 22. Line 19 contains material taken directly from the Introduction, written

using the notes of the Aeolian scale on D. Lines 20 and 21 utilize the notes of the same pentatonic scale that was used in Section II (D, E, G, A, B). Melodic material from Section II is evident in Section IV, both sections making abundant use of the minor third interval.

The Coda begins on line 22 at the “quarter note = 74” indication, using the notes of the pentatonic scale from Section IV (G, A, B, D, E). Hoover temporarily changes the E to E^b and calls for a half-step trill from d³ to e^{b3} before ending the piece with a fortissimo ascent from e³ to b³.

Performance Issues

The Introduction of *Winter Spirits*, shown in Example 7, consists of the first two lines of music. It may be seen as the invocation of all the spirits represented within the work.

Example 7

Winter Spirits for solo flute, lines 1 and 2

Begin the opening G at *pianissimo* and gradually increase both the volume and the speed of the vibrato. The ascending line, which follows, begins at *forte*, but temper the dynamic level and work to achieve a gradual crescendo up to high f^3 . Repeat the process on the next ascending line, beginning on g^1 , crescendo to the final note on the first line, f^3 , then diminuendo to the fermata on d^1 as the *poco ritardando* is observed. The next phrase begins *mezzo forte*, and the

performer should crescendo to the end of the line, allowing for a rich, open sound on d^3 with full vibrato.

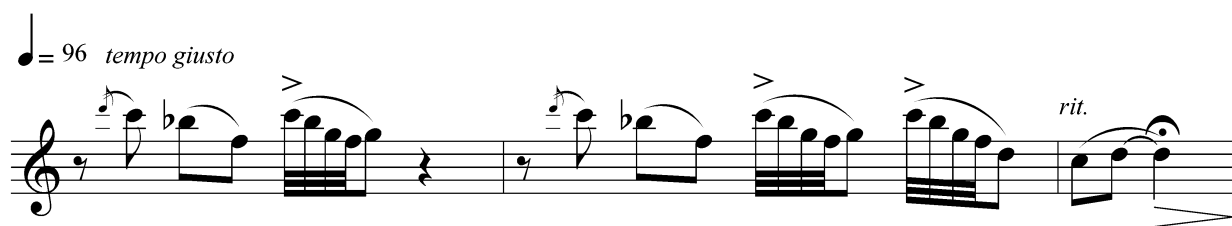
In rehearsing the ascending lines, divide each into rhythmic and melodic motives, so that each note has the best possible tone quality. For example, the seven-note run in the first measure may be grouped into three notes, then four notes. The twelve-note run on line 2 should be practiced as three groups of four notes. However, in performance, care should be taken to play the lines as seamlessly as possible, allowing for no accents nor discernable divisions. The seven-note line should sound as if it were a continuation of the tremolo, each note smoothly progressing to the next. This same principle of smoothness holds true for all of the slurred runs in *Winter Spirits*, and the performer should be careful to move effortlessly toward the culmination of each phrase.

It is very important to give special attention to the E naturals that Hoover writes within the Introduction. Written as a grace note and a sixteenth note, both in line 2, the E's change the scale of the Introduction from pentatonic to Dorian and should be performed with a slight emphasis, perhaps as though placed under a tenuto marking.

The first three measures of Section I are shown in Example 8. The section gives rise to a most playful spirit, and the notes here should gleefully dance. Crisply articulate the grace note d^3 each time that it occurs. The accented c^3 should be sharply and forcefully tongued to begin each group of thirty-second notes.

Example 8

Winter Spirits for solo flute, line 3, mm. 1-3



At the *piano* on line 4, take care to play the sixteenths evenly. Strongly accent the notes that are marked, but strive for a fluidity of sound with no unmarked accents. Hoover chooses to vary the number of beats in each measure within this section. However, the kachina represented here is a free spirit, and this should be expressed in performance by consciously avoiding any accent on the downbeat of a measure unless one is written.

Each transition recalls material from previous sections and also includes musical elements from the section that follows. Perhaps each transition musically indicates the departure of one kachina and the invocation of another. In Transition I, the opening g^1 should begin *piano* and quickly crescendo to *forte* as the ascending line begins. Connect all of the notes under the slur up to the a^2 and play the grace note g^1 as a continuation of the tremolo, with no break in sound. The thirty-second notes at the tempo change (quarter note = 74) on line 7 should be crisply tongued in anticipation of the double-tongued notes in Section II. Observe the *ritardando* on line 7, and keep the dynamic level at *forte* until the end of the transition, which occurs at the fermata on line 7.

Section II invokes another capricious spirit. The section begins with the *a tempo* on line 7 and concludes at the end of measure 2 on line 10. Within the section are three collections of double-tongued sixteenth notes that are performed as thirty-seconds. Each collection should be played as one phrase and should create a feeling of incessant movement toward a moment of

relaxation. Special care should be taken to single tongue the notes that are written as such, and as suggested earlier, emphasize the accents that are marked and avoid including any that are not. Let each of the tongued notes resonate clearly and allow for an intense vibrato on the long notes. Work to emphasize the dynamic contrasts written within the section, and be careful to avoid an abrupt release on the last note, a¹.

Transition II is shown in Example 9 and consists of the last two measures on line 10. It calls forth a calmer spirit with longer notes and softer dynamics. The grace notes in this transition, as well as those in Section III, should move to the long notes smoothly, with no break in sound. Always strive for a consistent tone quality between the grace notes and the notes that follow them.

Near the end of the transition, Hoover instructs the performer to trill a¹ by trilling the F, E, and D keys simultaneously while fingering a¹. The result creates a trill-like effect rather than a trill between two notes that are perfectly in tune. The effect is lost, however, if the air stream is not sufficient enough to keep the sound focused and full. The E^b key should not be depressed during the trill, but the F, E, and D keys should open and close evenly with uniform finger pressure.

Example 9

Winter Spirits for solo flute, line 10, mm. 3-4

Tempo I

mf *pp*

*tr. F,E,D keys

Section III begins on line 11, and its opening melody should create a calmer mood, in direct contrast to those of the first two sections. Play the phrase simply with no edge to the tone

and very little vibrato. Think of the eighth note as the beat, but avoid any perceptible metric accents. The opening melody of this section is heard with embellishment in lines 12, 13, and 14. On each restatement of the melody, increase the presence of vibrato, but only on line 14 should the dynamic level rise above *mezzo forte*. At the *poco mosso* which follows all four statements of the melody, play the eighth notes steadily and without emphasis, as a heartbeat.

Line 15 is marked “intense” with an *accelerando* and begins *forte*. The spirit becomes more animated here, as the melody becomes more complex. In lines 15 and 16, the sound itself should be intense, the speed of the vibrato rapid. In line 15, play the trills from C to D and the tremolos from C to E^b as fast as possible with no break between the last tremolo and the descending notes that follow. Finger C and use both trill keys to execute the C to E^b tremolos, once again creating a trill-like effect rather than perfect intonation on the E^b. Play the a² trills at the end of lines 15 and 16 by again trilling the F, E, and D keys simultaneously. The resultant sound should be similar to that produced in Transition II, one octave higher.

The a² trill on line 16 brings Section III to a close. Transition III begins in the last measure of line 16. The passage should start simply, with little use of vibrato. The *adagio* should begin as a whisper and continue in that manner until the *piano* at the beginning of line 18. The B^b in the third measure of line 17 should extend from the tremolo before it without a break in sound. It is permissible to leave the A^b key open while trilling the F key. Although played very softly, the grace notes on line 17 should be crisply tongued in much the same manner as were those in Section I. Hoover interjects a second transitory grace-note passage on line 18. Play those grace notes similarly, as short, declamatory points of dialogue. Perform the double-tongued sixteenth notes in measure 2 of line 18 in a cadenza-like manner. Begin slowly as directed, and accelerate until the notes rapidly fade away at the *ppp*.

Much of Section IV, which begins at *tempo I* on line 19, contains material heard earlier in the piece. Keep in mind the fluidity of each musical line throughout Section IV. Begin the section calmly and gradually increase both tempo and intensity, as all of the kachinas reunite for the finale.

Line 19 begins with material first heard in the Introduction. Play each fermata with a full, rich vibrato, allowing the speed of the vibrato to decrease as each note gradually diminishes in volume. The tremolos on line 20 should be seamless, with no discernable rhythmic accents. The second measure on line 20 is marked *poco a poco accel.*, and two measures later Hoover labels the music “fast, intense,” creating a quick and dramatic rise in momentum. The a^2 to e^2 tremolo at the end of line 20 may be played by leaving the F and E keys closed and trilling only the G key. By the beginning of line 21, the dynamic is *forte*, and the tempo should approach “as fast as possible.” Closely observe each accent on line 21, especially those on b^2 that are tongued. Execute the tremolos from b^2 to d^3 by using both trill keys at the same time, again allowing the tremolo to proceed to the melodic line following it with no break in sound.

The Coda, shown in Example 10, begins with the anacrusis to measure 2 on line 22 and signals the departure of all the *Winter Spirits*. The dynamic is *ff*, and this should be maintained until a sudden *pp* occurs two measures from the end. Carefully observe each accent, and tongue the grace notes sharply. The D to E^b trills two measures from the end may be executed with the second trill key. However, the E^b that precedes each trill should be fingered with the normal e^{b3} fingering. Play the crescendo in the last full measure with gusto, employing an open, singing sound. Work for clarity of sound on the last three notes, and insert a breath prior to their execution only if the *ff* is otherwise unattainable. *Winter Spirits* should end with a flourish and an accent, perhaps musically indicating an abrupt disappearance of all the kachinas.

Example 10

Winter Spirits for solo flute, line 22, mm. 1-6

The musical score for Example 10 is written on a single staff in treble clef. It begins with a tempo marking of quarter note = 74. The piece starts with a fortissimo (*ff*) dynamic. The first measure contains a triplet of eighth notes. The second measure has a quarter note followed by a dotted quarter note. The third measure features a triplet of eighth notes. The fourth measure consists of a quarter note followed by a dotted quarter note. The fifth measure is marked piano-piano (*pp*) and contains a quarter note followed by a dotted quarter note. The sixth measure is marked *accel.* and contains a quarter note followed by a dotted quarter note. The seventh measure is marked *ff* and contains a quarter note followed by a dotted quarter note. The eighth measure is marked *ff* and contains a quarter note followed by a dotted quarter note. The ninth measure is marked *ff* and contains a quarter note followed by a dotted quarter note. The tenth measure is marked *ff* and contains a quarter note followed by a dotted quarter note. The piece concludes with a final measure marked *ff* containing a quarter note followed by a dotted quarter note. A hairpin crescendo is shown below the staff, starting from the *pp* dynamic and increasing to the final *ff* dynamic.

CHAPTER 4

CANYON ECHOS

This piece was inspired by a book called *The Flute Player*, a simple and beautifully-illustrated retelling of an Apache folktale by Michael Lacapa. It is the story of two young Apaches from different areas of a large canyon, where the streams ripple and the wind sings in the cottonwoods. They meet at a Hoop Dance, and dance only with each other. The next day, as the girl works up on the side of the canyon in her father's fields, the boy sits below by a stream and plays his flute for her. (Flute-playing was a common manner of courtship.) She puts a leaf in the stream which flows down to him, so he knows she hears. This continues for a time, until the boy is awakened one morning and told he is of age to join the hunt – a journey of some weeks, leaving momentarily. The girl still listens each day for the flute until, feeling abandoned, she falls ill and dies. When the boy returns, he runs to play for her – but there is no leaf. When he learns of her death, he disappears into the hills, and his flute still echos when the breezes blow through the cottonwoods, and the streams ripple in the canyon.²⁹

Canyon Echos for flute and guitar was commissioned by a group called *Duologue*. Members of the group are Susan Morris De Jong, flute, and Jeffrey Van, guitar, and these performers premiered the work at the Walker Arts Center in Minneapolis, Minnesota on November 17, 1991.

“Dance,” Structural Issues

In analyzing the pitch content that Hoover uses in *Canyon Echos*, pitch-class set theory is appropriate. Table 4.1 lists some prominent sets found in the first movement of *Canyon Echos* along with their prime forms and their set names as assigned by Allen Forte.³⁰

²⁹Katherine Hoover, *Canyon Echos* (New York: Papagena Press, 1991), inside cover.

³⁰Allen Forte, 225-252.

TABLE 4.1
Canyon Echos “Dance” Pitch-Class Sets

Measure Number(s)	Pitch-Class Set	Prime Form	Set Name
1-3+	23489T	012678	6-7
4-7	024579T	013568T	7-35
8-9	1235789E	0124678T	8-25
10-13	5678TE	012356	6-Z3
14-16	012578TE	01234679	8-13
17-18	24679T	013468	6-Z24
19-20	124579E	013468T	7-34
21 ^a	0238TE	013457	6-Z10
21b-22	124579E	013468T	7-34
23 ^a	124579	013468	6-Z24
23b-26	02456789T	01234568T	9-6
27-28	01234579	01234579	8-11
29a	235679T	0134578	7-Z37
29b-30a	1245689	0134578	7-Z37
30b-31	0245689TE	01234678T	9-8
32a	01279T	012457	6-Z11
32b-33	245689E	0234679	7-25
34 ^a	23579E	013579	6-34
34b-35	1245689	0134578	7-Z37
36	1245E	01346	5-10
57-59	0123569E	01345679	8-12
60-61	01367	01367	5-19
62-68	0123569TE	012345689	9-3
69-71	0123467TE	012345689	9-3
72-73	12478	01367	5-19
74-75	1234789E	01235789	8-16
76	01245789	01245789	8-20
77-79	01234578E	012345689	9-3
80-81	2345689E	01234679	8-13
82	013469TE	01234679	8-13
83	0124579TE	01234578T	9-7
84-85	01245789E	01235679T	9-11
86-87	1345679T	01345679	8-12
88-91	012369TE	01234569	8-3
92-97	56789TE	0123456	7-1
98-100	12578TE	0134679	7-31
101-103	0124569TE	012345789	9-4
104a	02469E	023579	6-33
104b-105	0134579E	0124568T	8-24
106a	02689T	023468	6-21

TABLE 4.1 (continued)

Measure Number(s)	Pitch-Class Set	Prime Form	Set Name
106b-107	0134579E	0124568T	8-24
108a	02489E	013468	6-Z24
108b	0134579E	0124568T	8-24
109-111	01249TE	0123457	7-2
112-113	0123489TE	012345678	9-1
114a	12459E	013468	6-Z24
114b-115	01349TE	0123467	7-4
116-117	01234569E	012345679	9-2
118-119	0456789TE	012345678	9-1
120a	14689TE	0234579	7-23
120b-121	014578T	0134689	7-32
124-125	024789TE	01234579	8-11
126-127	1245789T	01235689	8-18
128-129	25689TE	0123567	7-5
130	035689	013469	6-27
131a	0234689T	01246789	8-25
131a-133	0146789TE	01245679	9-2
134-135	34578TE	0124578	7-Z38
136-137a	0145678TE	012346789	9-5
137b-138	0123489TE	012345678	9-1

A precursory examination of the sets listed provides no evidence of a nexus-type relationship among the sets, and no sets in their prime forms predominate in number of occurrences within the movement. These facts will prove to be significant in discussing *Canyon Echos*.

In the first movement of the work, Hoover depicts the meeting between the young Apache and the girl and the ensuing Hoop Dance. The overall form of the “Dance” is represented in Table 4.2.

TABLE 4.2
Canyon Echos “Dance” Form

Introduction	Transition	Section A	Section B	Section A'	Coda
mm. 1-9					
	mm. 10-13				
		a 14-17+			
		b 18-36+			
		c 37-50+			
	mm. 51-56				
			d 57-81		
			e 82-90		
	mm. 91-97				
				a' 98-102+	
				b' 103-121	
				c' 122-125	
				e'/b' 126-136+	
					mm. 137-138

Measures 1 through 9 serve as introductory material in which a dialogue takes place, melodic movement alternating between the flute and guitar. The guitar accompanies the flute, as in measures 2 and 3; responds to the flute line, as in measures 6 and 7; and with accompanying chords, adds color to the flute melody, as in measure 9. A transition begins in measure 10, and the tempo increases in anticipation of the dance. The dance tempo is reached in measure 14, and Section A begins. The extended dance melody does not begin until measure 18, but beginning in measure 14, Hoover writes a four-measure passage in which the notes of the flute line seem to dance, as they move rapidly up and down the range of the instrument. This passage is Subsection a of the larger Section A.

The opening pitch-class set of the movement is 6-7 (012678). The first three measures are included in the set, which is made up of two sets of half steps (012 and 678) that are separated by a major third. Hoover does not use the same set more than once in the introduction, but set 8-25 (0124678T), found in measures 8 and 9, is a superset to set 6-7 (012678). Much of the opening material returns later in the movement. However, Hoover often repeats the

beginning of a passage then alters it before its completion, often changing the original pitch-class set.

The first extended dance melody begins in measure 18, and continues through the first sixteenth note in measure 37. This constitutes Subsection b of Section A. The melodic line begins as a six-note motive played by the flute. The motive is heard several times throughout this subsection, and it also returns in the fourth movement of *Canyon Echos*. In this passage, the segmentation does not always follow a consistent pattern. At times analytical insights are gained by including a six-note phrase, i.e., the anacrusis plus five eighth notes, within a pitch-class set, while at other times the set might be analyzed to include only the anacrusis and the first two eighth notes. For example, all notes within the six-note melodic phrase, from the anacrusis to measure 27 through the first one-and-one-half beats in measure 28, are included in pitch-class set 8-11 (01234579). The set that follows, 7-Z37 (0134578), begins on the last half of beat two in measure 28 and continues through the first beat in measure 29. This set includes only the first three notes of the six-note phrase.

Subsection c of Section A begins with the first note of measure 37, which is also the final note of Subsection b. The flute becomes the accompanying instrument here, while the guitar performs a series of chords that Hoover marks *rasqueado*. *Rasqueado* is a Spanish term that instructs the guitarist to strum the strings, producing an arpeggio.³¹ Pitch-class set names are not assigned to this section, because other analytical techniques are more appropriate. The flute notes are frequently repetitive, and the guitar creates a succession of parallel chords, beginning on the second beat in measure 39 and continuing through the second beat in measure 48. Each chord is quartal with a major third on top. In every third measure throughout the passage, the guitar

³¹Don Michael Randel, ed., "Rasqueado" in *The New Harvard Dictionary of Music* (Cambridge: Belknap Press of the Harvard University Press, 1986), 681.

interjects a pulse-like set of four eighth notes, possibly a musical reference to the human heartbeat. The last chord in measure 48 is an e minor seventh chord. The chords, which follow in measures 49 and 50, consist of the open strings on the guitar, and e is perceived as the root of the chords.

Measures 51-56 serve as the transition to Section B. Subsection d, the first subsection of Section B, begins in measure 57 and continues through measure 81. The flute plays the melody, as the guitar accompanies. From measure 57 through measure 59 Hoover uses the notes of pitch-class set 8-12 (01345679). In measure 60 through the first four eighth notes in measure 61, she uses set 5-19 (01367), a subset of set 8-12. Beginning with the final two notes in measure 61 and continuing through measure 68, the pitch-class set used is 9-3 (012346789). Beginning in measure 69, Hoover transposes the passage that began in measure 57 up one-half step. However, in the third measure of the passage, i.e., measure 71, b^1 is not transposed, and the guitar accompaniment plays an additional set of eighth notes. The pitch-class set for measures 69 through 71 is 9-3 (012345689), not set 8-12 as it is in measures 57 through 59. Measures 72 through the first four eighth notes in 73 are an exact repeat of the passage beginning in measure 60, transposed up by one-half step. From measure 77 through measure 79, the first three measures of Section B are written for the third time. All but one note within the passage is transposed up a whole step from the original statement in measures 57-59. Measure 80 begins, as did measures 60 and 72. However, Hoover departs from the previously stated material in measure 81, and Subsection e of Section B begins in measure 82.

Subsection e is a nine-measure continuation of the dance. The accompaniment is related to material that has been heard before, and parts of the section will return near the end of the movement. Between measures 82 and 90, five different pitch-class sets are identified. A series

of guitar chords is part of an accompaniment pattern that begins in measure 83 and continues through measure 87. Perfect fourths predominate within the harmonic structure of the chords. Measures 92-97 constitute a re-transition. In this passage Hoover uses pitch-class set 7-1 (0123456) and returns to the transitional material that first occurred in measures 10 through 13. Set 6-Z3 (012356), used in measures 10 through 13, is a subset of set 7-1.

Subsection a' of Section A', consists of measures 98 through the first four eighth notes in measure 104. The rapid flute notes that began the "Dance" in measure 14 return in measure 98. The first two measures of each passage are identical, but Hoover expands the solo flute line in measure 101. The metric dance melody from Section A returns in measure 103, and Subsection b' begins in measure 103 and continues through measure 121. Measures 103 through 120 are basically a transposition of measures 18 through 34. The interval of transposition between the two passages is not consistent, and few pitch-class sets are found in common between them. However, set 6-Z24 (013468) is used in both passages. It is a subset of sets 7-34 (013468T), 9-6 (01234568T9), and 9-8 (01234678T), identified in measures eighteen through thirty-four, and a subset of sets 9-1 (012345678) and 7-32 (0134689), found in measures 103 through 120.

Beginning in measure 122, the beginning of Subsection c' of Section A', the *rasgueado* passage from Subsection c of Section A returns, and the remainder of the movement consists entirely of material previously heard but now altered in some way. Indeed, there are few pitch-class set duplications between the last fifteen measures and corresponding passages from earlier in the work. In Section A' of the Dance, Hoover recalls material from other sections of the movement, but she uses the material differently from the way in which it was first presented. Pitch-class set relationships may be seen in Table 4.1, and corresponding measures may be observed by using Table 4.2. The final five eighth-note pulses serve as the Coda to the

movement. Pitch-class set 9-1 (012345678) is used, beginning on the fourth eighth note in measure 137 and continuing through the final notes of the movement. The pitches within this set are those of the chromatic scale, a superset of many of the movement's other prominent pitch-class sets.

“Dance,” Performance Issues

The Introduction to the first movement of *Canyon Echos* is without a time signature, leaving some aspects of the rhythmic interpretation to the performers. The opening notes in each instrument should begin as from afar. The flute holds $d^{\#2}$ in the second measure, while the guitar is instructed to continue playing sextuplets underneath. Although there is no *decrescendo* written in the music, the flute should allow the $D^{\#}$ to gradually disappear, and the guitar notes should also fade away into nothingness. The guitar notes should remain even within the marked *accelerando* and *ritardando*, and there should be no metrical accents in either part. Hoover's instructions are clear on the execution of the “pitch bending” in measure 3, and the guitar should again continue the accompanying ostinato until both parts disappear. A dialogue between the two instruments begins after the breath mark in measure 4. The flute and guitar should each continue the lines that the other has begun. In this passage, allow the flute line to sing smoothly and the guitar notes to be more detached. In measure 9, the flute tremolo between d^1 and a^{b1} is to be performed, at Hoover's instructions, by moving only the A^b key. While the sound will be a bit hollow, an attempt should be made to execute two consistent pitches.

At the beginning of the transitional material in measure 10, the tempo increases. There is still no meter signature, but a steady pulse is required here. Perform the *accelerando* in measure 12 so that the *allegro* tempo may be reached on the downbeat of measure 14. The flute runs in

measures 14 and 16 should soar smoothly, with no break in sound, over the guitar accompaniment.

In the extended dance melody beginning in measure 18, the flute plays the tune in eighth notes, while the guitar plays a twenty-measure ostinato-like passage. The meter changes every measure, but it is important that the guitar part be performed without accents as one continuous line. The flute line should lightly dance, and care should be taken to allow each phrase to move forward to the next, treating rests as brief pauses rather than major cadences. The letters that occur underneath the guitar notes in measures 18, 19, and throughout the work, indicate the following finger usage: P for *Pulgar*, the thumb; I for *Indicio*, the index finger; M for *Medio*, the middle finger; and A for *Anular*, the ring finger.³² The circled numbers indicate the string on which the notes should be played.³³

The flute notes in measures 37 and 38 introduce the *rasqueado* chords in the guitar. Allow the guitar notes to predominate the section in a brusque and rhythmically steady manner. Each guitar note should be permitted to vibrate until the next chord is sounded. The sixteenth notes in the flute should remain *pianissimo* until the *crescendo* in measure 48, but be diligent in observing all written accents within the passage. The third octave notes in the flute line should soar seamlessly in measures 51 through 53. The transition material that begins in measure 54 is reminiscent of the dialogue in the Introduction. As before, play the lines as if they are responding to each other, and allow the slurred flute lines to contrast with the more detached notes in the guitar.

Section B begins in measure 57 and opens with another flute melody accompanied by guitar. In the 5/8 measures, it is important to allow the guitar to lead, so that the quarter note on

³²Frederick M. Noad, *Solo Guitar Playing*, (New York: The Macmillan Company, 1968), 32-33.

³³*Ibid.*, 95.

beats one and two moves precisely with the eighth notes in the guitar and not as a dotted quarter. There are also passages within this section in which the guitar assumes the melody or shares it with the flute. The guitar melody should be heard above the long notes in the flute, and when eighth notes occur in both parts, the rhythm should be carefully synchronized.

In measure 82, the beginning of Subsection e of Section B, rhythmic precision is a critically important performance objective. Between measures 83 and 87, the accented notes in the guitar line should be communicated clearly to the listener. The flute notes should float above, and care should be taken to avoid any accent on the third-octave B's. Although not indicated in the music, a slight decrescendo on each dotted-eighth-sixteenth-eighth note pattern is appropriate. In measure 88 and 89, the flute accents should be performed aggressively, while allowing the guitar to add color to the line. As in the movement's Introduction, observe a strict rhythmic pulse throughout the transition to Section A', measures 92 through 97. In this transition, the dance tempo is already established, so that no *accelerando* is necessary as the dance is again approached.

Opening material from Section A returns in measure 98, and it should be performed as it was at the beginning of the movement. An expansion of the flute line occurs in measure 101. Rehearse the measure in sets of three notes, but work to perform the passage seamlessly without any metric division. Subsection b' includes measures 103-121, and the guitar accompaniment should remain rhythmically steady throughout this section. However, the changing notes among the patterns should be played as if they are melody notes, each with a slight emphasis.

The flute line above the *rasqueado* passage, beginning in measure 122, should be smooth and seamless. Rhythmic precision may be difficult to achieve between these two parts, as the arpeggiated notes of each guitar chord must intersect with the sixteenth note patterns in the flute

part. Both instruments begin simultaneous patterns of sixteenths in measure 128. For much of the passage, the flute and guitar are in thirds with each other. Emphasize the changing notes, and work to synchronize the repeated notes and the articulation. The guitar line in measure 137 should take precedence over the flute line. However, the flute part should be practiced slowly to ensure precise intonation on the octaves between the second and third octaves on the instrument. Although the “Dance” begins freely, it is most important that the movement conclude with a precise and driving rhythmic pulse in both parts.

“Serenade,” Structural Issues

Hoover’s narrative about *Canyon Echos* describes the scene in which the Apache boy plays his flute for the girl. She floats a leaf downstream to him, acknowledging that she hears his music. The notes of this movement allude to the communication between the young Apaches, as the flute and guitar engage in a musical conversation.

The form of “Serenade” is given in the table below.

Section A		Section B	Transition	Section A'	Coda	
Subsection a	Subsection b			Subsection a'	Subsection b'	
mm. 1-13	14-20	21-34	35-41	42-52	52-61	62-65

There is a great deal of motivic and phrase repetition within the movement. However, as she did in movement one, Hoover often varies her original ideas when they are re-stated.

Subsection a of Section A of “Serenade” has no time signature, and it begins with a four-measure flute solo. Measure 1 of the solo uses the notes of pitch-class set 5-2 (01235), and measures 2-4 use the notes of set 7-25 (023469). It is interesting to note that neither set 5-2 nor

set 7-25 appears again in this movement of *Canyon Echos*. Some other important pitch-class sets found in “Serenade” are listed in Table 4.4, which follows.

The guitar enters in measure 5 in answer to the opening flute soliloquy. The double-dotted eighth, thirty-second note rhythm that the guitar plays in measure 5 will be heard throughout the movement in both instruments. The flute answers the guitar line in measure 6, and in measure 7, the guitar introduces a metered passage in which both instruments play together. Between the guitar notes in measure 7 and continuing through the fermata in measure 13, the following pitch-class sets are used, listed in normal order: 7-34 (024679T), 8-8 (234569TE), 5-35 (2469E), and 9-9 (0245679TE). Among these sets, 8-8 and 9-9 are supersets of set 5-35, the most commonly occurring set in the movement, and 7-34 contains four out of the five pitches in set 5-35.

Subsection b of Section A begins on the last quarter note of measure 13 and continues through the first half of beat five in measure 20. The dialogue between the flute and guitar continues throughout the section. The ascending thirty-second note lines and their variations alternate from instrument to instrument in measures 14 through 16. Beginning in measure 18, descending sixty-fourth notes are played in the guitar and then repeated in the flute at different pitch levels. The segmentation of pitch-class sets within Subsection b reveals no duplication of sets in measures 14-20.

Section B begins with the ascending flute line that is an anacrusis to measure 21. In measure 21 a noticeable tempo change occurs, the guitar line becomes much more animated, and the tessitura of the flute line moves up to the third octave. The section ends with the next tempo

TABLE 4.4
Canyon Echos “Serenade” Pitch-Class Sets

Measure Number(s)	Pitch-Class Set	Prime Form	Set Name
1	018TE	01235	5-2
2-4+	14678TE	0234679	7-25
5+	024569T	0124689	7-30
6+	12468E	023579	6-33
7-8	024679T	013468T	7-34
9+	234569TE	01234789	8-8
10 ^a	2469E	02479	5-35
10b-11	0245679TE	01235678T	9-9
12-13 ^a	2469E	02479	5-35
13b-14 ^a	24569	02347	5-11
14b-15a	0234569T	01234689	8-Z15
15b-16a	0234579T	0123578T	8-23
16b-17+	02479TE	0234579	7-23
18+	02579	02479	5-35
19+	023567TE	01245789	8-20
20 ^a	0235789E	0124578T	8-27
20b-21a	024579E	013568T	7-35
21b-25	023459T	0123578	7-14
26-27	0245679E	0123578T	8-23
28-34	024679E	013568T	7-35
35-36 ^a	013579T	013468T	7-34
36b-41a	02345679	02345679	8-10
41b-42 ^a	245679E	0234579	7-23
42b	0269TE	023458	6-Z39
43	0235789T	0123578T	8-23
44	23489T	012678	6-7
45+	123579T	0124689	7-30
46-47 ^a	0345689TE	012346789	9-5
47b-50	23467E	013458	6-14
51	2479E	02479	5-35
52	1249TE	012457	6-11
53-54 ^a	024569T	0124689	7-30
54b-56	0234579T	0123578T	8-23
57+	02579	02479	5-35
58+	023567TE	01245789	8-20
59+	23569E	013479	6-Z49
60-61	0134679TE	01234679T	9-10
62	0234569TE	012346789	9-5
63	0234579TE	01235678T	9-9
64	0345789T	01245679	8-14
65	2679E	01358	5-27

change on the downbeat of measure 35. Section B opens with the notes of pitch-class set 7-35 (013568T), and the same set is again used at the end of the section in measures 28 through 34.

Measures 35 through the fermata in measure 41 serve as a transition to Section A'. Measures 35 and 36 contain new material and use the notes of pitch-class-set 7-34 (013468T), a set previously used in measures 7 and 8 of this movement. The remainder of the transition, the fifth beat of measure 36 through the first three beats in measure 41, uses the notes of pitch-class set 8-10 (02345679). The material in these measures is taken from Section A, although it is varied from its original appearance. Of the pitch-class sets used in Section A, measures 1 through 13, the following sets are subsets of set 8-10: 7-23 (0234579), 7-25 (0234579), 6-33 (023579), 5-11 (02347) and 5-35 (02479).

Subsection a' of Section A' begins with an “improvisatory” guitar solo, which begins on the final beat of measure 41 and continues through the first half of beat four in measure 47. The segmentation reveals no duplication of pitch-class sets between this solo passage and the flute solo with which the movement began. Material that involves both the flute and guitar starts on the ascending flute run at the end of measure 47. The passage continues through the tempo change in measure 53. The corresponding passage at the beginning of the movement includes measures 5 through 13. Pitch-class set 5-35 (02479) is used in both passages, but the passages share no other sets in common, and there are no obvious set-subset relationships between the two.

Subsection b' of Section A' begins on the last half of beat 5 in measure 52 and continues through measure 61. The note on which the subsection begins is B^{b1}, and this note also serves as the final note of Subsection a'. Material in Subsection b' is strongly reminiscent of Subsection b of Section A.

Pitch-class sets common to Sections A and A' include the following: 7-30 (0124689), 8-23 (013578T), 5-35 (02479), and 8-20 (01245789). The Coda begins on the first beat in measure 62. Pitch-class sets 9-5 (012346789) and 9-9 (01235678T) are used in measures 62 and 63, respectively. Both of these sets are used previously in the movement.

“Serenade,” Performance Issues

The opening flute solo in “Serenade” should begin peacefully. Play the first four measures legato, with minimal vibrato and no edge on the tone. The grace notes should move smoothly as part of each phrase, with no accent. The interval between a^{#2} and g¹ in measure 4 may be difficult to execute without a break in sound. Practice each note as a long tone, and mentally move the phrase toward the half note g^{#1}. The guitar enters in measure 5. The small numbers above the guitar notes indicate the fret on which the notes should be fingered.³⁴ The Roman numerals that appear later in the part indicate the finger position required for specific chords.³⁵ The guitar line in Subsection a of Section A is much more detached than that of the flute. The flute line should continue smoothly, as it began, emphasizing the contrast between the two parts.

Subsection b of Section A begins on the anacrusis to measure 14, a quarter note in the flute and an eighth note in the guitar. Measure 14 is marked *espressivo* and should continue in the manner of the previous section, a smooth flute line over a more detached guitar line. However, intensity should increase through the first four measures of this section, and the downbeat of measure 18 should signal an abrupt change. The descending sixteenth notes in both parts should be played with vigor. The first guitar note in the passage is accented.

³⁴Ibid., 47.

³⁵Ibid., 127.

Although there is no accent on the corresponding flute note, the note is tongued, and an accent on each c^2 would be appropriate. The thirty-second notes in the flute line in measure 19 are written under a slur. It is suitable, however, to lean slightly on each one of these, calling attention to the pitch change and also helping to move the phrase forward. There should be a slight decrease in tempo as Section B is approached.

The ascending flute run on the last half of beat five in measure 20 is part of the section that follows, Section B. There is a sudden mood change on the downbeat of measure 21, and the tempo should increase dramatically. It is important that the guitar notes remain even and steady as the flute melody soars above them. From measure 21 to the first two beats of measure 26, the flute line should be performed smoothly with no accents. However, on the third beat of measure 26, the character of the part should change. Begin the grace notes with a crisp tongue, and arrive on the a^3 in measure 27 at *ff*, performing the note with an intense vibrato. It will be necessary to begin measure 28 at a dynamic level less than *ff*, but the *crescendo* should allow a return to *ff* on the final two beats in the measure. The dynamic level gradually decreases as measure 35 is approached, but the intensity in flute sound should remain through the whole note in that measure.

In the remainder of the transition, which begins in measure 35, the flute line should sound as it did at the beginning of the movement, legato with minimal vibrato. Practice the grace notes in measure 36 slowly, as a smooth and connected sound is desirable on them and on their repeat as thirty-second notes in measure 39. The material that occurs after the guitar solo in measures 42 through 47 is similar to material in Subsection a of Section A and should be played as it was then. On the fermata in measure 51, allow the flute and guitar notes to fade away together before continuing.

There are meter and tempo changes on the downbeat of measure 53, the beginning of Subsection b' of Section A'. However, this subsection begins, as did Subsection b of Section A, on the anacrusis to the measure that includes the changes. The flute note is held over the bar line, and the eighth note in the guitar should be played in the new tempo. This subsection's material should be performed as it was in Section A. The flute line is smooth, the guitar line more detached. Hoover writes no accents over the sixty-fourth notes in measure 57, so the reprise of this passage should be less abrupt and smoother than it was in Section A. The flute notes should hold past the sound of the guitar on the fermata in measures 59 and 60, and the A's at the end of measure 61 should be lengthy. Both volume and vibrato on the A's should be strong, as if they are signaling the end of the movement. It is up to the guitarist to direct the tempo changes in measures 62 and 64 of the Coda. The final note in the flute line should begin a bit louder than *mp*, as the guitar line is marked *ff* at the beginning of the last measure. However, the sound of the flute should decrescendo on the second beat of the measure, so that the final a² harmonic in the guitar may be heard. The whole note in the flute should sustain past the guitar note. Allow it to fade away without any drop in pitch.

"She Mourns," Structural Issues

This movement of *Canyon Echos* consists of 19 measures in an abbreviated ABA' form, which is illustrated in Table 4.5.

	Section A	Section B	Section A'	Coda
mm.	1-6	7-15	16-18	19

Hoover entitles the movement “She Mourns,” and in the music, she continues her narrative about the Apache boy and girl. The boy has been taken away, the girl feels abandoned, and she is very sad. The entire movement is written to sound mournful, and the opening eighth notes sound somewhat like the human heartbeat in their regularity. In measure 9 and again in measure 15, Hoover writes a passage that mimics the sound of human crying.

Table 4.5 lists some important pitch-class sets found in “She Mourns.” As in the earlier movements of *Canyon Echos*, there are some motive and phrase repetitions, but Hoover often varies them when they recur. In the segmentation represented in Table 4.6, there is only one pitch-class set duplication; although among other sets within the movement, several set-subset relationships are evident. The repeated set is 7-19 (0123679).

TABLE 4.6
Canyon Echos “She Mourns” Pitch-Class Sets

Measure Number(s)	Pitch-Class Set	Prime Form	Set Name
1-4	124578TE	0134679T	8-28
5-6	234589E	0123679	7-19
7-8	0235678TE	01235679T	9-11
9	12378TE	0124578	7-Z38
10-11	03578E	014579	6-31
12-14	01234569E	012345679	9-2
15	123578T	0124679	7-29
16-18	234589E	0123679	7-19
19	2589T	01258	5-Z38

Section A begins in measure 1 and continues through measure 6. The flute line opens with the “heartbeat” motive and follows with a nine-note flourish. This run is actually a diminished-seventh chord arpeggio with the addition of a major seventh, E, above the lowest pitch, which is F. It is repeated three times in Section A and returns once near the end of the movement in Section A'. In the first four measures of Section A, the guitar part functions as punctuation to the flute line. Measures 1 through 4 comprise pitch-class set 8-28 (124578TE),

which is the octatonic scale. The guitar plays a short *pizzicato* melody in measure 5, and both instruments repeat the heartbeat motive in measure 6 to end the section. The pitch-class set used in measures 5 and 6 is 7-19 (0123679). It is a subset of set 9-11 (01235679T), which follows in measures 7 and 8.

Section B begins in measure 7, and the tempo slows somewhat. In measure 9, and again in measure 15 of this section, Hoover uses a pitch-bending technique in the flute line that is written to sound like a mournful human cry. The pitch-class sets in these two measures are similar, but the pitches in the guitar line are altered on the repeat. Measure 9 uses set 7-Z38 (0124578), while measure 15 uses set 7-29 (0124679). The two sets have five of their seven pitches in common.

In measure 16, the heartbeat motive returns. Section A', an abbreviated repeat of Section A, begins in measure 16 and continues through measure 18. The guitar melody from measure 5 comes back on the final two eighth notes of measure 16, and the flute flourish from measures 1, 2, and 4 returns in measure 17. Pitch-class set 7-19 is used in measures 16-18 having also been used in the corresponding passage in measures 5-6. The Coda occurs in measure 19, the final measure. A sixteenth-note run begins in the guitar and is continued by the flute, ending the movement.

“She Mourns,” Performance Issues

In measure 1, the heartbeat motive in the flute line, as well as the *pizzicato* note in the guitar part, should be performed very softly, but very crisply. The flute run should be played as a flourish, quickly and cleanly. The run should also be played with an airy sound, as Hoover instructs. Execute the notes of the run with a very open and relaxed embouchure. The desired effect may be achieved by exhaling through the instrument as if attempting to extinguish a set of

birthday candles, allowing the air stream to remain constant throughout all nine notes. Although not specifically marked, play the run in the same manner each time that it occurs. In measure 3, the guitar notes are marked *ponticello* and should be played on the bridge. The *tasto* notes in measure 4 should be played on the fingerboard.

In measure 7, Hoover calls for pitch bending between half steps in the flute line. Finger the first eighth note, and roll the flute in toward the body until the second pitch is reached. This technique creates a descending glissando and makes fingering the second eighth note unnecessary.

In measure 9, and again in measure 15, Hoover writes a series of harmonics in the guitar part. After the sixth harmonic, the flute enters, fingering $d^{\#2}$ using only the second trill key. This note should also be trilled, using the first trill key. At the same time, the pitch should bend upward as it crescendos and downward as it decrescendos. Roll the flute away from the body to raise the pitch and as above, in toward the body to lower it. The resulting sound will be that of a mournful cry. In executing each of these techniques it is important to maintain a steady air stream. Normal tone production and air direction work best.

The flute melody that begins in measure 10 is played legato. The tempo is faster than in the previous measure, and the mood should lighten somewhat, if only until measure 15. In measure 13, the guitar part is to be played freely. The sixteenth-note patterns may speed up, slow down, and/or be repeated at the performer's discretion. The flute melody should remain rhythmically steady and conclude on the downbeat of measure 14. It is the guitarist's responsibility to end the section.

Measures 15 through 18 return to previously heard material and should be performed, as it was earlier. The Coda is one measure in length and is made up of one continuous line, begun

by the guitar and completed by the flute. It is important that the line sound as one idea and that precise intonation is accomplished on the shared sixteenth note, D.

“He Returns,” Structural Issues

In “He Returns” Hoover completes the story of *The Flute Player*. The movement follows the young Apache boy as he returns home in anticipation of a reunion with his love. In Section A the tempo is lively, and Hoover recalls material from movement I. In Section B, the mood turns frantic, as if the young boy, who is now a man, is faced with questions that cannot be answered. As the movement ends, sounds of sadness and despair are heard, as he learns that his true love has died. The form of “He Returns” is through-composed and is represented in Table 4.7. Simply stated, Section A is the joyful part of the movement, while Section B is poignant and cheerless.

TABLE 4.7
Canyon Echos “He Returns” Form


	Section A		Transition	Section B		Coda
	Subsection a	Subsection b		Subsection c	Subsection d	
mm.	1-26	27-41	42-43	44-54	55-63	64-70

This movement begins with an ostinato-like pattern for solo guitar, and this continues throughout most of Subsection a. However, at no time in the subsection does Hoover repeat the pattern exactly as it begins. She alters notes and changes meters as the pattern is repeated, and she occasionally repeats a motive or a rhythm pattern before completing the passage. The first two lines of “He Returns” are given in Example 11. Note and meter changes may be observed between the opening pattern and the patterns of the five measures, which follow.

Example 11

Canyon Echos, for flute and guitar, “He Returns,” mm. 1-6

Allegro non troppo ♩ = c. 108

The symbol  found in the above passage represents a percussive sound that is achieved by striking the fist on the body of the guitar. Hoover calls this technique “*golpe*,” a term that is often applied to a traditional Venezuelan dance-song accompanied by percussion.³⁶

Segmentation of pitch-class sets in this movement is closely tied to phrasing. Due to the length of the guitar pattern, most of the sets identified in Subsection a contain more than five pitches, and the eight- and nine-pitch sets contain many chromatic notes. There is some pitch-class set duplication. For example, measures 1 and 2 use the notes of pitch-class set 9-9 (01235678T), and measures 3 and 5 use the notes of pitch-class set 8-16 (01235789), although there are different notes written in each corresponding set of measures. Table 4.8, found at the end of this chapter, lists some of the more important pitch-class sets found in “He Returns.”

The flute enters the movement at the end of measure 10. The flute melody is stated more than once in the ensuing passage, but it is rhythmically altered on each restatement. The repeating guitar passage, with alterations of its own, continues to accompany the flute melody. However, the beginnings of the melodic patterns between the two instruments do not always

³⁶Don Michael Randel, ed., “Golpe” in *The New Harvard Dictionary of Music*, 344.

coincide rhythmically. The following lines from “He Returns” illustrate how the parts relate rhythmically, and as a result, harmonically.

Example 12

Canyon Echos for flute and guitar, “He Returns,” mm. 10-15

Beginning in measure 21, as fragments of the guitar pattern are still heard, material stated in the first movement of *Canyon Echos* is recalled in the flute line. The guitar pattern continues, and in measure 24 of “He Returns,” a melodic flute pattern taken from measures 16 and 100-101 in the “Dance” movement is again heard. In measure 27 of the final movement, Subsection b begins, and the Hoop Dance melody comes back in both parts in its original form. Measures 27-30 of “He Returns” is almost an exact repetition of measures 18-21 of the “Dance,” and measures 32-34 are very close to an exact restatement of “Dance” measures 27-29. Beginning in measure 37 of “He Returns,” the *rasqueado* passage from measures 124 and 125 of the first movement is restated with some motivic variation in the flute line and altered chords in the guitar part. Following the cyclical passages, measures 27-38 of “He Returns,” fragments of the opening guitar pattern are again heard in measures 39-41. The transition to Section B begins in

measure 42. The passage is a two-measure flute solo line that signals an obvious mood change in this movement.

Subsection c, which is the first subsection of Section B, begins in measure 44 with a flute melody that is accompanied by quarter-note guitar chords. Flutter-tonguing in the flute line gives the passage a somewhat frantic sound. In measure 47, Hoover calls for a tremolo that is also flutter-tongued. At the same time, the guitar strings are to be played above the fingerboard and nut. There are no guitar pitches notated, and Hoover instructs the performer to play “at about 16th note speed.” The guitar tremolos in measures 49 and 50, the guitar trill in measure 51, the flute tremolos in measures 47 and 50, and the rapidly-moving notes in the third octave of the flute line between measures 49 and 51 all contribute to the frantic impression that Hoover creates in this subsection.

Subsection d of Section B begins at the tempo change in measure 55. Here the mood becomes much more calm, perhaps resigned, with the flute and guitar lines moving together in a regular rhythmic pattern. *Canyon Echos* ends as it started: The guitar accompanies the flute in measures 55-58 with a four-note ostinato; it responds to the flute line in measures 59-61; and the notes of the guitar interject color into the flute melody in measure 62.

The Coda to “He Returns” and to all of *Canyon Echos* begins in measure 64. The mood is one of sadness and quiet despair, as the story of *The Flute Player* comes to an end. Measure 64 is comprised of pitch-class set 3-5 (016). The measure begins with different repeating patterns in both instruments, and each uses only the three pitches in set 3-5. Rhythmically, the guitar pattern changes after the equivalent of six quarter-note beats in the measure. The flute pattern continues through the penultimate note in the guitar melody at the end of the measure. The guitar begins another pattern in measure 65 that continues through measure 66, while the

flute plays a *pianissimo*, flutter-tongued, whole note on g^{#1} before the end of measure 65. In measure 66, the flute begins a simple legato melody that continues through measure 70. On the downbeat of measure 67, Hoover changes the top two notes of the guitar pattern. She changes them again at or near the fifth quarter-note beat and again at or near the last beat in the measure. On the downbeat of measure 68, the pattern that began in measure 65 is shortened by one eighth note, as c^{#1} and the sixth guitar string are dropped. Hoover again changes the top two notes of the pattern in measure 68, and the flute melody continues after a half rest. In measure 69, the final eighth note of the pattern, along with the fifth guitar string, are dropped. Following the tied half notes in the flute melody, the fourth string is dropped, and the guitar pattern changes to four sixteenth notes. The flute melody ends on a non-traditional trill in measure 70, as the guitar notes rise by half steps on each repetition. Both instruments are marked *dim. al niente* to the end of the movement.

“He Returns,” Performance Issues

The guitar passage that begins in measure 1 of “He Returns” continues, though altered and varied, throughout Subsection a. The opening line is marked *f*, and the only dynamic change in the subsection is a *decrescendo* in the guitar part prior to the flute entrance in measure 10. The guitar line should remain constant, almost monotonous, in both volume and expression. The part should be played *forte* as a solo line and one dynamic level below that of the flute line when it plays the accompaniment. Guitar accents that occur should be performed aggressively, but the player should not play any additional accents.

The flute melody that enters in measure 10 should proceed in direct contrast to the relatively expressionless guitar ostinato-like pattern. Exaggerate the dynamics and execute the

forte passages aggressively, especially on the eighth-note interjections in measures 17-18, 19-20, and 25-26. As the Hoop Dance melody returns at the beginning of Subsection b in measure 27, the guitar line changes to the line that began in measure 18 of the first movement. Both parts are marked *sempre f*. Allow the passage to “dance,” and strictly observe all accents within both parts.

Although measure 42 is marked *f*, the mood should change dramatically from that of the dance. The solo flute line should be played smoothly and peacefully. It is most important to perform the G[#] to B intervals seamlessly in measure 43, allowing no change in tone color among the rhythmic and octave divergences. The flutter-tongued note in measure 44 is soft and non-aggressive. However, the ascending flute run and tremolo in measures 46-47 also require flutter-tonguing. Work to control the release of air, so that the *crescendo* and *diminuendo* marked here are obvious and dramatic. Allow the guitar part to be heard above the *pianissimo* notes in the flute line in measure 47.

Beginning on the downbeat of measure 49, both the flute and guitar parts are metered. While not all measures contain the same number of beats, both lines move together rhythmically, and measures 49 through 62 should be played with absolute rhythmic accuracy. The “tr LH 4” over b^{b1} in measure 55 means to play b^{b1} and trill the ring finger, or G key, of the left hand while holding the note. The resultant effect is similar to that created on the atypical trills on A in *Winter Spirits*.

The sixteenth notes in the flute part in measure 64 ascend to a repeating pattern that requires three simultaneous actions to perform successfully. The first two require playing the dotted-eighth-sixteenth note pattern repeatedly while flutter-tonguing. At the same time, depress and release both trill keys as rapidly as possible. It is important to trill with a constant motion, so

that no accent or break is heard within the pattern. Take care to rhythmically align the flute pattern with the guitar part. The effect produced here should continue until the guitar reaches the penultimate eighth note at the end of the measure, at which time the flute pattern should fade completely away. Beginning in measure 65, the guitar notes become a repeating pattern, and the *pp* whole note in the flute part should be softly flutter-tongued. It should be placed within the measure after at least two repetitions of the guitar pattern. In measure 66, the flute begins an expressive melody that includes more subtle flutter tonguing. The flute line should be performed within the rhythmic values that are written, but the guitar is free to “gently alter sound and speed.” In measures 67 and 68, the top two notes in the guitar pattern change five times. The guitarist should take care to fit these changes into the flute line where indicated in the music. In measure 68, the guitarist drops the sixth string and also the first eighth note in the pattern. C^{#1} is dropped and f^{#1} becomes the lowest note in the five-string pattern. On the downbeat of measure 69, the fifth string and f^{#1} are dropped as the pattern continues. During the flute trill, the fourth string is dropped. B¹ is dropped, and the pattern becomes a pattern of four sixteenth notes. The flute line in measure 69 includes a trill in which a² is fingered as the F, E, and D keys of the right hand are trilled. This trill is the same trill that Hoover called for in *Winter Spirits*. The air stream should remain full and constant throughout the trill, and the trill itself should be performed with the D[#] key closed. Otherwise, pitch change is minimal, and the desired effect is lost. On the final note in the flute line, in measure 70, trill only the D[#] key, and allow the note to fade into nothingness. The guitar pattern in measure 70 is marked “cont. past fingerboard.” The notes are a continuation of the sixteenth-note pattern in the previous measure, and each note in each set of sixteenths is raised by one-half step. Both instruments are marked *dim. al niente*. The flute trill should continue until both sounds fade away simultaneously.

The merriment of a “Dance” begins Hoover’s story of *The Flute Player*. In “Serenade,” she writes music with which the lovers communicate. The sadness of rejection is heard in “She Mourns,” and a wide range of human emotions is expressed as “He Returns.” *Canyon Echos* tells a story. It is also a composition among the repertoire for flute and guitar which provides the performer with enumerable expressive opportunities.

TABLE 4.8
Canyon Echos “He Returns” Pitch-Class Sets

Measure Number(s)	Pitch-Class Set	Prime Form	Set Name
1	0234579TE	01235678T	9-9
2	0245679TE	01235678T	9-9
3	0125678T	01235789	8-16
4+	023457TE	01245679	8-14
5	0125678T	01235789	8-16
6	01234567E	012345678	9-1
7	14567TE	0123679	7-19
8-9	3489T	01267	5-7
10-13	023457TE	01245679	8-14
14-15	0234567TE	012345789	9-4
16a	34789TE	0123478	7-6
16b	0579TE	012357	6-9
17	0134567E	01234678	8-5
18+	234578TE	01235689	8-18
19	01245678E	012346789	9-5
20	0125678TE	012346789	9-5
21	0145678TE	012346789	9-5
22	0124568E	01235679	8-Z29
23	0245789TE	01234578T	9-7
24	1345678TE	01234578T	9-7
25a	1346789TE	01234578T	9-7
25b-26a	0124679E	0123578T	8-23
26b	0234689TE	01234678T	9-8
27-28	124579E	013468T	7-34
29	0238TE	013457	6-10
30+	125789E	0135679	7-28
31	1345679TE	01234678T	9-8
32-34	01234579	01234579	8-11
35	235679T	0134578	7-Z37
36	0235689TE	01234679T	9-10
37-38	034789TE	01234589	8-7
39a	034589TE	01234789	8-8
39b-40	01245678T	01234678T	9-8
41	0134679T	0134679T	8-28
42-43	01248E	023458	6-39
44-45	245689TE	01235679	8-Z29
46a	1245789E	0124578T	8-27
46b+	23678TE	0124589	7-21
47-48	1234589T	01234789	8-8
49-52	45789E	013457	6-10
53-54	04578TE	0124578	7-Z38
55+	01245E	012356	6-Z3

TABLE 4.8 (continued)

56-58a	12456789T	012345689	9-3
58b-59	0124579T	0134578T	8-26
60-61	0245789T	012568T	8-22
62-63	123589E	0135679	7-28
64	128	016	3-5
65a	01468E	012579	6-Z48
65b-66	023468E	0134579	7-26
67	1268E	01368	5-29
68	24569	02347	5-11
69	0348T	01468	5-30
70	014567E		7-

CHAPTER 5

CAPRICE

Caprice was premiered by Jan Boland, flute, and John Dowdall, guitar, at the Cedar Rapids (Iowa) Museum of Art on February 12, 2000. It was one of the works for flute and guitar that was part of a project called *Artistic Celebration for the 21st Century*. Boland and Dowdall are the members of the Boland-Dowdall Flute & Guitar Duo and directors of Red Cedar Chamber Music. Together with the Iowa Arts Council, Boland and Dowdall commissioned twenty-one minutes of new music with which to commemorate the 21st Century. Seven different composers were asked to write three-minute works for this commemoration. Each composition was based on and inspired by a work in the permanent collection of visual art at the Cedar Rapids Museum of Art.³⁷

When I was asked to join this unusual group commission using art works from the Cedar Rapids Museum to inspire music, I chose 'Red Event' by James Michael Smith to base my writing upon. I must admit I didn't study it all that carefully, the slide was so very small. I liked the curved pattern in the fabric, and the way the red slash cut across the other aspects of the piece, a clear interruption.

I began with lines in both instruments that seemed to reflect the curves in the pattern; then I did interrupt the work with a very different, darker gesture. As the piece proceeds the gesture returns, but it is co-opted bit by bit and becomes part of the fabric of the piece. And it is true that as we look at a piece of visual art which contains a shock or surprise, over time that element does become absorbed into our perception of the piece as a whole.³⁸

³⁷Merion Music, Inc., *The Red Cedar Collection, Artistic Celebration for the 21st Century* (Bryn Mawr: Theodore Presser Co., 1999), 2.

³⁸Katherine Hoover, *Caprice* (New York: Papagena Press, 1999), 4.



Artist: James Michael Smith
Title, date: *Red Event #3, 1997*
Media, dimensions: Mixed media on cloth, 37 3/8 x 34 inches
Credit line: Collection of the Cedar Rapids Museum of Art, Gift of Ruth K. Arellana, 1998.³⁹

Structural Issues

The opening passage of *Caprice* is written for solo flute and is marked “freely.” There is no time signature, and it is written in the manner of a short cadenza. Although there is no bar line or dotted bar line in the solo measure, as there is in a similar passage near the end of the work, Hoover considers the opening measure to be the structural equivalent of two measures. She numbers the first measure on line two as measure 6 even though it appears to be measure 5. Likewise, the “free” passage at the end of line two is equal to two measures. Hoover numbers the first measure on line three as measure 11 even though it appears to be measure 10.

The un-metered measures in *Caprice* are reserved for the solo flute passages, and Hoover assigns a time signature to all passages in which both instruments play together. On first glance, it appears that the flute and guitar lines are, throughout the work, quite independent of each other

³⁹James Michael Smith’s *Red Event* was found in digital format on the website for Red Cedar Chamber Music, <http://www.redcedar.org>. Permission to reprint the work for use in this document was granted by the Cedar Rapids Museum of Art. Artist, title, date, media, dimensions, and credit line have been included according to the museum’s specifications.

and not obviously related either melodically or harmonically. This is perhaps Hoover's attempt to illustrate the separate, independent lines within the painting, *Red Event*. It is interesting to note, however, that after the opening material is presented, it returns several times. The interruption that she describes in the narrative above occurs between measures 33 and 37, although Hoover foreshadows the disruption in measures 21 and 22.

The melodic lines of *Caprice* are difficult to analyze, either independently or in combination, using traditional harmonic analysis. However, some interesting relationships may be seen among pitch-class sets within the work. Below, Table 5.1 lists the measure number(s) in which a pitch-class set is located, its prime form, and its set name as assigned by Allen Forte.⁴⁰

The opening flute line of *Caprice* uses the notes of pitch-class set 5-10 (01346), five pitches from the octatonic scale. After the first bar line, i.e., in Hoover's measure number 3, the guitar enters with a five-note ostinato that continues through measure 8. Pitch-class set 6-Z44 (012569), a set that appears five times in *Caprice*, includes the notes in measures 3 and 4 plus the first three eighth notes in measure 5. The work's opening measures are shown in Example 13.

Example 13

Caprice for flute and guitar, mm. 1-5

The musical score for Example 13 consists of two staves: Flute and Guitar. The piece is in 5/8 time and marked *Andante*. The flute part begins in measure 1 with a melodic line starting on G4, marked *mf*, then *freely*, then *p*, and finally *mf*. The guitar part enters in measure 3 with a five-note ostinato starting on B3, marked *mf*. The score includes dynamic markings (*mf*, *p*) and performance instructions (*freely*, *mf*). The flute part features a triplet of eighth notes in measure 3 and a quintuplet of eighth notes in measure 4.

⁴⁰Allen Forte, 225-252.

TABLE 5.1
Caprice Pitch-Class Sets

Measure Number(s)	Pitch-Class Set	Prime Form	Set Name
1-2	(13467)	(01346)	5-10
3-4+	(012569)	(012569)	6-Z44
5	(123689E)	(0124679)	7-29
6	(012569)	(012569)	6-Z44
7-8	(0123569TE)	(012345689)	9-3
9-11	(235689E)	(0134679)	7-31
12-13+	(23478E)	(012569)	6-Z44
14	(13457TE)	(0135679)	7-28
15	(23478E)	(012569)	6-Z44
16	(23457TE)	(0145679)	7-Z18
17	(24578TE)	(0134679)	7-31
18-20	(235678E)	(0123569)	7-16
21-22	(1234578TE)	(01234679T)	9-10
23+	(124578TE)	(0134679T)	8-28 octatonic
24-25+	(145689T)	(0124569)	7-Z17
26+	(1568T)	(01358)	5-27
27+	(124568T)	(0134579)	7-26
28+	(12456T)	(012458)	6-15
29+	(1245689T)	(01245689)	8-19
30+	(24568T)	(023468)	6-21
31+	(0124568)	(0124568)	7-13
32	(789)	(012)	3-1
33	(13457T)	(023469)	6-Z45
34	(1345T)	(01247)	5-Z36
35	(02457T)	(023579)	6-33
36	(1489T)	(01258)	5-Z38
37	(2459E)	(01368)	5-29
38	(4789)	(0125)	4-4
39-40	(2568E)	(01369)	5-31
41-42	(2358TE)	(023679)	6-Z29
43+	(012569)	(012569)	6-Z44
44	(1358E)	(02469)	5-34
45+	(12369)	(01258)	5-Z38
46+	(134579E)	(012468T)	7-33
47	(2358E)	(01369)	5-31
48	(034689T)	(0135679)	7-28
49-50	(124678TE)	(0124578T)	8-27
51a	(2478TE)	(013479)	6-Z49
51b	(145678TE)	(01234679)	8-13
52-56	(1245678TE)	(01234679T)	9-10
57+	(1578E)	(02368)	5-28
58	(13467)	(01346)	5-10
59-60	(124578T)	(0134679)	7-31

The guitar ostinato accompanies a flute melody, which is heard from the end of measure 5 through the downbeat of measure 9. The solo flute line that begins in measure 9 uses notes of the octatonic scale. The pitch-class set is again 8-28 and includes all notes in measures 9-11. In measure 12, the guitar begins another five-note ostinato. Measure 12 through the first two eighth notes of measure 14 is an exact transposition of the corresponding passage in measures 3-5. The interval of transposition is a major second. Pitches that make up the first four eighth notes in measure 17 are members of pitch-class set 7-31 (0134679), which will occur again in the final two measures of *Caprice*.

The last eighth note in measure 17 begins a transition to Hoover's first "interruption," the one that hints at a more substantive interruption, which occurs later. The transition contains new material that ends on the fermata in measure 20, just prior to an abrupt change in the music. In measures 21 and 22 the guitar plays the interruption, as the flute holds a single, accompanying trill. The pitch-class set for this abbreviated interruption is 9-10 (01234679T), and this set occurs again in measures 52 through 56 as Hoover approaches the transition to the coda. The transition and abbreviated interruption are shown in Example 14.

Example 14

Caprice for flute and guitar, mm. 17-22

The musical score for Example 14 consists of two staves: Flute (top) and Guitar (bottom). The music is in 6/8 time. The Flute part begins in measure 17 with a melodic line that includes a trill in measure 20. The Guitar part features a five-note ostinato in measure 12, which is transposed in measure 14. The score includes dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo), as well as articulation like *rit.* (ritardando) and *pont. moving to reg.* (punctuated, moving to regular). Performance instructions include *LV* (lento vivace) and triplets (3).

Beginning in measure 23 and continuing through the first two beats of measure 24, Hoover writes material that is similar to that in the opening of the work. She begins with a line

for solo flute, making use of all notes in the octatonic scale, pitch-class set 8-28 (0134679T). The five-note guitar ostinato returns on beat four of measure 24, this time transposed up from its original statement in measures 3-8 by the interval of a major third/diminished fourth. This passage relates to the ostinato in measures 12-17 by transposition up a major second/diminished third. The pitch on which the pattern resolves in measure 32 is one-half step higher than it was in measure 9 and one-half step lower than in measure 18.

Beginning in measure 24, segmentation of pitch-class sets is based on rhythmic patterns similar to those in the opening measures of the work. Segmentation of the ostinato patterns would produce duplications, but Hoover alters the melody lines in the flute part. Therefore, segmentation that includes both parts creates pitch-class sets that differ from the opening passage. Between the first eight measures of *Caprice* and the passage that begins in measure 24 and continues through the first three eighth notes in measure 32, there is no pitch-class set duplication. There are, however, several set-subset relationships that may be observed: set 5-27 (01358), used in measure 26; 6-15 (012458), used in measure 28; 7-13 (0124568), used in measure 31; and 7-Z17 (0124569), used in measures 24 and 25 are all subsets of pitch-class set 9-3 (012345689), which is used in measures 7 and 8. Set 7-Z17 is also a superset of Set 6-Z44 (012569), which is used in measures 3 and 4.

The flute line in measures 32 and 33 serves as a transition to the work's "interruption" that Hoover foreshadows in measures 20 and 21. As shown in Example 15, the interruption begins in measure 34 and each measure is interpreted as a separate pitch-class set, although the flute sustains the same pitch throughout the section. In measure 38, the flute and guitar play pitch-class set 4-4 (0125) in octaves, and this serves as the beginning of a re-transition to another

statement of the work's opening material. The re-transition continues through the first four beats in measure 42.

Example 15

Caprice for flute and guitar, mm. 34-38

The musical score for Example 15, *Caprice for flute and guitar, mm. 34-38*, is presented in two systems. The first system covers measures 34-38. The Flute part (top staff) features a melodic line with dynamics *dim. poco a poco* and *rit.*. The Guitar part (bottom staff) features a rhythmic ostinato with dynamics *ff*, *dim. poco a poco*, and *rit.*. The second system covers measures 39-40. The Flute part (top staff) features a melodic line with dynamics *p* and *pp*. The Guitar part (bottom staff) features a rhythmic ostinato with dynamics *pp*. A tempo marking $\text{♩} = 60$ is present above the second system.

In measure 43, Hoover brings back material from measures 3, 4, and 5 at the original pitch level. The ascending flute line that occurs in measure 44 is also reminiscent of the work's opening measure. In measure 44 and in measure 46, the guitar ostinato is interrupted, and the flute plays alone. In measure 47 the flute again interrupts, but here the guitar plays an ascending melody line prior to the interruption.

With the anacrusis to measure 49, Hoover begins another five-note guitar ostinato passage, but this time it is harmonized. The pattern is repeated seven times between measures 49 and 55. An eighth repetition begins in measure 56, but the final pitch, which is $g^{\flat 1}$, is omitted. In measures 49 and 50, the flute accompanies the ostinato with a single held pitch. In measure

51, the ostinato continues serving as accompaniment to a flute line that again recalls and varies material found earlier in *Caprice*. A specific reference is made to measures 30 and 31.

The solo flute line that begins with the anacrusis to measure 57 and continues through measure 58 utilizes pitch-class sets 5-28 (02368) and 5-10 (01346). Both of these sets contain pitches common to the octatonic scale. The passage is transitional material to a brief Coda, which is shown in Example 16. The Coda begins with a quarter note in the flute part in measure 58/59.

Example 16

Caprice for flute and guitar, mm. 59-61

*low E fingering + 2nd trill key

As mentioned above, it is difficult to establish traditional harmonic relationships between the two instrumental parts that constitute *Caprice*. It is interesting to note, however, that there are pitch-class sets throughout the work that are related. There are several prominent sets that occur more than once in *Caprice*. These include: 5-10, 5-31, 5-Z38, 6-Z44, 7-28, 7-31, and 9-10.

Pitch-class set 8-28 (0134679T) - the octatonic scale - and sets 5-10 (01346) and 5-28 (02368) - subsets of the octatonic scale - are used prominently in *Caprice*. Some other subsets of 8-28 found in the work include 5-31 (01369), 6-Z49 (013479), and 7-31 (0134679). The

octatonic scale itself is a subset of set 9-10 (01234679T), which is found in measures 21-22 and 52-56. As mentioned above, the set that occurs most often in *Caprice* is 6-Z44 (012569), and it is used five times. This set is a subset of each of the following sets which occur in the work: 7-16 (0123569), 7-Z17 (0124569), 7-Z18 (0145679), 8-19 (01245689), and 9-3 (012345689).

As Hoover approaches the interruptive material in measure 34, she uses notes from pitch-class set 3-1 (012). In measure 38, she begins the transition from the interruption back to the opening material and uses the notes of set 4-4 (0125). While set 3-1 is an obvious subset of 4-4, it may also be observed that set 4-4 is also a subset of each of the following: 5-Z38 (01258), 6-15 (012458), 6-Z44 (012569), 7-13 (0124568), 7-16 (0123569), 7-Z17 (0124569), 8-19 (01245689), 8-27 (0124578T), and 9-3 (012345689), among others.

The segmentation of pitch-class sets indicates musical interconnections within *Caprice* that might not otherwise be observed. Hoover composes instrumental lines that are independent yet work together to form a unified composition that was inspired by a single work of art, the lines of which also portray a certain amount of independence.

Performance Issues

For much of *Caprice*, the flute and guitar lines alternate between melody and accompaniment. For example, the guitar often plays an ostinato against a moving flute line, or the flute holds a single pitch while the guitar performs a melody. There are also moments in *Caprice* that allow each instrument to continue or finish what the other has begun. However, disparate lines between parts make the work's performance a musical challenge. The unification of musical lines and ideas should be among the performers' most important objectives.

The flute's opening line is played alone, independent of the guitar. Although the initial passage is written without meter and is marked "freely," Hoover's note values should, nonetheless, be observed. While the tempo may be allowed to move ahead and slow down again within the measure(s), the uneven number of beats serves to create a feeling of tension. The tension is released as the line comes to rest on f^2 after the first bar line, i.e., in Hoover's measure 3, only to begin again with the arrival of the guitar ostinato pattern.

When the guitar enters in measure 3, rhythmic accuracy is an important consideration. The flute line should resemble an improvisation while remaining within the confines of a steady beat. The ostinato should be played in tempo and without dynamic change. The flute holds after the guitar releases in measure 9 before proceeding with another solo line. The line interrupts the duet, and the flute should express a certain amount of freedom in the double measure, measure 9/10, and in measure 11. While the flute plays a single pitch, the guitar begins again with the ostinato pattern in measure 12. The flute begins another melodic line in measure 14, and the guitar ostinato again becomes the pulse over which the flute should sing. At the time change in measure 18, the flute and guitar parts become equally important. Their lines create questions and answers that should move from one to the other without hesitation. The flute notes are legato, while the guitar plays a more detached line, and this contrast should be emphasized.

The guitar "interruption" in measure 21 should be startling. The two-measure passage begins *ff*, and the strings should be allowed to vibrate until the sound disappears. The flute trill is marked *pp* and should serve as a murmur in the background. The quarter notes in the guitar line are marked to begin on the bridge and move to a regular playing position as the line progresses. Both parts fade to nothingness in measure 22 in preparation for a return to the opening material.

The solo flute line in measure 23 is marked “freely.” It is reminiscent of the work’s opening measure(s) and should be played in a cadenza-like manner. In measure 24, the ostinato begins again in the guitar, and the flute melody should once more be performed as an improvised line that is bound to a steady rhythmic pulse. The final note of the ostinato in measure 32 should last only the length of a quarter note, allowing the flute to hold past the sound of the guitar.

The solo flute line in measures 32 and 33 may be played freely, contrasting with the section of music that has just passed and the interruptive passage that is being introduced. The guitar again becomes the focal point in the music, beginning with the anacrusis to measure 34. This is Hoover’s extended “interruption.” The flute’s purpose is to accompany, gently accenting the syncopation that occurs as the guitar holds its note of resolution in each measure. In both parts the held pitch is E, and in measure 38, octaves between the two parts signal the transition back to material from the opening of *Caprice*. Precise intonation is a necessity here. The F[#] in measure 39 concludes the octave passage, and the transition continues through measure 42. While the flute and guitar lines are rhythmically complimentary, again moving in a manner of question-and-answer, major seconds and tritones predominate the intervals between the two parts. The dissonances should not be performed timidly.

In measure 43, the guitar ostinato recalls the opening material. The ascending flute lines in measures 44, 46, and 47 may be played with freedom, but it is the flutist’s responsibility to indicate when each accompanying guitar line should begin. The guitarist should lead the *ritardando* in measure 48. The ostinato returns in measure 49, during which the flutist is free to vary the dynamics within the line. Allow the ascending lines to express a natural rise in volume, and take the opportunity to let the notes in the third octave soar, using an intense vibrato.

The *poco rit.* in measure 56 must be synchronized between the two players. Dampen the guitar notes at the end of the measure to allow the a^{b2} in the flute line to sound alone above the rest in the guitar part. The solo flute line is again marked *freely*, and it should be performed as it was in the opening measure(s) of *Caprice*. The final *ritardando* should be led by the guitarist, allowing the d^{b3} at the end of measure 59/60 to be heard as a solo note in the guitar. Hoover instructs the flutist to finger the final note using the e^2 fingering plus the second trill key. Intonation on this note may be altered somewhat from its usual pitch, but it is most important that the flute end *Caprice* in tune with the guitar. Both instruments should allow the note to fade away into nothingness, synchronizing the final release.

CHAPTER 6

DIVERTIMENTO

Hoover's *Divertimento* for flute, violin, viola, and cello is one of her earlier works. Written in 1975, it is not a commissioned work, nor does the composer publish the date or circumstances of its premiere.⁴¹

Divertimento is, as its name implies, a light work, and one that was written with the enjoyment of the player much in mind. The musical sources are international – French, a touch of Russian, a bit of jazz. The fast section of the second movement has short “character” motifs for each instrument which are sometimes played alone, sometimes mixed, rather like individual steps in an exuberant country dance.⁴²

In a 1983 record review by Thomas E. Warner, he states that Hoover “substitutes the flute for the traditional role of the first violin in quartet structure.”⁴³ When questioned about this, Hoover declined to comment.⁴⁴ She obviously wanted to write music for flute, violin, viola, and cello, and the results of her efforts yielded another soloistic work for flute with string accompaniment.

“Allegro giocoso,” Structural Issues

Hoover composed *Divertimento* in the same year that she wrote a woodwind quintet entitled *Homage to Bartok* (1975), and it is clear that Bartok's music influenced the composition of both of these works. The Bartokian “major-minor” chord that uses both a major third and a

⁴¹Information about premiere dates and performers of Hoover's music is found on the Papagena Press website, www.papagenapress.com. No such information is given there about *Divertimento*. When questioned about this, the composer responded that the premier was “so long ago that I really don't remember.” Email to the author, 19 October 2003.

⁴²Katherine Hoover, *Divertimento* (New York: Papagena Press, 1975), inside cover.

⁴³Thomas E. Warner, review of *Music for Flute and Strings by Three Americans*, LPI 105, *American Music* I (1983), 107.

⁴⁴Katherine Hoover, interview by author, 19 August 2002.

minor third above the root appears more than once in the first movement of *Divertimento*.

Hoover's own adaptation of that chord, the "split-root" or "major-diminished" chord (D-D[#]-F[#]-A for example), is also evident in the movement

The forms of the movements in *Divertimento* do not always conform to traditional structural plans. Often a new section introduces new material but also contains material heard in a previous section. However, a simple formal analysis outlines the A B A' B' structure of the first movement of *Divertimento*, and it is diagramed in the following table.

TABLE 6.1				
<i>Divertimento</i>		"Allegro giocoso"		Form
	Section A	Transition	Section B	Re-transition
mm.	1-29a	29b-30	30/31-78a	78b-95
	Section A'	Transition	Section B'	Coda
mm.	96-120a	120b-121	121/122-154	155-160

The first full chord heard in this movement is a D^b augmented triad with D in the cello part. It is neither a "major-minor" nor "major-diminished" chord but is perhaps a type of "split-root, augmented-minor" chord (D^b-D-F-A). It may also be considered a D minor triad plus a major seventh above the root. Within the first chord progression in measure 1, both C major and B major triads are heard over the D in the cello, and the latter harmony results in a "major-minor" chord with the D/D[#] third, although briefly. The opening measure is repeated three times by the strings in measures 2-4, and the same rhythmic pattern is played by the strings in measures 6-8. Interestingly, the chord progression in measure 6 consists of a minor 7th, a dominant 7th, and a major 7th chord with an F[#] in the melody. The flute plays the opening melody line beginning in measure 3, and the strings continue as accompaniment through measure

17. Measures 1-8 are written in Example 17, and both F and F[#] appear as important notes within the melody line.

Example 17

Divertimento for flute, violin, viola, cello, movement I, mm. 1-8

Allegro giocoso

Flute

Violin

Viola

Cello

Fl.

Vln.

Vla.

Vc.

In measure 18, the violin begins a restatement of the flute melody but plays only the first six notes of the phrase. The flute completes the phrase, and it is immediately echoed by the viola an octave lower. The flute plays the accompaniment figure in measure 22, as the violin repeats the

motive, which began in measure 6 of the flute part. However, the flute returns to the melody at the end of measure 24. Two measures later, the violin restates the flute notes from measure 9, as the flute doubles the part a third below. The doubling continues through measure 28, while in measures 27 and 28 the viola plays a chromatic motive that will be important later in the movement. In measure 29 the flute finishes a line that the violin starts. The violin line outlines a D minor triad, and it is followed by a D major arpeggio and a D minor arpeggio in the flute part. At the same time, the viola plays an eighth-note pattern that outlines a D major triad and leads into the next section of the movement. Transition material to Section B begins on the second beat in measure 29 and continues through measure 30, although as mentioned below, the flute line reaches Section B in measure 30. In the transition, material from Section A is concluded and Section B is foreshadowed. On the downbeat of measure 30, a D₇ chord is heard and is immediately followed by arpeggios that contain the pitches D-F-A. On the last beat of the measure an F₇ chord is outlined, but on the final eighth note Hoover changes the viola note from F to F[#]. The cello plays an F major arpeggio, and the resulting harmony is an example, albeit brief, of Hoover's "split-root" or "major-diminished" chord, i.e., F-F[#]-A-C plus E^b in the violin.

Section B begins in measure 30 (in the flute part) and in measure 31 (in the other parts) with a combination of melodic repetitions that serves as accompaniment to a legato melody. A flute ostinato begins in measure 30 and continues for eleven measures with no variation. In measure 31 the violin as well starts a repeating pattern that lasts until the viola continues it in measure 39. Also in measure 31, the viola and cello begin a continuous pattern of mostly rising staccato or *pizzicato* eighth notes. These are heard throughout much of Section B in the viola and cello parts. Measures 30-32 are shown in Example 18.

Example 18

Divertimento for flute, violin, viola, cello, movement I, mm. 30-32

The musical score for Example 18, measures 30-32, is presented in four staves. The Flute (Fl.) part is in the top staff, playing a melodic line with slurs and a *pp* dynamic. The Violin (Vln.) part is in the second staff, playing a melodic line with slurs and dynamics of *p* and *pp*. The Viola (Vla.) part is in the third staff, starting with a *pizz.* marking and a *dim.* dynamic, then playing a melodic line with a *p* dynamic. The Cello (Vc.) part is in the bottom staff, playing a melodic line with a *dim.* dynamic. The score is in 3/4 time and features a key signature of one flat.

Although the individual parts are repetitious, together the parts provide a stable accompaniment to a contrasting melody. The melody begins in the viola part in measure 35 and passes to the violin in measure 39. The flute and violin perform a continuation of the melody together beginning in measure 45, as shown in Example 19.

Example 19

Divertimento for flute, violin, viola, cello, movement I, mm. 35-47

The image displays a musical score for Example 19, consisting of four staves. The top two staves are for Violin and Viola, and the bottom two are for Flute and Violin. The Violin part (top staff) begins with a melodic line that includes a *cresc.* marking. The Viola part (second staff) features a persistent eighth-note pattern starting in measure 48, marked *mp* and *cresc.* The Flute part (third staff) enters with a melodic line marked *f*. The Violin part (bottom staff) also features a melodic line marked *mf* and *cresc.* The score includes various musical notations such as notes, rests, and dynamic markings.

Beginning in measure 48, a persistent eighth note pattern similar to the one begun by the cello in measure 32, is played by the viola. This pattern is played, with slight variation, in measures 48-52 and continuously in measures 56-60.

Material related to the movement's opening melody is heard in the flute part beginning in measure 78. The section that begins with the flute line in measure 78 and continues through measure 95 functions as a re-transition to Section A'. While the harmonies in measure 78 contain dissonances, i.e., an A against an E major triad in second inversion, and an A against a $G_{4/3}$ chord, the downbeat of measure 79 sounds a $G_{4/3}$ chord. In measures 79-83 rhythmic motion alternates between the flute and violin part, and the flute line moves from a minor third below the violin line to a minor third/augmented second above it within the passage.

On the anacrusis to measure 84 the flute again becomes the solo melodic instrument. From the second half of measure 83 through the first beat in measure 95, Hoover writes parallel major triads in second inversion in the accompaniment. The flute melody often contains notes that create dissonances as well as polychords when combined with this accompaniment. For

example, the flute plays a G^b major arpeggio above E^b and G in measure 86, and an F major arpeggio is also heard above Db and F. However, on the second beat in measure 87, Hoover writes an F major arpeggio above E^b and G, creating a ninth chord. In measure 90, the melody notes are A-C-F[#]-A, while the accompaniment sounds an E major triad. The final harmony of the section in measure 95 is a C major triad with an F[#] in the flute part.

Section A' begins at the *a tempo* in measure 96. Much of the material appears just as it did in Section A, although there are some subtle changes between the two sections. For example, there is no introduction to the melody, as there was at the beginning of the movement. Curiously, Hoover writes G^b and A^b in measures 104 and 105, while the pitches were F[#] and G[#], respectively, in the corresponding measures, 11 and 12.

Section B' begins as did Section B. Measures 120 and 121 serve as transition material between Section A' and Section B', with Section B' beginning in measure 121 in the flute part and in measure 122 in the string parts. Measures 120-122 begin as an exact transposition of measures 29-31, but typically, Hoover alters some of the intervals before the end of measure 122. The legato melody that was played by viola, violin, and flute in measures 35-45 is played by the cello and viola in measures 126-133. The flute and violin duet that was played in measures 45-55 is played by cello and viola in measures 133-140, and motives from that original duet return in measures 140-147. The continuous eighth-note pattern that is so prominent in Section B does not return in Section B', but is heard again in the Coda. However, material from the re-transition is evident beginning in measure 148 and continuing through the end of Section B' in measure 154.

All of the material in the Coda has been previously heard. The viola line that begins the Coda is derived from the opening flute melody. The rhythmic pattern of eighth notes in Section

B returns, as does the chromatic sixteenth-note motive. The penultimate measure begins with an F major arpeggio. The D and A half notes in the violin and viola parts are colored with E^b, F, and D^b in the cello, but the movement ends as it began with D as the lowest cello note.

“Allegro giocoso,” Performance Issues

As in the performance of all ensemble music, the accompaniment should always be subordinate to the solo, unless otherwise directed by the composer. The string accompaniment in the first measure of *Divertimento* should establish the character of the movement, which is lively and aggressive. As the flute enters in measure 3, the melody should become the focus of the music, and the strings should follow the soloist. It is important that the flute notes project within the written dynamic range throughout the movement, as Hoover considers the characteristics of each instrumental part when assigning dynamic levels. Follow the composer’s articulation carefully, crisply executing the staccato passages and emphasizing the contrast between the legato and articulated passages. Allow the violin to become the soloist in measure 26, but the flute should return to a dominant role on the last beat of measure 28.

The continuous eighth notes that begin in measure 29 should guide all four players through Section B. The eighth notes, as well as the other ostinato patterns in measures 30 through 44, should be performed with the steadiness of a metronome and no dynamic variation. The melody line, which moves through the viola, violin, and flute parts, must be heard above the repeating parts.

Precise intonation is crucial in the octaves played by the flute and violin beginning in measure 45. The line should break in both instruments after the dotted-half note in measure 47

to allow the flutist to breathe. It is preferable that the following phrase, which ends in measure breath, through measure 55.

Beginning in measure 56, the movement is more sparsely scored. Rhythmic accuracy between like patterns, the continuous eighth note patterns, for example, is most important. The sixteenth-note arpeggios and chromatic motives in measure 61 should sound continuous between the parts, as should the melody lines between measures 68 and 75. In measures 84-95, the flute line should be heard above the accompanying chords, although all parts are marked *forte* in measure 85. Hoover has carefully indicated the dynamics in the remainder of Section B, and the performers should execute them meticulously. The release of the accompanying chords in the string parts should coincide with the final $f^{\#1}$ release in the flute line in measure 95.

Much of the material in Section A' is taken from Section A and should be performed in the same manner. When the legato melody returns in measure 126 of Section B', allow the cello to sound above the other three instruments. The *cresc. poco a poco* is written in all four parts in measure 134 and again in measure 140, but the cello/viola duet and the violin/flute octaves, respectively, must be heard above the accompaniment. As the Coda is approached, the flute notes should be heard above the sustained notes in the strings. Motives within the Coda should be performed as they were in the movement, emphasizing continuous lines. The tempo should proceed without change through the final notes in the cello.

“Adagio-Vivace-Adagio-Vivace,” Structural Issues

The tempo indications for movement II of *Divertimento* are Adagio-Vivace-Adagio-Vivace. Although the overall form of this movement is subject to several interpretations, for the purpose of this discussion, the form is that which is represented in Table 6.2.

<i>Divertimento</i>		TABLE 6.2 “Adagio-Vivace-Adagio-Vivace”		Form	
Section A 1-22a	Transition 22b-26	Section B Subsection a 27-42	Subsection b 43-59	Transition 60-68	Subsection c 69-86
	Re-Transition 87-91	Section A' 92-109	Section B' 110-171	Coda 172-176	

The first *adagio* opens with a muted pulse on $c^{\#1}$ in the cello part. This pattern is repeated through measure 8. In measure 9, the same rhythmic pattern continues with changing notes. Above the cello line, the flute plays a melody that is filled with chromaticism. The melody begins on d^1 in measure 1, gradually moves up to d^3 in measure 11, then descends and concludes in measure 13 on d^1 , the note on which it began. This melody is somewhat reminiscent of the opening flute solo in Debussy's *Afternoon of a Faun*, and the passage is obviously one in which Hoover shows influence from French Impressionist music. Other examples of this influence include the ethereal-sounding harmonics in the violin and viola parts in measures 2-9, and the way in which Hoover obscures the meter with ties over the bar lines throughout Section A.

The cello begins a melody in measure 14. The violin and viola accompany this melody in mostly parallel motion through the first beat in measure 18. The melody continues at the end of measure 18, moving from part to part, until all parts play a quarter-note chord on beat four of measure 21. This chord is spelled A-G $^{\#}$ -F-D and contains both perfect and diminished fifths above the root, D. Notably, on the downbeat of measure 22, Hoover writes a “major-minor” chord (G, A $^{\#}$, B, D) in first inversion. Measure 23 is marked *poco mosso*, and a short transition to Section B begins on the anacrusis to that measure. On the second beat of measure 24, the

viola plays a five-note motive that is one of Hoover's "character" motives.⁴⁵ Interestingly, the motive is written on one set of pitches here but appears several times in Subsection a of Section B and several times in Section B' on another set of notes.

Subsection a of Section B begins on the downbeat of measure 27, where the sounding pitches are A and E^b, with E^b in the bass. On the downbeat of measure 28, sounding pitches are also A and E^b, with A in the bass. From the last beat in measure 27 through the first two beats in measure 40, except for a short break in measures 35 and 36, the flute and viola lines share the same rhythm. Throughout these measures, the five-note character motive that was first heard in measure 24 is played four times. Although rhythmically altered, the motive is always approached from, and concluded with, a trill. Notably, Hoover always slurs the flute line, but not the viola line, into the trill. Measures 28 and 29 are shown below in Example 20.

Example 20

Divertimento, for flute, violin, viola, cello, movement II, mm. 28-30

Character motive 1

The musical notation for Example 20 shows two staves: Flute (treble clef) and Viola (bass clef). Both staves play the same five-note motive (A, G, F, E, D) with a trill on the first note (A) and a trill on the last note (D). The dynamics are p, f, and p. The number 5 is written below the notes in the middle measure. The trills are indicated by a trill symbol (tr) above the notes.

In measures 26-41, the cello and violin also play together. Although the pattern changes briefly from measures 32 to 36, the parts play in octaves throughout most of the passage.

Another character motive is played four times within this passage, in measures 28, 30, 37, and

⁴⁵On the inside cover of *Divertimento*, Hoover refers to short "character motifs" within this movement. She does not specifically identify the motifs, nor does she tell the performer where in the music they might be found. The author has identified the "character motives" in the music, and their inclusion in the discussion is based on their musical significance within the movement.

39, and the same motive is played a fifth time by flute and violin in measure 59. Each time it occurs, the motive is written in octaves and marked *f*. The rhythm is altered slightly on the second and fourth occurrences. An example of this motive is given in Example 21.

Example 21

Divertimento for flute, violin, viola, cello, movement II, mm. 28 and 30

Character motive 2

The repeated quarter-note material that begins in measure 43 at the beginning of Subsection b, is foreshadowed in measure 35. The accented chords on beats one and two of measure 35 contain the pitches D^b , E, D, F^\sharp , and B^b , and the single *pizzicato* note on the third beat in the cello part is B^b . Notably, the pitches construct polychords, which include a dominant seventh chord (F^\sharp , B^b , D^b , E), a diminished triad (B^b , D^b , E), and two augmented triads (B^b , D, F^\sharp and D, F^\sharp , B^b).

Subsection b of Section B begins with a C^\sharp quarter-note pulse in the cello on the downbeat of measure 43. This section and Subsection c, which follows, beginning in measure 69, are written in an obvious jazz style. Hoover writes syncopated rhythms and jazz articulations throughout both subsections and calls for the use of special techniques in the flute and upper strings.

The C^\sharp pulse that begins in measure 43 continues through measure 58 of the subsection, although it is not always played by the same instrument. The viola enters with a solo melody at the end of measure 43. Hoover writes another character motive beginning on beat four of

measure 45. The four sixteenths followed by two eighth notes return in Subsection b and in Section B', but the intervals are altered on the return. However, each time this motive is heard, it is played as a solo. Example 22 illustrates two occurrences of this motive.

Example 22

Divertimento for flute, violin, viola, cello, movement II, mm. 45-46 and 51-52

Character motive 3

The image shows two staves of musical notation. The left staff is labeled 'Viola' and uses a bass clef. It contains a melodic line starting with a half note G2 (one flat), followed by quarter notes F2 (one flat), E2 (one flat), and D2 (one flat), then a half note C2 (one flat). The dynamic marking *f* is placed below the first note. The right staff is labeled 'Flute' and uses a treble clef. It contains a melodic line starting with a half note C#4, followed by quarter notes D#4, E4, and F4, then a half note G4 (one sharp). The dynamic marking *mf* is placed below the first note. Both staves have a common time signature of 2/4.

The viola melody that begins in measure 43 continues through measure 46 and is taken by the violin in measure 47. In measure 49, the violin plays a double-stopped rhythm pattern that returns near the beginning of Section B' in measure 111, and also later in that section in measures 156-158.

In measure 51, the violin and viola play the C# quarter notes in octaves on beats one and two, and the flute begins a virtuosic solo passage on beat three. The first notes of the solo are those of character motive 3. The tongued sixteenth notes within the passage require double-tonguing, and the chromatic runs in measure 54 are flutter tongued. The repeated C# quarter-note pulse that began before the beginning of Subsection b, is played in the violin as accompaniment to the flute solo. In measure 55, the flute part assumes the C# quarter note pulse, as the cello plays a syncopated melody in double stops. Character motive 2 returns in measure 59 in the flute and violin lines.

A transition between Subsection b and c of Section B begins in measure 60. The nine-measure passage contains some new material but also foreshadows material that is important to motivic development in Subsection c. The eighth notes in the flute and violin lines in measure

60 form two melodic minor thirds and two harmonic major thirds. This two-note motive of thirds occurs three times between pairs of instruments in measures 60-64. The viola begins a chromatic pattern of sixteenth notes on the last half of beat four in measure 60, and the pattern is continued in the cello line in measure 64. Above the sixteenths a five-note motive is heard once in the violin part and a second time in the viola part. Written in Example 23, this motive foreshadows character motive 4 that begins Subsection c in the cello part.

Example 23

Divertimento for flute, violin, viola, cello, movement II, mm. 62 and 66

The image shows two staves of musical notation. The left staff is labeled 'Violin' and is in treble clef. It contains a five-note melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and B4 (quarter). The notes are marked with accents (>) and slurs. The dynamic marking *mp* is below the staff. The right staff is labeled 'Viola' and is in alto clef. It contains the same five-note melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and B4 (quarter). The notes are also marked with accents (>) and slurs. The dynamic marking *mp* is below the staff.

The beginning of Subsection c of Section B occurs in measure 69. Hoover writes a continuous eighth-note pattern in the cello that continues from measure 69 through measure 84. As shown in Example 24, she pairs the viola line, beginning in measure 69, and the violin part, beginning in measure 78, with the cello line, and repeats character motive 4 fifteen times within the subsection.

Example 24

Divertimento for flute, violin, viola, cello, mm. 69 and 78

Character motive 4

The musical score for Example 24 shows the notation for Character motive 4. It is presented in two systems. The first system contains the Viola and Cello parts for the first measure, marked *mp*. The Viola part is in the treble clef and the Cello part is in the bass clef. The second system contains the Violin and Cello parts for the second measure. The Violin part is in the treble clef and the Cello part is in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4.

At the same time, the flute plays a legato melody, while the violin and viola players are, at different times, instructed to tap the wood of the instrument with the fist. This percussive technique further contributes to the jazzy style of the subsection and its notation is shown in Example 25.

Example 25

Divertimento for flute, violin, viola, cello, m. 69

The musical notation for Example 25 shows a single measure of a flute melody. The melody is written on a single staff in treble clef. It consists of a sequence of notes: a quarter note, an eighth note, a quarter note, an eighth note, and a quarter note. The notes are marked with 'x' symbols, indicating wood tap markings. The time signature is 2/4.

The final repetition of character motive 4 occurs in measure 84, and the last “wood tap” in the viola is on the downbeat of measure 85. In measures 85 and 86 the flute melody recalls material from Subsection b of Section B, and between measures 87 and 91 there is a re-transition to Section A'. The triad in measure 91 is an F[#] diminished triad. Section A' begins on octave A's in the flute and cello with a return to the *adagio* tempo.

Hoover begins Section A' as she began Section A with a rhythmic pulse in the cello line. The pitch is A this time rather than C[#], and the flute plays the syncopated rhythm pattern that the upper strings played in Section A. The melody begins with the violin line in measure 93. In

measure 96, it moves to the viola part, and the flute continues it in measures 99 and 100. The melody moves briefly to the cello part in measure 101, and in measure 102, returns to the flute part for the remainder of the section. In measure 109, the quarter note pulse from Subsection b of Section B begins again on C[#].

Section B' begins in measure 110, and the *vivace* tempo returns. The quarter-note pulse from Subsection b is heard through the first three beats of measure 118, and measure 111 contains a quote from measure 49 in the violin part. Character motive 3 from Subsection b is written in the flute line in measure 114. In measure 118, Hoover returns to material from Subsection a, and character motive 1 is heard in measures 119, 121, and 129. The parts in measure 123 begin as they did in measure 32 of Subsection a, written a minor third lower. Measures 124-130 also contain material from Subsection a, but the interval of transposition and the use of corresponding motives within the measures is not consistent with regard to the previously heard material. Measures 134-141 contain material from the Transition between Subsections b and c, measures 61-68. Character motive 4 is again foreshadowed in measures 135, 137, and 139 as it was in the Transition. The viola begins the sixteenth-note pattern one-half step higher than in the first presentation, and the cello completes the pattern on the downbeat of measure 142, one step lower than the corresponding note in measure 69.

From measure 142 to the Coda, Hoover uses previously heard material. However, typically, she alters it slightly, creating sounds that are new to the movement. Beginning in measure 144 and continuing through measure 159, the quarter-note pulse that was so prevalent in Subsection b of Section B, is heard. This time Hoover uses the pitch d¹, and she precedes each of the quarter notes with a c^{#1} grace note, further reinforcing the jazz elements found within the movement. The viola melody that begins in measure 144 is taken from Subsection b, beginning

in measure 43. While many of the notes within the line are repeated exactly, Hoover changes several of the pitches from those in the original melody. However, character motive 3 is written in measures 148-150 just as it was in measures 45-46. The flute solo from Subsection b returns in measure 147, and includes character motive 3. Most of the pitches within the passage are the same as they were in their first presentation, although several notes are now spelled enharmonically, and the notes are often played on beats other than those in the original solo. The flutter-tongued passage from measure 54 comes back in measure 151, although it begins one-half step higher, and it is shortened by one note. The violin part in measures 49-50 is repeated in measures 156-158. Hoover uses the same pitches but alters the original rhythm. At the end of measure 157, the double-stopped cello line from measures 55-58 also returns. Hoover uses many of the original pitches, but alters both the notes and the rhythm pattern near the end of the passage.

In measure 162 the ostinato-like passage from Subsection c of Section B is again heard. Character motive 4 is written six times between measures 162 and 167, and character motive 2 is heard in measures 162, 164, 166, and 167 as double stops in the violin part. In the first three measures, the top notes in character motive 2 are written exactly as they were in Subsection a. However, on this presentation, Hoover adds a¹ below the melody line, and she changes the rhythm slightly. In measure 167, the top pitches of the motive are also altered. In measure 170, a motive that was first heard in measure 33 is written in all four parts. The pitches used within this measure include the following: C[#], D, E, F, G, G[#], and B^b, all of which are included in an octatonic scale.

The Coda includes measures 172-176, and it contains several references to previously heard material. The chromaticism of the Coda is somewhat related to that in Section A; the E^b

trill in measures 174-175 is first heard in Subsection a of Section B; the pitches of character motive 2 are again heard in the violin part in measure 175; and the syncopated rhythm patterns are found throughout this movement of *Divertimento*. However, typical of Katherine Hoover, none of the material within the Coda is stated here exactly as it was previously. She ends the work on A and E with a D in the bass line. D was the opening pitch in movement I of *Divertimento*.

“Adagio-Vivace-Adagio-Vivace,” Performance Issues

Ideally, the flutist should treat the opening of movement II as a solo, and the string parts should serve as accompaniment. Prior to measure 11, only the cello line moves with the flute line, so the cellist should follow the solo line and guide the accompaniment rhythmically through the passage. It is important that the flute line be heard above the accompaniment. However, Hoover is sensitive to this, writing a muted cello line and harmonics in the violin and viola parts. Intonation is critical throughout this passage, as the flute begins in the lowest octave, which has a tendency toward flatness, and must match the pitches in the upper strings, which will sound two octaves above the written pitch. The flute line should begin simply, with vibrato but without any edge on the tone. In each of the instrumental lines, it is important to precisely articulate any syncopated pattern, especially if a syncopated note is repeated.

Beginning in measure 14 the cello line should be heard as a continuation of the flute melody. The viola continues the melodic passage in measure 18, and it is most important that the melody flow from instrument to instrument as one line through measure 21. At the *poco mosso* in measure 23, it becomes the job of the moving parts to direct the tempo. On the downbeat of measure 27, the *vivace* tempo should be reached.

The tempo in Section B should remain steady until the *ritardando* occurs in measure 91. Rhythmic precision is most important among parts with similar or identical rhythmic motion. Examples of this are the flute and viola quintuplets in measures 28, 30, 37, and 39, and the cello and violin lines in measures 26-31 and 37-41. Each time a character motive is written, it should be emphasized and allowed to be heard above the accompanying parts. At the same time, Hoover is prudent in her use of dynamics and articulation markings, so each should be diligently observed and performed.

The viola line becomes the focus of the passage between measures 43 and 46. The quarter notes in the cello line should move seamlessly to the viola line, as the violin continues the melody in measure 47. The solo flute passage that begins in measure 51 is marked *mf* and is accompanied only by violin. The solo line should be played crisply with an open, bright sound. Ideally, only one breath should be taken between the rest in measure 53 and the end of measure 54. However, flutter tonguing often takes a bit of “extra” air, so a quick breath after the c^4 in measure 53 may be necessary. It is important that the rhythmic pulse remains steady throughout this passage and that the flute and violin lines arrive together on the last two beats in measure 54. The short glissandi in the cello notes in measure 56 should be heard above the quarter notes, and the cellist should emphasize the syncopated notes, as they contrast with the relentless quarter notes in measures 55-58. Character motive 2 is heard in measure 59 and should be made obvious.

The sixteenth-note pattern that begins in the viola part in measure 60 and is continued by the cello in measure 64 should be played at a constant dynamic level, as a monotonous ripple. There are dynamic markings in measure 63, and they may be observed. However, the five-note

motive that is heard above the sixteenths within this passage is the most important melodic material.

In measures 69-86, character motive 4 is stated repeatedly, and the “tapping technique” adds a different dimension to the movement. The melodic line, however, is in the flute, and the lower three parts should again serve as accompaniment. As above, the accompanying lines should remain rhythmically steady, and in this instance, the flutist should take care to play, not as a soloist to be followed, but with the same rhythmic precision. Carefully observe all staccato and accented notes, and exaggerate slightly the articulation of notes occurring on normally unaccented beats. The a^3 in measure 84 is the climax of the section and the movement. Perform the note with an open, singing sound, and allow the vibrato to spin rapidly. The section should begin to relax on the downbeat of measure 87. Between measures 87 and 91, the flute notes should still be crisply tongued, although not forcefully so, and the strings should lean slightly on the beginning of those notes that occur on beats two and four.

The flute and cello should coordinate the downbeat of Section A', and again, the cello should lead the accompanying parts in this *adagio* section. As in Section A, the moving lines must be performed as one continuous line. The accompanying parts must move together, but familiarity with the melodic line will allow the melody a limited amount of *rubato*. An *accelerando* begins on the final note in the flute line in measure 108. As in the transition to Section B, the *vivace* tempo should be reached on the downbeat of the section, in this case, Section B'.

The tempo in Section B' should be the same as in Section B. The most important elements throughout this section are, as in Section B, steady tempo and recognition of the prominent lines. In measure 144, the viola begins to play constant quarter notes preceded by

grace notes. The grace notes should fall just before the quarter notes, and the other parts should continue to hear the quarter notes as the beat notes. Emphasize each character motive as it returns, and once again allow the flute line to predominate in measures 146-152. The flute and cello lines move in contrary motion on the sixteenth notes in measure 161. Although not specifically written in the part, both lines should *crescendo* through the sixteenths. The flute should immediately play softer on the trill in measure 162, in order to allow the other three parts to be heard. The sixteenth notes, which follow the trill, should be played *forte*, but the arpeggiated flute runs in measures 163 and 165 are flourishes. They should be performed as such, and Hoover's dynamics should be strictly executed.

A huge dynamic change should occur on the first note in measure 170, although the tempo should not slow. Rhythmic precision is still most important throughout the Coda, and the pulse should remain constant to the end. Connect the viola line to the violin line in measure 173, and move the cello and violin lines together in measures 174 and 175. Execute the final *crescendo* equally in all parts, and play the last accented, dissonant chord with great conviction.

CHAPTER 7

COMMENTARY ON ADDITIONAL SOLOISTIC FLUTE MUSIC
BY KATHERINE HOOVER

In the “Related Literature” section of Chapter 1, magazine and journal articles, recording reviews, and documents about Hoover’s flute music are identified and briefly discussed.

Literature regarding soloistic flute music that has been, or is currently being researched is acknowledged in the “Delimitations” section of Chapter 1. The monographs that cover these soloistic works are discussed in detail below.

One of Katherine Hoover’s most popular compositions is *Kokopeli* for solo flute. As evidenced in the discography in Appendix B, *Kokopeli* has been recorded more than any of Hoover’s other compositions. In addition, much has been written about the *mahu* himself, the legendary hero of the Hopi, *Kokopeli*.

Lillian Santiago-Caballero published an article that appeared in the January 1997 issue of *Flute Talk* magazine entitled “A Performance Guide to Katherine Hoover’s *Kokopeli*.” In the article the author discusses each phrase of the work. She addresses anticipated performance problems and offers suggestions on how to produce tone colors appropriate for *Kokopeli*. Many of her ideas apply to flute playing in general, as she cautions her readers about sharpness in the third octave and “wayward tendencies of the instrument.”⁴⁶

In January of 2002, Katherine Hoover’s picture appeared on the cover of *Flute Talk*. Included in the issue is an article by Victoria Jicha entitled “Art and Folklore in the

⁴⁶Lillian Santiago-Caballero, 13.

Compositions of Katherine Hoover.” The article is an interview with the composer. The first work discussed between the two women is *Kokopeli*. Ms. Jicha questions Hoover about the absence of bar lines in the composition. Hoover explains that a bar line often signals a break or a stop within a phrase that should be long and flowing. “With freedom from bar lines musicians respond to the sounds of the piece, . . . which should influence the tempo, interpretation, and length of rests and fermatas.”⁴⁷

In the article the composer speaks of Native American influence on her works and her own fascination with the Southwest. Jicha and Hoover also discuss some of Hoover’s compositional techniques. When asked about the use of extended techniques for flute, the composer mentions two that she uses in *Canyon Echos*. She speaks of a technique that creates a sound like wind (measures 1, 2, and 4 of “She Mourns,” for example), and another that emulates grief (measures 9 and 15 of “She Mourns,” for example), but adds that she does not use extended techniques simply for the sake of exploring them. The article concludes with information about the character of *Kokopeli*, and reference is made to the Santiago-Caballerro article mentioned above. John Barcelona’s article “Performance Guide to Katherine Hoover’s *Winter Spirits*” also appears in this issue of *Flute Talk*.

The December 1997 issue of *Flute Talk* features an article by Wendell Dobbs called “Hoover’s *Dances and Variations*.” Dobbs is a flutist who has recorded a CD of Hoover’s flute music.⁴⁸ *Dances and Variations* is a work for flute and harp that was commissioned in 1994. Dobbs and harpist Lawrence Odom premiered the work at the Kennedy Center in Washington D.C. in October of 1995. In the article Dobbs explains that the opening movement of the work “weaves an intricate texture of motifs, some of which are taken from children’s songs.” The

⁴⁷Jicha, 6.

⁴⁸Katherine Hoover, *Flute & Company, Flute Music by Katherine Hoover*, Wendell Dobbs, flutist, Leonarda Productions, Inc., LE 349, CD.

second movement features “suspended meter and dark mood,” and the final movement is a set of variations on the tune “My Days Have Been So Wondrous Free.”⁴⁹ Hoover herself describes the variations as rather “wondrous free.”⁵⁰ Dobbs discusses the difficulty of the harp part in this piece. He advises the flutist to know the harp part well, so that the “free” passages in Hoover’s music can be successfully coordinated between the two instruments. Much of the remainder of this article takes the reader through *Dances and Variations* measure by measure, describing and explaining what the composer has written.

Perhaps the most important written documentation about Katherine Hoover’s music has come in the form of a D.M.A. document by Eileen Yarrison entitled “The *Medieval Suite* for Flute and Piano by Katherine Hoover: An Examination, Analysis, and Performance Guide.” Yarrison completed her degree at the University of Nebraska in December of 1996. The document begins by talking about Katherine Hoover today, as composer, flutist, conductor, and music publisher. Yarrison covers the details of Hoover’s background, discussing both formal and informal education and specific aspects of her career. She comments on other compositions that Hoover has written and cites details about their performances. The remainder of the document covers the music of *Medieval Suite*.

Yarrison gives an overall assessment of the work, writing about the form of the work, the influence of Bartok found within it, and the literary work on which the *Medieval Suite*’s musical story is based. A complete theoretical and structural analysis of each movement is given, as are narratives on unusual or distinctive details. For example, in “Virelai”, Yarrison has a subheading entitled “Bass Motion as it Defines Form in the Allegro.”⁵¹ In the final movement of *Medieval*

⁴⁹Wendell Dobbs, “Hoover’s *Dances and Variations*,” 9.

⁵⁰Katherine Hoover, *Flute & Company*, CD.

⁵¹Yarrison, 45.

Suite, “Demon’s Dance,” she writes about the “Use of the Dies Irae to Generate Motivic Material.”⁵²

Eileen Yarrison’s D.M.A. document is a monumental work. It details a composition that is rapidly becoming a staple within the repertoire of contemporary flutists. In her conclusion, Yarrison relates the belief that, although hers is the first scholarly document to have been written about Katherine Hoover’s work, it most certainly should not be the last.⁵³

At this time another D.M.A. document is being written about some of Katherine Hoover’s flute music. The author’s name is Jie-Youn Lee, and she is a doctoral student at the University of Illinois at Urbana-Champaign. The document will be entitled “Analysis of Katherine Hoover’s *Dances and Variations* (1995) for flute and harp and *Masks* (1997) for flute and piano.” She too will include biographical information about Hoover and will cover analytical and performance issues. Ms. Lee is a flute performance major, and her document should be completed in 2004.⁵⁴

Conclusion

Katherine Hoover continues to gain notoriety as a contemporary composer. While she is also a flutist, a conductor, and a publisher, her compositions have introduced her to musicians in all areas of instrumental music. She has written successfully for her primary instrument, the flute, but has also published works for voice, oboe, clarinet, bassoon, saxophone, strings, piano, and chamber music that includes many combinations of the above, in addition to horn and guitar. Her works for orchestra are perhaps among the more widely known of her compositions.

⁵²Ibid., 136.

⁵³Ibid., 156.

⁵⁴Jie-Youn Lee, personal email to author, 30 September 2003.

Much of Hoover's music has extra-musical influences. These are often influences that tell a story, set a mood, or paint a description. Her music may be successfully performed without knowledge of these often non-musical elements, but *Winter Spirits* takes on new life under the auspices of kachinas and totem spirits. A performance of *Canyon Echos* would be less poignant without knowledge of the young Apache boy's story of love and loss.

Katherine Hoover admits to "borrowing" compositional techniques from others such as Hindemith and Bartok. She does, however, have her own compositional technique and has developed her own compositional style. As a composer, her career began in relative secret, while she studied flute and theory. However, Katherine Hoover had a goal, and she has never lost sight of that goal. She received the education that she needed and followed a path that has led her to success and respect as a twenty-first century composer.

The study of Katherine Hoover's soloistic flute music is exciting and challenging. Her work is fresh and innovative yet still retains elements of traditional musical composition. As a flutist, her flute music explores the limits of the instrument, and she knows how to make the flute express a myriad of human emotions, either singly or in combination with other instruments.

In her music for flute alone, Hoover often finds it unnecessary to bind the player to meter signatures, and her use of bar lines is variable. However, her instructions are typically quite clear with regard to tempo and rhythmic accents. She does not hesitate to write a "freely" passage, giving the performer permission for some personal interpretation, but she does so with traditional rhythmic notation. One example of this is found in measure 1 of *Caprice*. In ensemble music, Hoover writes idiomatically for all instruments involved. She explores musical and stylistic possibilities inherent in each and at times, pushes the instrumentalist(s) to do a bit of

exploring with her. An example of this is a special effect found in measures 69-84 of movement II of *Divertimento*. It involves tapping the wood of a violin or viola with the fist.

Unique to all of her music is the way in which Hoover states an idea then re-states it with variations. An ostinato-like pattern often does not continue for very long before it is altered. This occurs in measures 1-8 in “He Returns” of *Canyon Echos*. A melody may recur, but the repeat is often varied, extended, expanded, or perhaps played by other instruments. Examples may be seen in measures 9-11, 26-28, and 117-119 in movement I of *Divertimento*. Material is seldom repeated exactly as it was heard the first time. The ability to manipulate ideas is perhaps the quintessence of Hoover’s creative genius.

The National Flute Association holds an annual convention, and much of Hoover’s flute music has been introduced at this event. It has been positively received, but she must rely on commissions and the recognition of performers outside her own area of expertise for more complete dissemination of her work. Perhaps the words of composer John Corigliano sum up the aspirations of this document best.

Katherine Hoover is an extraordinary composer. She has a wide and fascinating vocabulary, which she uses with enormous skill. Her music is fresh and individual. It is dazzlingly crafted, and will reach an audience as it provides interest to the professional musician. I do not know why her works are not yet being performed by the major institutions of this country, but I am sure that she will attain the status she deserves in time. She is just too good not to be recognized, and I predict that her time will come soon.⁵⁵

⁵⁵Papagena Press, *Katherine Hoover Composer* (New York: Papagena Press), 1.

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Personal correspondence

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_____. New York. Personal emails to author, 14 April 2002; 6 July 2002. 22 September 2003.

Lee, Jie-Youn. Champaign. Personal emails to author, 29 August 2002; 30 September 2003.

Theses and dissertations

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APPENDIX A**COMPOSITIONS BY KATHERINE HOOVER****Flute Alone**

WINTER SPIRITS, Op. 51 (1997)

KOKOPELI, Op. 43 (1990)

REFLECTIONS, Op. 25 (1982)

Flute and Piano

MASKS, Op. 56 (1998)

MEDIEVAL SUITE Op. 18 (1981); published by Theodore Presser

Flute, Horn and Piano

SUMMER NIGHT, Op. 34 (1985) (Reduction); published by Theodore Presser

Flute, Cello and Piano

LYRIC TRIO, Op. 27 (1983)

Flute and Harp

DANCES AND VARIATIONS, (1995)

Flute, Violin, Viola, Cello

DIVERTIMENTO, Op. 8 (1975)

Flute and Guitar

CANYON ECHOES, Op. 45 (1991)

CAPRICE (1999)

Flute Ensemble

MARIPOSAS (2001) 4 solos, 6 ensemble parts

CELEBRATION (2001) 6 parts

KYRIE, Op. 55 (1998) 12 flutes

THREE FOR EIGHT, Op. 50 (1996) 8 flutes

Two Flutes

ANTICS (2002)

SOUND BYTES, Op. 43 (1990)

SUITE FOR TWO FLUTES, Op. 17 (1977-81)

SIX SIMPLE DUETS, Op. 23 (1982)

Three Flutes

TRIO FOR FLUTES, Op. 6 (1974)

Woodwind Quintet

QWINDTET, Op. 37 (1987)

HOMAGE TO BARTOK, Op. 7 (1975)

Oboe and Piano

SONATA, Op. 44 (1991)

Solo Clarinet

SET FOR CLARINET, Op. 15 (1978); published by Boelke-Bomart

Clarinet and Piano

RITUAL, Op. 41 (1989)

Clarinet, Violin and Piano

IMAGES (1981)

Clarinet and String Quartet**SERENADE (1982)****Bassoon and Piano****ARIA (1982 -1985)****Bassoon Quartet****SINFONIA, Op. 10 (1976)****Saxophone Quartet****SUITE FOR SAXOPHONES, Op. 20 (1980)****String Quartet****STRING QUARTET (1999)****Piano And String Quartet****QUINTET "DA PACEM" (1988)****Piano Trio****TRIO (1978)****Two Violins and Strings (Piano Reduction)****DOUBLE CONCERTO (1989)****Cello & Orchestra (Piano Reduction)****STITCH-TE NAKU (1994)****Cello & Piano****ARIA & ALLEGRO GIOCOLO (1982-85)****Piano Solo****PIECES FOR PIANO (1975-83)****ANDANTE & ALLEGRO, Op. 23 (1983)**

Solo Voice with Instruments

THE HEART SPEAKS, Op. 54 (1997), Soprano and piano

CENTRAL AMERICAN SONGS, Op. 49 (1995), Med. voice, flute, percussion, piano

FROM THE TESTAMENT OF FRANCOIS VILLON, Op. 26 (1982), Bass-baritone,
bassoon, string quartet

SELIMA, Op. 16 (1979), Soprano, clarinet, piano

SEVEN HAIKU, Op. 3 (1973), Soprano and flute

Choral Music

ECHO, Op. 57 (1998), SATB

PSALM 100, Op. 53 (1997), SATB, Keyboard

THE LAST INVOCATION, Op. 30 (1984), SSAATTBB

SWEET THEIVERY, Op. 35 (1985), SATB solo or chorus

SONGS OF CELEBRATION, Op. 29, (1983), SATB and keyboard; published by Music 70

SONGS OF JOY, Op. 5 (1974), SATB and keyboard or brass quintet; published by Carl Fischer

PSALM 23, Op. 21 (1981), SATB and organ

THREE CAROLS, Op. 1a (1972), SSA and flute; published by Carl Fischer

FOUR ENGLISH SONGS, Op. 9 (1976), SATB, oboe, English horn, piano

APPENDIX B

KATHERINE HOOVER – MUSIC ON CD AND CASSETTE

All works are published by Papagena Press unless otherwise noted.

CD

Flute & Company: Flute Music by Katherine Hoover: *Dances and Variations, Winter Spirits, Divertimento, Reflections, Canyon Echos*; Wendell Dobbs, flute; Mary Kathleen Tryer, harp; members of the Montclair String Quartet; and Leo Welch, guitar. **Leonarda Productions** #LE349

Native American Stories in Classical Flute Music *Canyon Echos, Winter Spirits, Kokopeli*; Flute & Guitar; L.Zucker & R. Savino, **Cantilena** 66017-2

Canyon Echos *Canyon Echos*; Flute & Guitar; Duologue, **Gasparo** CD, #GSCD - 336

Chronicles of Discovery *Canyon Echos*; Flute & Guitar; B. Boyd & N. Goluses, **Albany** CD, #TROY379

The Red Cedar Collection *Caprice*; Jan Boland, flute and John Dowdall, guitar; **Fleur De Son Classics**; available from fleurdeson@aol.com

Kokopeli - Katherine Hoover performs her own works; *Kokopeli, Winter Spirits* and *Masks*, as well as works by Pleyel, Mozart, J. C. Bach, Bizet, Berlioz. Guest artists include Stoddard Lincoln and Scott Dunn on keyboards, Don Bailey, flutist, and Victoria Drake, harpist. **Parnassus Records**, PACD 96031

Incantation *Kokopeli; Reflections*; Flute; Eugenia Zukerman, **Delos** CD # 3184

Song of the Wind *Kokopeli*; Flute; Laurel Zucker; **Cantilena Records** #660042

Contrasts *Kokopeli*; Flute; Leone Buyse; **Boston Records** 101 1CD

Red, White, and Blue *Kokopeli*; Flute; Angela Koregelos; **Keynote Designs** CD 102

Flute Moments *Kokopeli*; Flute; Teresa Beaman; **Laurel Records** LR-857CD

Mark Sparks, Flute *Kokopeli*: Flute; Mark Sparks; **Summit Records** DCD226

Reverie *Kokopeli*: Flute; Debora Harris; **Barking Dog Records** BDR2071

Der Ferne Spiegel (A Distant Mirror) *Medieval Suite*: Flute & Piano; C. Thorspecken and C. Hacke, **Bayer Records** CD #100246

Voyage *On the Betrothal of Princess Isabelle of France from Medieval Suite*, Don Bailey & the Arcata String Quartet; **Summit Records**

Winter Spirits *Winter Spirits*; Christina Jennings, flute and Rodney Waters, piano; recorded at the University of Michigan; manufactured and printed by David Read at **Europadisk**

American Flute *Sound Bytes*: Two Flutes; Claudia Anderson and Karen Yonovitz; **Centaur** CD #CRC2203 (Dist. by Harmonia Mundi)

A Flute Renaissance *Three for Eight and Celebration*: Multiple Flutes; Uptown Flutes; Privately issued by Uptown Flutes

Images for Flute & Harp *Dances & Variations*; Flute & Harp; L.Zucker & S. Jolles, **Cantilena** 66016-2

20th Century Works for Flute & Orchestra *Nocturne*: Flute & Strings; Katherine DeJong and the Polish National String Orchestra of Slupsk; **Centaur** CD CRC2585

Collage *Lyric Trio*: Flute, Cello, Piano; Huntingdon Trio; **Leonarda** CD LE-325 or Cassette LE-325CS

Journeys *Summer Night*: Flute, Horn, & Strings; Hoover, Kane, & the Bournemouth Sinfonietta, C. Martin, Cond.; on **Leonarda** CD LE-327 or Cassette LE-327CS

Shadows and Dreams *Homage to Bartok*: Wind Quintet; Cumberland Quintet, **Centaur** CD #CRC2335 (Dist. by Harmonia Mundi)

The Verdehr Trio *Images*: Clarinet, Violin, Piano; Verdehr Trio; **Leonarda** CD LE-326

Night Skies *Night Skies, Eleni: A Greek Tragedy, Two Sketches*: Slovak Radio Symphony Orchestra; Joel Suben, Cond., *Double Concerto*; 2 vlms and strings; Wisconsin Philomusica, Vartan Manogian, Cond., **Parnassus Records** PACD 96019

Now and Then *Sinfonia*: 4 Bassoons; The New York Bassoon Quartet **Leonarda** CD LE348

CASSETTE

Flute Reflections *Medieval Suite* (Flute & Piano) and *Reflections* (Flute); performed by Hoover & Brown; **Leonarda** Cassette LPI 221

APPENDIX C

DEFINITION OF TERMS

Octatonic Scale – a scale of eight pitches per octave arranged by alternating half steps and whole steps: often designated as Octatonic Model A and Octatonic Model B



Octatonic Model A



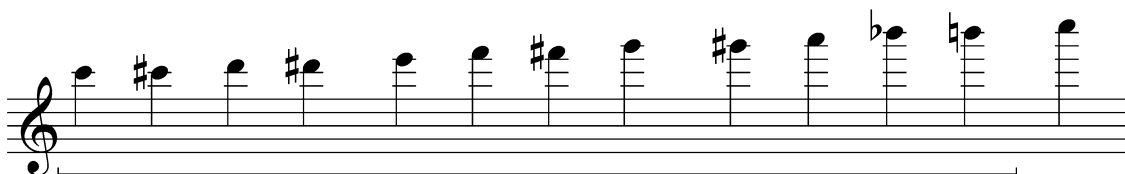
Octatonic Model B

Octave Designations for the Practical Range of the Flute

Octave 1: $c^1 - b^1$



Octave 2: $c^2 - b^2$



Octave 3: $c^3 - b^3$

c^4

APPENDIX D**COPYRIGHT PERMISSION FROM KATHERINE HOOVER**

Date: Mon, 22 Sep 2003 13:16:33 -0700
To: Cathy Hancock <cflute@hartcom.net>
From: Katherine Hoover <khoover@papagenapress.com>
Subject: Re: DMA Document

STATEMENT

Cathy Hancock has full permission from Papagena Press to use any excerpts from the works of Katherine Hoover that are required for examples and/or to enrich her thesis on Ms. Hoover's music.

Richard Goodwin, President

Papagena Press

If you need anything else, just whistle. Or email.

All the best,

Katherine

APPENDIX E**CONTRACT FOR VISUAL RESOURCES****Cedar Rapids Museum of Art**

410 Third Avenue SE, Cedar Rapids, IA 52401

September 30, 2003

Cathy Hancock Hicks
1076 Crawford's Ferry Road
Hartwell, GA 30643

Dear Ms. Hancock Hicks:

Following your request for photographic materials of work(s) in the Cedar Rapids Museum of Art collection, I am sending along this contract for your review, and signature.

Photographic material requested:

Digital Image:

James Michael Smith, *Red Event #3*, 1997
Mixed media on cloth, 37 3/8 x 34 inches
Collection of the Cedar Rapids Museum of Art, Gift of Ruth K. Arellana
1998.1

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I agree to the above terms and conditions.

Signature: _____

Date: _____

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 410 Third Avenue, SE
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 Fax: 319-366-4111
 tcoatesaal@crma.org