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## Senior flute recital: Program notes

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## Senior flute recital: Program notes

### Abstract

My honors thesis consists of program notes for my senior recital. I performed the following pieces: *Sonata in A Minor*, Wq 132 (Carl Philipp Emanuel Bach); *Suite de Trois Marceaux*, Op. 116 (Benjamin Godard); *Rafflesia: Colossal Flower of the Rairiforest* (Benjamin Boone); *Sonata Latino* (Mike Mower); and *Scars and Scrapes Forever!* (Kenneth Laufer, arranged by Steve Grugin). The program notes include composer biographies, information on each piece, and post-recital reflections. A copy of my program, which includes abridged program notes, is also included.

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SENIOR FLUTE RECITAL: PROGRAM NOTES

By

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Eastern Michigan University

Honors College

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with Honors in Music Education

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### Abstract

My honors thesis consists of program notes for my senior recital. I performed the following pieces: *Sonata in A Minor*, Wq 132 (Carl Philipp Emanuel Bach); *Suite de Trois Morceaux*, Op. 116 (Benjamin Godard); *Rafflesia: Colossal Flower of the Rainforest* (Benjamin Boone); *Sonata Latino* (Mike Mower); and *Scars and Scrapes Forever!* (Kenneth Laufer, arranged by Steve Grugin). The program notes include composer biographies, information on each piece, and post-recital reflections. A copy of my program, which includes abridged program notes, is also included.

*Sonata in A Minor, Wq 132*  
Carl Philipp Emanuel Bach

Carl Philipp Emanuel (C. P. E.) Bach was the second surviving son of Johann Sebastian Bach. He was born in Weimar, Germany, in 1714. He was partially named after Georg Philipp Telemann, one of his godfathers. The keyboard was the only instrument C. P. E. studied seriously, and in the course of his life, his father was his only music teacher (Newman, 1965). He benefited from the elder Bach's connections to various distinguished musicians throughout Europe; many of these musicians visited the Bach home. The music they shared contributed to C. P. E.'s musical knowledge.

In 1731, C. P. E. Bach entered the University of Leipzig to study law. Three years later, he transferred to the University of Frankfurt an der Oder. Throughout his college years, he supported himself by composing, directing public concerts and ceremonies, and giving keyboard lessons. He used his liberal arts education to contradict "18<sup>th</sup>-century society's evaluation of ordinary musicians as ignorant servants" (Helm, 1985, p. 254). He kept strict financial records, wrote a practical treatise (*Essay on the True Art of Playing Keyboard Instruments*), and generally spent more time with intellectuals than with musicians.

In 1738, Bach was "given a very advantageous opportunity to guide a young gentleman in foreign travel," but turned it down in order to accept an offer from the future Frederick II of Prussia (Newman, 1965, p. 366). Frederick invited Bach to serve as the harpsichordist of his chamber music group. The future king was an amateur flutist and often had Bach accompany him in performances. After Frederick became king in Prussia, he used some of his power to increase funding and patronage of the arts. For example, he had a hand in the opening of the Berlin Opera in 1742. Bach never wrote an

opera, but he attended numerous productions. He used the dramatic impulses from *opera seria* to strengthen his composition style (Helm, 1985).

Bach's musical freedom was restricted under Frederick's employment. He was greatly underpaid compared his fellow court musicians and restricted to mostly accompanying flute music. In addition, his listening fare was limited by his employer's tastes. He applied to different positions within the country, but with no luck. After the Seven Years War, though, he resigned and assumed Telemann's position as Kantor and music director in Hamburg in 1758 (Helm, 1985). He maintained this position until his death in 1788.

C. P. E. Bach lived during the transition period between his father's Baroque period and the upcoming Classical period. He was a pioneer of the *empfindsamer Stil* (literally translates to "sensitive style") movement, and believed that "music primarily must touch the heart" (Newman, 1965, p. 372). His instrumental composition style was not decisively Classical until the mid-1770s, placing *Sonata in A Minor* in the Baroque period (Helm, 1985).

*Sonata in A Minor* was composed in 1747, but was not published until 1763 in Berlin. This three-movement work for solo flute is classified as a Baroque piece for a number of reasons. One example is its performance technique: Little, if any, information is provided in the score regarding dynamics, articulations, and ornamentations. Other reasons include its monomotivic expansion in each movement and its use of contrasting, terraced dynamics (Toff, 1985; Music of the Baroque, 2010). It is one of C. P. E. Bach's most unusual works because the soloist plays both the melody and the accompaniment (Toff, 1985).

In the first movement, “Poco adagio,” the opening statement features both the accompaniment and melody. This movement is felt in a slow 3/8 meter. There are sudden dynamic changes (marked by the editors) throughout the movement. The music begins in A harmonic minor, then flirts with A major, D harmonic minor, C major, and E harmonic minor, before returning to A harmonic minor. The final statement resolves from the dominant key (E major) to the tonic (A minor).

The second movement, “Allegro,” begins with a descending A minor arpeggio. The time signature (2/4) differs from the other two movements (3/8). The melody is light and bouncy. Like the first movement, the tonal center varies, but true to Baroque style, stays within related keys. Throughout the movement, the following tonalities are used: A harmonic minor, C major, F major, D major, G major, and E harmonic minor. The main thematic motive is stated in A minor in the beginning, the relative major (C major) in the middle, and is repeated in A minor at the end. This repetition, combined with repeated rhythmic motives, unifies the music within this movement.

The third movement, also entitled “Allegro,” returns to 3/8 meter. It begins with an ascending A minor arpeggio. Throughout the piece, many aforementioned tonalities are used. As in the second movement, the opening theme is repeated in the relative major, and then repeated later in the original key of A minor.

I chose this piece because it is a staple in flute repertoire that I had previously explored for fun, but never performed. For my recital, I chose to utilize the more contemporary performance practice of reversing the first two movements. This reorganizes the movements into a more symmetrical “fast-slow-fast” order (Toff, 1985).



In terms of my performance, the first movement suffered due to performance anxiety.

However, once I settled my mind, I was able to make music.

*Suite de Trois Morceaux*, Op. 116  
Benjamin Godard

Benjamin Godard, a French composer of the Romantic period, was born in Paris in 1849. Considered a child prodigy violinist, he was enrolled in the Paris Conservatoire at the age of 10. He did not win any prizes as a violinist, though, and began establishing his reputation as a composer instead. By the 1870s, Godard was well-known throughout Europe. He became known for his salon piano pieces and songs, many of which had an “exquisite charm” (Hervey, 1894). His numerous compositions included piano pieces, chamber music, orchestral works, cantatas, and operas (Chisholm, 1911). Godard’s interest in poetry aided him in writing his own lyrics and choosing contemporary French poetry to set to music. His full compositional maturation will never be known; a tuberculosis infection caused his death mere months after his 45<sup>th</sup> birthday (Smith, n.d.).

*Suite de Trois Morceaux* was written in 1890 for renowned French flutist Paul Taffanel. It is a three-movement work for flute and orchestra or piano, and has been described as “urbane and scintillating” (Blakeman, 2005, p. 144). The first movement, “Allegretto,” is in Bb major. The flute music is rather simplistic, using mostly scalar and arpeggiated motion. The simplicity lends itself to the romanticism of the piece, and it ensures that the virtuosity of the third movement is recognized as such.

The second movement, “Idylle,” uses G major in its *adagio* 3/4 meter. The music plays around with A major, F major, and G harmonic minor before settling back into G major at the end. This movement is aptly named, for both its place in the suite and its use of changing tonality fit the definition of the English word “idyll” (*Merriam-Webster*, 2012). The movement itself serves as a romantic interlude (a definition of “idyll”), and

the composer's flirtation with different tonalities is a harmonic version of a romantic interlude.

The third movement, "Valse," is a sweeping waltz. The virtuosity of the flute part sets it apart from the rest of the suite, but the Bb major key, use of scalar and arpeggiated motion, and romanticism correspond with the preceding movements. Godard also used chromaticism in the melody to give the music more direction. The *legato* middle sections (one in Bb major, repeated later in the piece; one in C major) provide a contrast to the *staccato* articulation in the main theme. The last several lines of the piece are where the performer's virtuosity truly shines. The leaps, accidentals, modulating scalar runs, and *accelerando* to the end challenge the performer and end the piece on a high note (Bb6, to be exact).

I chose this piece based on its beautifully deceiving simplicity and the recommendation of my professor. The first and second movements were easy to learn technically, and that made it even more important to be able to put emotion into my playing. The "Allegretto" in particular sounds like a technical etude if played without musicality. "Valse" was my biggest technical challenge on the first half of my recital, so I began tackling it early. I performed it for the Eastern Michigan University Concerto and Aria Competition in preparation for my recital. For me, the trick was to think of playing it in a cheesy romantic fashion. To the performer, it almost felt overdone, but to the audience, it felt stylistically correct. Preparing this piece reminded me how different music can feel from the perceptions inside the performer's head compared to the music entering the audience's ears.

*Rafflesia: Colossal Flower of the Rainforest*  
Benjamin Boone

Benjamin Boone is an American composer, theorist, educator, and saxophonist. He was born in North Carolina in 1963. His music career began in elementary school, when he began writing such songs as “My Name is Cookie Monster” for his puppet shows. He later attended the University of Tennessee (BM), Boston University (MM), and the University of South Carolina (DMA). Throughout his career, Boone has written numerous works for dance, film, jazz combo, woodwinds, vocalists, strings, piano, brass, and *Con-Man: The Musical*. In addition to his work as a composer, he has also taught theory and composition at California State University, Fresno, since 2000 (Boone, 2011).

*Rafflesia: Colossal Flower of the Rainforest* was commissioned in 2002 by Teresa Beaman, the flute professor at Fresno State, for her album *Flute Flora*. This album’s unifying theme is flowers, plants, and gardens, so Beaman asked Boone to write a piece based on a very unusual flower: the *Rafflesia* of Southeast Asia. When one pictures a flower, something akin to *Rafflesia* is not likely to come to mind. While it is technically a plant, it differs from the rest of the plant kingdom in that it lacks chlorophyll, and therefore cannot photosynthesize (Barkman, n.d.). This flora has no leaves, stems, or roots. The *Rafflesia* is parasitic, and the only part of it that is visible from outside the host vine is its huge flower. In some of the larger species, the flower can be more than three feet across and weigh more than 20 pounds (Milius, 1999; Barkman, n.d.). This flower is said to smell like a corpse, and its smell attracts carrion-loving insects for the purpose of pollination. Boone took these unique characteristics into account while writing his piece.

The first movement of *Rafflesia* is entitled “Malaysian Rain Forest.” It was inspired by the Malaysian court dance *Tartnai Layang Mas* (Boone, 2003). Court dances

originated as entertainment for royal Malaysian families, provided by maidens and ladies-in-waiting. *Layang Mas*, performed only by women, is said to have derived its movements from the swallow (*laying-layang*). It is flirtatious and uses scarves to imitate wings (Dance Malaysia). Boone begins this movement with mysterious-sounding lip bends, contemporary trill fingerings, and multiphonics. The unmetered music sounds free and seductively unpredictable. It should aid the listener in picturing a remote and mystical rain forest (Boone, 2003).

“Pollination,” the second movement of the piece, depicts flies buzzing around the inside of the *Rafflesia* flower, trying to find a place to lay their eggs. Since there is no place for egg-laying in the flower’s inner compartments, the flies leave, inadvertently pollinating the flower and “receiving nothing for [their] efforts. So much for botanical sexual politics” (Boone, 2003). Boone achieves this insect feel by using lots of flutter tonguing and haphazard-sounding interval leaps. The dynamics vary within measures, and the meter changes 19 times in 35 measures.

The third movement, “Blossom Dance,” was inspired by the Malaysian folk tune *Selayang Kercing* (Boone, 2003). Boone’s program notes instruct the performer to “imagine spirits dancing around the rim of a dark cavern bordered by giant petals” (Boone, 2003). Its meter changes frequently as well, changing 43 times in 70 measures. As complicated as that sounds, “Blossom Dance” does have a continuous groove. Most of the movement appears to be in D Phrygian, with flutter tonguing and short trills adding to the forward motion of the music.

I found this piece during a sale at my local music store. I had not settled on a contemporary unaccompanied piece for my recital yet, so I decided to give *Rafflesia* a

try. After sight-reading it in one of the store's practice rooms, I decided to purchase it. I did more research on the piece when I got home, and in doing so, found Teresa Beaman's recording of it. This solidified my decision to perform it for my recital.

I like this piece because it is contemporary without being over-the-top. After my recital, one of my friends commented, "You know, the second movement was the perfect length. It was long enough to get the point of pollination across, and if it would have been any longer, I might have gotten annoyed." I think this speaks to how well-written the piece is.

For the performance, I tried to enhance the music's mysterious mood by using low lighting in the recital hall. I think this was effective, especially in the first movement, which really sets the scene for the whole piece. I enjoyed playing this piece, and I am definitely glad I found it. Also, I thought it was an added bonus that my audience could have a miniature botany lesson from the program notes in a flute recital!

*Sonata Latino*  
Mike Mower

Mike Mower is a British performer and composer. Born in England in 1958, he began his music studies at age 12 with recorder, piano, and flute (Flute Connection, 2004). Later on, he added the saxophone and clarinet to his instrumental repertoire. He studied classical flute at the Royal Academy of Music in London. Mower has extensive jazz experience in both performance and composition, from saxophone quartet to big band. He founded Itchy Fingers, an internationally renowned jazz saxophone quartet, in 1985. The group disbanded in 1997. He began his own publishing company in 1993 and named it Itchy Fingers Publications, after the quartet.

Mower has composed for a variety of groups, including the BBC Big Band and Radio Orchestra, NDR Radio Big Band, the Stockholm Jazz Orchestra, the University of Kentucky Wind Ensemble, and the Texas Tech Symphonic Wind Ensemble. He has composed for many individuals as well, including James Galway, Airto Moreira and Flora Purim, Clare Southworth, and the Safri Duo. Mower has edited and mastered numerous CDs, and has produced records, including James Galway's *Tango Del Fuego*.

A busy musician, Mower also lectures on composition, aspects of performing his music, improvisation, and studio techniques. He is primarily a woodwind composer, having written for flute, clarinet, oboe, bassoon, and saxophone. He often rehearses groups playing his music and performs his own concerts. His main writing concept is to bridge the gap between classical and jazz music, exploring different styles of music while making pieces enjoyable.

*Sonata Latino* is a three-movement work that incorporates six different Latin styles. It was commissioned by flutist Kirsten Spratt and pianist Elizabeth Mucha. They

requested a piece written in a South American style, and Mower composed it from a jazz musician's perspective. Mower's program notes state, "It is not intended to be a purist representation of the idiom, but to sound how a contemporary Latin/jazz improvising duo might play at a gig" (Mower, 1994).

The first movement, "Salsa Montunata," is inspired by Cuban and Venezuelan music. It is a combination of *salsa* and *son montuno*. *Salsa* music is known for its steady, syncopated rhythms. *Salsa* dancing is intricate and uses head, torso, and arm accents. The term "*salsa*" (literally translates to "sauce") "conveys the mixture of exotic hot spices that is often identified with Caribbean cultures, and more importantly, with the colorful neighborhoods of New York" (Brill, 2011 p. 139). *Salsa* roots include the Cuban *son*, Afro-Cuban drumming tradition, and Puerto-Rican *bomba* and *plena* (Brill, 2011, p. 139). It originated in Cuba, developed more in Puerto Rico, surged in the United States in the 1960s and 1970s, and came full circle when it returned to Cuba in the 1980s. Sometimes, it has sacred African references in its songs, rhythms, and instrumentation. *Salsa* percussion traditionally includes timbales, congas, and bongos.

*Son montuno* (literally "sound from the hills") is the most prominent category of Cuban *sones* (Brill, 2011, p. 129). The *son* (sound) combines Spanish song and guitar with African rhythm and percussion. It arose in the late nineteenth century, and has since become an important foundation for Latin music. *Son montuno* emerged in the eastern mountains of Cuba, and because of its rural origins, was first looked down on by the elite. It grew in popularity, though, and became a phenomenon. The music has a strong emphasis on percussion, traditionally claves, maracas, guiro, and bongos. Conga drums were also added after the 1930s, after originally being prohibited in Cuba because of their



potential for social and racial unrest (Brill, 2011, p. 129). In *Sonata Latino*, the opening flute rhythm is actually the *son* clave rhythm. Later in the movement, this rhythm returns with a percussive airy sound on the flute, while the pianist plays on muted piano strings.

The second movement, “Rumbango,” combines the sounds of Colombia and Argentina (and a small trip back to Cuba as well). This movement is a combination of rumba and tango. *Rumba*, a drum dance, began in the lower classes of Cuba. Traditional *rumba* percussion includes three drums, a stick-playing *cata* or bamboo box, a shaker or guiro, and claves (Daniel, 2011, p. 97). Early *rumba* visuals began with mimetic stories and included political commentaries. The dance began as a polite flirtation, evolving into a faster, more risqué chase as time passed. It became more sexualized, with accentuated hip movements and body part isolation (for example, shimmying shoulders).

As *rumba* evolved, three classic forms developed: *yambú*, *guaguancó*, and *columbia*. *Rumba yambú* focuses on the male/female pair (*pareja*) and the graceful, polite flirtation between the dancers. The resulting double entendres and sensuous movement depended on the male-to-female ratio. This ratio also sets the tone in *rumba guaguancó*, which also relies on a close gender ratio. Unlike *rumba yambú*, it has a faster tempo, a chase aspect to the dance, raw sexuality, and specific gestures (for example, the male *vacunao*, or possessive pelvic thrust). It has three sections: a sung improvisation on the melody, the presentation of lyrical content, and a chorus sung by all participants (Alvarez, n.d.). *Rumba columbia* differs from the previous two forms in that it developed in places that had a higher number of males than females, often due to labor necessities. In this form, men compete with each other in challenge performances (Daniel, 2011, p.

97-98). The general form of “Rumbango” follows the three-section format of *rumba guaguancó*.

*Tango*, the other source of musical inspiration for “Rumbango,” originated in the 1870s in Argentina. It combined Afro-Argentine rhythms with *gaucho* culture (loosely equivalent to the North American “cowboy”). As for the word “*tango*” itself, there are multiple theories as to its origin. The Congolese origin means “place of dance” or “drum.” “*Tango*” could also be a form of the Spanish verb *tañer* (to play [an instrument]), or a derivation of the Spanish word *tambor*, which means “drum” (Brill, 2011, p. 352). Like the *rumba*, the *tango* is an intimate, sensual dance. It is slow and dramatic (unlike the *rumba*), and represents raw sex (like the kind experienced in brothels) and implied violence (Brill, 2011, p. 354). Early *tango* was disdained by the middle and upper classes because it was considered the dance of pimps and prostitutes (Brill, 2011, p. 355). However, it entered the middle class within a generation, becoming watered down and eventually considered refined enough for the upper class to embrace it.

Mower’s third movement, “Bossa Merengova,” is a mix of *bossa nova* and *merengue*. *Bossa nova* (“new way” or “new trend”) is a relatively new type of music, originating in Brazil in the 1950s and 1960s. Unlike most of the other styles of music in *Sonata Latino*, it was created by and for the white middle class (Brill, 2011, p. 245). The lyrics emphasize upper/middle class experiences, including love, romance, and the good life (Brill, 2011, p. 246). *Bossa nova* brought jazz influence to traditional *samba* rhythms and harmonies, and once American jazzers got wind of the new style, they helped develop it even more. Some Brazilians welcomed the outside influence, but others resented the intrusion.

The *merengue* is the national dance of the Dominican Republic. Its origins are debated. The myth of its origin tells the story of the battle of Talanquera (1844) during the Dominican War of Independence between Haiti and the Dominican Republic. A Dominican soldier, Tomás Torres, deserted his post because he thought the battle was lost. After the Haitians were defeated, Torres's fellow soldiers mocked him in the first *merengue* (Brill, 2011, p. 156). A more likely origin, however, is the *upa*, an Afro-Cuban dance. This dance made its way to Puerto Rico and the Dominican Republic in the 1840s. *Merengue* was a variation of the *upa*, and swiftly became a part of Dominican society. Before it was embraced, though, "the White gentility soon dismissed it as crass, lewd, and sinful – even criminal and demonic" (Brill, 2011, p. 157). It did not acquire national respect until the 1930s, when dictator Rafael Trujillo, a working-class man of the people, embraced *merengue* as an important part of Dominican heritage.

*Merengue* is another sensual partner dance. Its quick tempo and suggestive choreography are traditionally accompanied by bass drum, guiro, accordion, and tambora drum. Later, congas and maracas were added. The traditional *merengue* pulse (1 +a2 +a3 +a4 +a) is called *el caballito* ("the little horse") because of its resemblance to a galloping horse. The dance requires an extremely close body-to-body position, with alternating hip thrusts and extremely sexual motion (Daniel, 2011, p. 79).

This piece was extremely fun to learn and play! I decided to add a bongo player to increase style authenticity. He improvised his part based on the piano part, and this worked out very well logistically. In terms of performance, the different moods in the piece were audibly tangible. The biggest compliment I received was that this piece fit me very well, and that other flutists really want to play it after hearing my performance. At

the post-recital reception, multiple audience members told me that they had to fight the urge to get out of their seats and dance. Onstage, I did not fight the urge, and I think that helped to intensify the listeners' urge to move. Music should move you – sometimes the movement is mental/emotional, and other times (like with *Sonata Latino*) it is physical.

*Scars and Scrapes Forever!*  
Kenneth Laufer, arr. Steve Grugin  
Based on *The Stars and Stripes Forever* by John Philip Sousa

Pianist and composer Kenneth Laufer was born in New York City in 1943. He began his musical journey as a classical pianist. He earned his bachelor's degree from Oberlin Conservatory and his master's degree from the Juilliard School. He completed some doctoral studies at both the Eastman School of Music and the University of Illinois at Urbana-Champaign. Laufer's musical passion is infusing humor into his compositions. This began by combining songs in ironic pairings, like "Brother Can You Spare a Dime" and "If I Were a Rich Man," and progressed to pieces like *Scars and Scrapes Forever!* (Laufer, 2011).

Dr. Steve Grugin, born in 1957, is the Director of Bands at Northern Michigan University (NMU). His primary instrument is the trombone. He earned two bachelor's degrees (music education and jazz studies) from Ohio State University, a Master of Music in Conducting degree from Northwestern University, and a Ph.D. from Florida State University. Prior to his position at NMU, he served in similar positions at Western Michigan University, Western Kentucky University, and Stephen F. Austin State University. At NMU, he directs the Pride of the North Marching Band, the NMU Pep Band, and the NMU Symphonic Band. He also teaches music history, music literature, applied low brass, and low brass methods (NMU, 2011). In addition to these roles, he also arranges music and serves as a guest conductor and adjudicator throughout the Midwest.

John Philip Sousa, the composer who wrote the basis of this tune, was born in Washington, DC, in 1854. When he was 13, his father enlisted him in the United States

Marine Band as an apprentice musician. Sousa remained active in the band until he was honorably discharged at the age of 20. After his discharge, he played his violin with several traveling theater orchestras before moving to Philadelphia. Sousa worked as a composer, arranger, and editor for publishing houses until 1880, when he was offered the leadership of the Marine Band in Washington, DC. While he held this position, he “transformed the United States Marine Band from a mediocre group to a first-rate ensemble, attempted to standardize concert band instrumentation,” and began to earn great respect as a composer, earning the nickname “The March King” (Golemo, 2005, p. 28).

In 1892, Sousa resigned his position in order to form his own civilian concert band. He continued to enjoy musical success, including his initiation in 1922 into Kappa Kappa Psi, National Honorary Band Fraternity. His dedication to the medium of the wind band was a lifelong passion, as he stated to the Brothers of Kappa Kappa Psi after his initiation: “Brothers, I have received medals and honors from every civilized country, but I feel this honor above all, due to the fact that this was given me by a group of University bandsmen who are furthering the great work that I dedicated my whole life to” (Golemo, 2005, p. 29). He continued to uphold high standards in his personal life and in his contributions to the band world until his death in 1932.

Sousa was inspired to write *The Stars and Stripes Forever* in 1896. He had taken a trip abroad with his wife, but it was cut short when his band manager died unexpectedly back home. The tune came to him as he paced the deck of the ship on his voyage home, but he did not write it down until he reached the shore (Sousa, 1928). The most unique part of the piece is the trio, which features the main melody along with two

countermelodies. The trio melody is played three times. The most well-known countermelody is the piccolo obbligato, which “brings to mind fife and drum music of revolutionary war days” (Smart, 1983). This part is played in the second and third trio sections. The trombone countermelody is added the final time, which is marked “*grandioso*” in all parts.

Most reviews of the premiere performance, like the following example from the Philadelphia *Public Ledger* (May 15, 1897), lauded the composer for his brilliant work: “It is of a martial nature throughout and stirring enough to rouse the American eagle from his crag and set him to shriek exultantly while he hurls his arrows at the aurora borealis” (Smart, 1983, p. 114). Sousa himself often said that this was his “finest composition” (Smart, 1983, p. 105). Nearly one hundred years later, the composer was gone but his legacy was not forgotten; in 1987, his march *The Stars and Stripes Forever* was designated as the national march of the United States of America (United States Marine Band, 2012).

*Scars and Scrapes Forever!* is a parody piece of *The Stars and Stripes Forever*. It uses a variety of oft-changing time signatures (2/2, 3/4, 5/4, 3/2) and key signatures (concert Eb major, C major, A major, Bb major, and Gb major) to alter Sousa’s melodic ideas. Laufer also intersperses some other composers’ well-known ideas, including motives from Frédéric Chopin’s *Marche Funèbre*, John Williams’ *Jaws* theme, Julius Fučík’s *Entrance of the Gladiators*, Scott Joplin’s *Maple Leaf Rag*, and Johann Strauss II’s *An der schönen blauen Donau*. The inclusion of this last piece is ironic because Laufer combines the March King (Sousa) with the Waltz King (Strauss).

I chose this piece after finding it on YouTube. I jokingly mentioned it to my professor, and she said that I could perform it if I could find the music. Fortunately, I found this arrangement at Flute World! My professor approved this comic novelty, and it became even more fitting once I chose my recital date: April 1, 2012. I decided to increase the comic novelty by taking Grugin's suggestion of percussion "toys" one step further. Instead of using a slide whistle for the first portion of the piece, the bongo player for *Sonata Latino* doubled the second trombone part...on slide whistle. Also, there are multiple "trainwreck" moments written into the piece. I decided to add some humor to the first one. After the piccolo and ensemble were unable to line up the parts, I turned around and glared at the group. By that point, the audience was laughing. Then I very pointedly gave the tempo and cued the resumption of the piece by stomping my foot.

This piece was surprisingly easy to put together with the ensemble, and it was definitely fun to perform. If the American eagle described in the Philadelphia *Public Ledger* heard it, I think he would shriek not with exultation, but with laughter.



*Front of Recital Program*



Eastern Michigan University  
Department of Music and Dance  
Presents

Corinne Galligan, flute  
Senior Recital

Alexander Recital Hall; Sunday, April 1, 2012, 2:00 pm

Sonata in A Minor, Wq 132      Carl Philipp Emanuel Bach  
Allegro      (1714 – 1788)  
Poco Adagio  
Allegro

Suite de Trois Morceaux, Op. 116      Benjamin Godard  
Allegretto      (1849 – 1895)  
Idylle  
Valse

Melinda Haitcock, piano

~ INTERMISSION ~

Rafflesia: Colossal Flower of the Rain Forest      Benjamin Boone  
Malaysian Rain Forest      (b. 1963)  
Pollination  
Blossom Dance

Sonata Latino      Mike Mower  
Salsa Montunata      (b. 1958)  
Rumbango  
Bossa Merengova

Melinda Haitcock, piano  
Adam Collins, bongos

Ms. Galligan is from the flute studio of Dr. Julie Stone.  
This recital is given in partial fulfillment of the Bachelor  
of Music Education – Instrumental Degree.

*Back of Recital Program*

Scars and Scrapes Forever! Kenneth Laufer (b. 1943)  
 Arr. Steve Grugin (b. 1957)  
 Based on "Stars and Stripes Forever" by John Philip Sousa  
 (1854–1932)

Corinna Galligan, piccolo  
 Nikki Harris, baton  
 Chad Snider and Mika Block, trumpet  
 Mike Masner and Michelle Ripple, horn  
 Mario Kea and John Bower, trombone  
 Colin Guimond, euphonium  
 James Johnson, tuba  
 Eric Cruickshank, drumset  
 Adam Collins, slide whistle

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C. P. E. Bach's "Sonata in A Minor" was written in 1747. The movements reflect some of J.S. Bach's influences on his son, as well as some C.P.E. originality.

"Suite de Trois Morceaux" was originally for flute and orchestra. Godard, a violinist and composer, specialized in writing sentimental piano music, and this suite is similar.

Benjamin Boone's "Rafflesia," commissioned by flutist Teresa Beaman, tells the story of the *Rafflesia* flower. Also known as the "corpse flower," this parasitic plant grows for approximately ten months before its large (up to three feet in diameter), deathly smelling flower blooms for a few days.

Mike Mower combines six Latin American styles (*salsa, son montuno, rumba, tango, bossa nova, and merengue*) in a jazzy fashion in "Sonata Latino."

"Scars and Scrapes Forever!" is a parody of Sousa's "Stars and Stripes Forever." And you thought this would be a totally serious recital...April Fools!

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SENIOR FLUTE RECITAL: PROGRAM NOTES

by

Corinne Marie Galligan