

## ABSTRACT

Title of Dissertation:

THE FLUTE AND DANCE: AN  
EXAMINATION OF DANCE STYLES  
AND MOVEMENT INFLUENCES IN  
THE REPERTOIRE

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This dissertation project presents music in the flute repertoire representative of differing dance and movement styles, consisting of three recitals. The final culminating performance has been presented in collaboration with the University of Maryland's Dance Department, featuring original choreography by undergraduate dance students. Across three recitals, the programs of music were selected from flute repertoire representing both standard and non-standard works, different types of dance, and works for solo flute, chamber instrumentation, and orchestral instrumentation. The repertoire features a wide range of dance style influences, including court dances, peasant and folk dances, techno music, ballet, and kabuki theater. This document serves as a summary and discussion of the three recitals and their respective programs.

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AND MOVEMENT INFLUENCES IN THE REPERTOIRE

by

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## Dedication

This dissertation is dedicated to all creatives: may we always find inspiration in each other's experiences, and find collaborative opportunities that bring the many disciplines together.

“Dare to dream - Organize to do - Then, push the potato!”  
Donald F. Spear

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To my phenomenal community of family and friends who have always demonstrated unwavering support for all that I do; I am wholly indebted to each and every one of you.

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## INTRODUCTION

For most of human history, music and dance have been inextricably linked. There is music created specifically for dances, for example, tango, salsa, and the waltz. Then there are examples of parallel forms, for example, music and dances from the baroque. Across different genres, styles, and cultures, dance choreography and music are designed to be in harmony and complement one another, ultimately presenting an interdisciplinary form of artistic expression and storytelling.

This dissertation project presents music in the flute repertoire reflective of the aforementioned examples of dance and music. The recital programs consist of music from the flute repertoire representing both standard and non-standard works, and works for solo flute, chamber instrumentation, and orchestral instrumentation. This careful selection of repertoire includes a wide range of dance styles including court dances, peasant and folk dances, techno (a form of electronic dance music), ballet, and kabuki theater. The project culminates in a final performance presented in collaboration with the University of Maryland's Dance Department, featuring original choreography by students.

From a personal standpoint, I have always been fascinated by movement and the way it informs musicians in pedagogy and performance. I believe that interdisciplinary collaboration challenges us artistically, builds community, and creates new pathways for self-expression. Since this dissertation marks the culmination of five years of graduate studies at the University of Maryland (two years as a master's student and three years as a doctoral student) I wanted to have

the final product be reflective of my interests in collaboration, and to hopefully encourage future students within the performing arts disciplines at the University to engage in more interdisciplinary collaboration within the Clarice Smith Performing Arts Center.

The first recital focuses on the baroque, specifically baroque dance suites. Flutists are fortunate to have a wealth of repertoire from this period, much of it considered standard. For this recital, I have chosen to present two pieces by Johann Sebastian Bach: his *Partita* for solo flute, and his second orchestral suite. Both the *Partita* and Orchestral Suite represent many dance styles of the time: the *Partita* containing the allemande, corrente, sarabande, and bourree anglaise; the orchestral suite containing the rondeau (in a gavotte-style,) sarabande, two bourrees, polonaise and double, menuet, and badinerie. I have also elected to program Rameau's fifth *Pièces de clavecin en concerts*, representative of the French baroque style in contrast to Bach's German baroque style. Rameau's *Cinquième concert* pays homage to his earlier harpsichord suites, which were written in the style of a dance suite. Each movement in the *Cinquième concert* is named for a person: *La Forqueray* for viol players Antoine Forqueray and his son, Jean-Baptiste Forqueray; *La Cupis* for famed dancer Marie-Anne Cupis, and *La Marais* for viol player Marin Marais.

Repertoire for the second recital surveys a diverse array of dance influences from different places around the globe. Bartok's *Suite paysanne hongroise* takes inspiration from Hungarian folk songs and dance: the first half consisting of movements inspired by folk song arrangements, with the second consisting of twelve short, successive dance movements. Nagasawa's *Sattoh* is a depiction of Kabuki (歌舞伎, かぶき), a traditional style of theater that mixes elements of dance, drama, and music. Finally, two French pieces from different points in time: Connesson's *Techno*

*Parade*, inspired by techno, a genre of electronic dance music, and Tomasi's *Cinq danses profanes et sacrées*, a standard piece of wind quintet repertoire, with each movement titled for five different dances: Rural dance, Secular dance, Sacred dance, Bridal dance, and Warrior dance.

For the third and final recital, repertoire was chosen in collaboration with my choreographer, Isabella Grady. Over several meetings, I discussed my vision for this final recital, and together, we talked through what would be most feasible as a program. Knussen's *Masks* was chosen specifically because it requires the flutist to engage in movement as a part of the piece. Two pieces for solo flute by Debussy and Honegger will be presented with choreography that reflects the programmatic nature of these two works. Debussy's *Faune* and ter Veldhuis' *Lipstick* are both pieces that have ties to dance: *Faune* is well known for being used in choreographic work by Vaslav Nijinsky and Jerome Robbins. terVeldhuis' *Lipstick* was inspired by dancer Noam Ben-Jakov's moving hoop sculptures. Finally, Steve Reich's highly energetic and rhythmic *Vermont Counterpoint* made it a natural choice for a presentation of choreography that is highly athletic in nature.

## PROGRAM NOTES

### I. RECITAL NO. 1: *Dances from the Baroque*

*Partita in a minor for solo flute*, BWV 1013 by Johann Sebastian Bach (1685-1750)

Known as Bach's only work for solo flute<sup>1</sup>, the *Partita in a minor* shares many similarities with the solo cello suites and violin partitas, likely originating around the same time. While working in Weimar, Bach met flutist Pierre Gabriel Buffardin<sup>2</sup>, whose playing most likely inspired this composition. The *Partita* is a dance suite organized in four movements: the *Allemande*, *Corrente*, *Sarabande*, and *Bourrée Anglaise*. Bach's *Partita* is filled with a myriad of virtuosic challenges that pushed the boundaries of the baroque traverso, or simple system flute (and still poses many challenges for the modern day flutist.)

The traverso has many differences from the modern flute: a conical bore (the modern flute has a cylindrical bore), a wooden body (as opposed to the modern flute's use of metals for the body) and most notably, the difference in keywork. The traverso had all but one key, whereas the modern flute consists of many keys, added to facilitate new compositional styles that favored increased use of chromaticism, more technically challenging passages, and a wider range. With

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<sup>1</sup> "Flute partita in a minor." (Bach Netherlands Society, 2016).  
<https://www.bachvereniging.nl/en/bwv/bwv-1013>

<sup>2</sup> David Schulenberg, "Bach the Capellmeister: Suites, Serenades, and Related Works," Bach, Master Musicians Series. 2020; Accessed 7 May 2025.  
<https://doi-org.proxy-um.researchport.umd.edu/10.1093/oso/9780190936303.003.0009>.

the traverso, pieces written in the musical keys of D or G Major were the most accessible due to the mechanics of the flute; pieces that were less closely related to these keys (for example, pieces written in E-flat major) or exhibited use of nonharmonic tones would pose a technical challenge: the use of cross-fingerings. Cross-fingerings on the traverso were not so ergonomic; the modern flute's keys make it much easier to navigate all keys. On the traverso, certain cross fingerings also resulted in certain notes being less stable in pitch, which did also provide a certain palette of colors unique to the instrument. When performing the piece on modern flute, it is important to consult recordings made using the traverso, to be further informed about the differences and similarities in playing the piece on either instrument. Bach's *Partita* demands use of quick fingers, flexibility to navigate large leaps, and has little time for breath or rest. The piece requires the flutist to use the full range of the instrument, from the lowest note (D) to the soaring, high A that happens at the end of the *Allemande*, something very groundbreaking for its time<sup>3</sup>. The piece provides ample opportunity to showcase a variety of characters, from somber and tender, to fleeting and energetic.

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<sup>3</sup> Johann Sebastian Bach, *Partita in a minor for solo flute, BWV 1013*. Edited by Ulrich Leisinger and Hans-Peter Schmidt. Kassel: Bärenreiter Urtext. 1963.

*Pièces de clavecin en concerts No. 5* in d minor by Jean-Philippe Rameau

Published in 1741, Jean Philippe-Rameau’s dramatic and colorful *Pièces de clavecin en concerts* can be traced back to his early harpsichord suites and additionally, his more theatrical works, such as his operas and opera-ballets<sup>4</sup>. Upon hearing the dramatic and imaginative nature of these works, it should come as no surprise that many movements from his set of *Pièces* were later re-orchestrated and included in his operas. Written for violin, viola da gamba, and harpsichord, for the purpose of this dissertation recital, the performance is presented with the use of flute, cello, and harpsichord<sup>5</sup>. The French term “concerts” implies an ensemble setting—particularly for a mixed consort—rather than a “concerto” for a solo instrument and accompaniment. In this context, the violin and viola da gamba parts highlight the existing melody and harmony in the harpsichord part.

Though there is no concrete evidence, historians have inferred the following in regards to the naming of movements. The first movement, “La Forqueray,” honors the viol players Antoine Forqueray (c. 1671-1745) and his son, Jean-Baptiste Forqueray (1699-1782)<sup>6</sup>. The second movement, “La Cupis,” celebrates Marie-Anne Cupis de Camargo<sup>7</sup>. Also known as “La Camargo,” she was a celebrated dancer of the Académie royale de la musique who took part in

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<sup>4</sup> Aya Hamada, “Program Notes - Rameau.” Music Before 1800. 2017. Accessed 7 May. 2025. <https://mb1800.org/wp-content/uploads/2017/03/Rameau-notes.pdf>

<sup>5</sup> Jean-Philippe Rameau. *Pièces de Clavecin en Concert No. 5*. Edited by Camille Saint-Saëns. Paris: Durand et cie. 1896. [https://imslp.org/wiki/Pi%C3%A8ces\\_de\\_clavecin\\_en\\_concerts,\\_RCT\\_7-11\\_\(Rameau,\\_Jean-Philippe\)](https://imslp.org/wiki/Pi%C3%A8ces_de_clavecin_en_concerts,_RCT_7-11_(Rameau,_Jean-Philippe))

<sup>6</sup> Lucy Robinson. "Forqueray family." Grove Music Online. 2001. Accessed 7 May. 2025. <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-000000999>.

<sup>7</sup> The Editors of Encyclopaedia Britannica. "Marie Camargo." Encyclopedia Britannica, April 16, 2025. Accessed 7 May 2025. <https://www.britannica.com/biography/Marie-Camargo>.

the premiere of Rameau's *Hippolyte et Aricie*<sup>8</sup>. The third and final movement, "Le Marais," commemorates Marin Marais (1656-1728), virtuoso viol player<sup>9</sup>.

The first movement is written in a fugue style, with the second and third movements titled "Rondement." The second movement is reminiscent of the slow, stately style of the *sarabande*, while the third movement exhibits characteristics of the *gavotte*.

### *Suite (Overture) No.2, BWV 1067 in b minor (ca. 1736–1739) by Johann Sebastian Bach*

During his time as kapellmeister (a director of music, in Bach's case, for the court of Prince Leopold) in Köthen, Johann Sebastian Bach wrote a set of four pieces, cataloged today in the Bach Werke Verzeichnis (BWV) as "orchestral suites."<sup>10</sup> Bach himself called his suites *Overtures*, as he modeled the works after operatic overtures in the French court of Louis XIV. These French overtures became quite popular at the time, and German composers wrote many to satisfy the desires of their employers, who had developed the taste for all things French. The notes to the Kalmus edition score indicate that the flute and viola parts were written by Bach, while the other parts were written in another person's handwriting, presumably done so under Bach's supervision.<sup>11</sup> These parts were then used by Bach for performance.

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<sup>8</sup> Aya Hamada. "Program Notes - Rameau."

<sup>9</sup> Jérôme de La Gorce and Sylvette Milliot. "Marais, Marin." Grove Music Online. 2001. Accessed 7 May. 2025.  
<https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017702>.

<sup>10</sup> David Schulenberg. "Bach the Capellmeister: Suites, Serenades, and Related Works."

<sup>11</sup> Johann Sebastian Bach. *Orchestral Suite in B minor, BWV 1067*. New York: Edwin F. Kalmus & Co, Inc, n.d.  
[https://imslp.org/wiki/Orchestral\\_Suite\\_No.2\\_in\\_B\\_minor%2C\\_BWV\\_1067\\_\(Bach%2C\\_Johann\\_Sebastian\)](https://imslp.org/wiki/Orchestral_Suite_No.2_in_B_minor%2C_BWV_1067_(Bach%2C_Johann_Sebastian))

The *Suite* opens with an Overture in the French style, combining a slow, stately opening, with an allegro in a fugal style. This movement is followed by six shorter movements, most of them dances, each with its own distinct character. Most of the dances support the French theme: the rondeau, bourrée, minuet, and sarabande all being popular court dances of the time. One exception was the Polonaise, used commonly among German composers in their suites (especially composer Georg Phillip Telemann.) The suite closes with the Badinerie, perhaps one of Bach's most recognizable melodies, which is a lively, high-spirited movement.

While the suite is not a concerto, Bach's inclusion of the flute allows for concerto-esque writing in the fugal section, with solo lines weaving in and out of the contrapuntal texture in the strings. The flute's virtuosic role becomes more prominent with the second bourrée, serving as the ornamentation to the polonaise's melody in the double, and most prominently in the badinerie. What constituted Bach's orchestra has been a matter of debate over the years; the work is presented in many settings in modern times, ranging from flute with full orchestra led by a conductor, to more intimate chamber settings. Many prominent performers and scholars believe that surviving evidence (in this case, the parts for BWV 1067) support a more chamber-scale performance. For the purpose of this recital, the suite is presented in this format: one on a part, with no conductor to lead the musicians.

## A) BAROQUE DANCES: A GLOSSARY

**Allemande:** One of the most popular instrumental dances in the baroque repertoire, and a standard movement included in the suite.<sup>12</sup> The *allemande* has been likened to the prelude, said to be based on a succession of changing harmonies in a quasi-improvisational style.

**Badinerie:** A French word for a movement of a baroque dance suite that is playful in nature, interchangeable with the term “badinage.”<sup>13</sup> There is no precise musical definition, but the term suggests a mood that is witty and lighthearted. In relation to a dance style, it is most similar to the gavotte (a lively, French duple-meter dance.)

**Bourrée:** A French dance in both folk and court styles, with many varieties throughout different regions of France<sup>14</sup>. In some regions, the folk dance is in two, and in others, in three. In today’s *Orchestral Suite*, Bach writes the dance in a quick duple meter. The Bourrée Anglaise in the *Partita* represents the combination of the French dance style and the English country dance (known as the borry, or bore) that was introduced to Europe in the 17th and 18th centuries.

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<sup>12</sup> Suzanne G. Cusick and Meredith Ellis Little. "Allemande." Grove Music Online. 2001. Accessed 7 May. 2025.  
<https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000613>.

<sup>13</sup> Eric Schwandt. "Badinage, badinerie." Grove Music Online. 2001. Accessed 7 May. 2025.  
<https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001745>.

<sup>14</sup> Meredith Ellis Little. "Bourrée." Grove Music Online. 2001. Accessed 7 May. 2025.  
<https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003732>.

**Corrente:** Italian for *flowing*, a fast, triple meter dance that was a popular dance suite movement from the early 16th century into the 18th century.<sup>15</sup> The dance was also popular in France (*courante*.) The origins of the 17th-century Italian *corrente* was a fast-paced courtship dance, combining dance steps with improvised movements. Dancers would zig-zag around the floor, rather than in lateral movements.

**Polonaise:** Quite simply, a “polish dance.” In the 17th century, nobility adopted the folk dance (a stately dance in the triple meter) and made it more sophisticated for court use.<sup>16</sup> The *Orchestral Suite*’s polonaise reflects this court polonaise style, coupled with a double that presents an elaborate ornamentation of the original theme (the original theme played by the cello, with the ornamentation played by the flute.)

**Minuet:** A French dance, in a slow or moderate tempo, in the triple meter. The *minuet* was one of the most popular social dances in aristocratic circles from the mid-17th to late 18th centuries.<sup>17</sup> While used very commonly in late-18th century multi-movement works (usually paired with a trio,) in the baroque, it was used as an optional movement in suites.

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<sup>15</sup> "Corrente." Grove Music Online. 2001; Accessed 7 May. 2025.  
<https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006561>.

<sup>16</sup> Stephen Downes. "Polonaise." Grove Music Online. 2001. Accessed 7 May. 2025.  
<https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022035>.

<sup>17</sup> Meredith Ellis Little. "Minuet." Grove Music Online. 2001. Accessed 7 May. 2025.  
<https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018751>.

**Sarabande:** A slow dance in a triple meter, usually characterized by a serious character (though there are more tender moments exhibited in the *Partita*.) Its origins lie in the *zarabanda*, a sung dance with origins in Spain and Latin America that made its way to Europe by the baroque guitar literature.<sup>18</sup> The *sarabande* is a standard movement included in many baroque dance suites.

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<sup>18</sup> Richard Hudson and Meredith Ellis Little. "Sarabande." Grove Music Online. 2001. Accessed 7 May. 2025.  
<https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024574>.

## II. RECITAL No. 2: Global Dances in Chamber Music

*Suite Paysanne Hongroise* by Béla Bartók (arr. Paul Arma) (1881-1945)

Originally written for piano, Béla Bartók's *Suite Paysanne Hongroise* was arranged by his student, Paul Arma, a French pianist, composer, and ethnomusicologist.<sup>19</sup> While Bartók himself arranged no music for flute, this arrangement for flute and piano by Arma has become a staple piece in the flute repertoire and performed by many flutists worldwide today. Arma's arrangement is based on Bartók's *Tizenöt magyar parasztdal (Fifteen Hungarian Peasant Songs) for Solo Piano*. While widely known as a composer, Bartók himself was also an accomplished ethnomusicologist, dedicated to the research and analysis of folk music in his native Hungary.<sup>20</sup>

The *Suite Paysanne Hongroise* is divided into three sections: *Chants populaires tristes* (Old sad songs), *Scherzo*, and *Vieilles danses* (Old dances.) The first section is composed of lament melodies in a parlando-rubato style; the listener can hear speech-like rhythmic gestures and the use of Hungarian modal scales that further depict the painful and sorrowful nature of these songs. The second section, a humorous and witty *Scherzo*, acts as a bridge between the first and third sections. In the third and final section, *Vieilles danses*, we hear a collection of different dance melodies: the use of both variable and invariable tempi create a wide range of characters to finish out the piece.

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<sup>19</sup> Billaudot. (n.d.). Paul Arma - Contributors. Billaudot. <https://www.billaudot.com/paul-arma-6.html>. Accessed 10 May 2025.

<sup>20</sup> Malcolm Gillies. "Bartók, Béla." Grove Music Online. 2001. Accessed 7 May 2025. <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040686>.

*Techno-Parade* by Guillaume Connesson (b. 1970)

Guillaume Connesson is one of the most performed French composers worldwide today, with many commissions to his name by the world's most prestigious orchestras (Philadelphia Orchestra, Royal Concertgebouw, among others.)<sup>21</sup> A professor of orchestration at the Aubervilliers-La Courneuve Conservatory since 1997, Connesson is a two-time prizewinner of the Victoire de la Musique award and a recipient of the Sacem's Grand Prize.<sup>22</sup> An interest in dance music is a throughline in multiple works by Connesson, evident in titles of pieces such as *Night Club* (1996), *Disco-Toccata* (1994) and *Techno-Parade* (2002).

Written for flute, clarinet, and piano, *Techno-Parade* opens with relentless and driving riffs in the flute and piano, evocative of the pulsing, persistent nature of techno music. Techno is an electronic music genre, with origins in the American city of Detroit,<sup>23</sup> as well as the German electronic music scene popularized in the mid-1980s post-disco. The genre is generally characterized by a fast tempo and repetitive rhythms, specifically the “four on the floor” beat: a steady, uniform beat in 4/4 time with a bass drum hit on every beat. This is where Connesson's piece differs: he uses unpredictably shifting meters that temporarily settle into a still-unsettling feeling of 7/4, alternating with sections lacking any sort of downbeat. Despite this unusual and ironic take on techno music, the piece still manages to provide the listener with a consistent, danceable groove. *Techno-parade* was premiered on August 3, 2002 at the Château de l'Empéri in Salon-de-Provence (France), by flutist Emmanuel Pahud, clarinetist Paul Meyer, and pianist Eric Le Sage.

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<sup>21</sup> Guillaume Connesson. “Biography.” guillaumeconnesson. N.d. Accessed 10 May 2025. <https://www.guillaumeconnesson.net/biographie?lang=en>.

<sup>22</sup> Guillaume Connesson. “Biography.”

<sup>23</sup> Simon C.W. Reynolds. “techno.” Encyclopedia Britannica, April 2, 2025. Accessed 10 May 2025. <https://www.britannica.com/art/techno-music>.

Connesson writes:

“Written for flute, clarinet and piano (the occasion being the ten-year anniversary celebration of the Empéri Festival whose three founders are the dedicatees), TechnoParade is built within the framework of a sole movement based upon a continuous beat throughout. Two pithy motifs swirl about and collide, providing the piece with a character at once festive and anxiety-ridden. The clarinet’s screams and the obsessional patterns in the piano attempt to recapture the brute energy inherent in the various types of techno music. At a central point in the piece the pianist - assisted by his page turner - continues his rhythmic pursuits inside the piano, using a brush and sheets of paper placed on the strings, accompanied by sound effects produced by the flute (something akin to snare drum timbre) and clarinet glissandos...”<sup>24</sup>

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<sup>24</sup>Guillaume Connesson. “Program Note: Techno-Parade.” guillaumeconnesson. 2002. Accessed 10 May 2025.  
[https://www.guillaumeconnesson.net/\\_files/ugd/608f14\\_549aa76983744b6eaa09ba2c856d85fb.pdf?lang=en](https://www.guillaumeconnesson.net/_files/ugd/608f14_549aa76983744b6eaa09ba2c856d85fb.pdf?lang=en).

*Sattoh (Wind Dancing)* by 長沢 勝俊 (Katsutoshi Nagasawa) (1923-2008)

Japanese composer Katsutoshi Nagasawa was known for his compositions in the style of western classical music, often composing this music to be played by Japanese traditional instruments.<sup>25</sup> He was one of the founding members of Pro Musica Nipponia (日本音楽集団) in 1964, a group of famous Japanese composers and musicians dedicated to performing classical and contemporary compositions from both Japan and the West. Pro Musica Nipponia is known for performing their music on traditional Japanese instruments, reflective of this fusion style that is a part of their mission.<sup>26</sup>

Nagasawa wrote *Sattoh* in 1975 for Gagaku, which is Japanese court music for the Imperial household. Editor John Kasica writes that *Sattoh* “is an extremely intense musical depiction of actual Kabuki theatre music, which is a traditional style that has been played in Japan for generations.”<sup>27</sup> Nagasawa’s intention was to score the music in western musical notation, so that it could be played by those trained in the western classical music style. He provides an instrument substitution guide for the performer to use in the event that the traditional Japanese instruments are unavailable, in addition to a detailed list, with images, of the traditional instruments.

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<sup>25</sup> Ronald Nelson. “Katsutoshi Nagasawa. The International Shakuhachi Society. 2007. Accessed 10 May 2025. <https://www.komuso.com/people/people.pl?person=1400>.

<sup>26</sup> “Pro Musica Nipponia (English).” Pro Musica Nipponia. 2002. Accessed 10 May 2025. <https://promusica.or.jp/english/index.html>.

<sup>27</sup> Katsutoshi Nagasawa. “Sattoh.” Edited by John and Paula Kasica. Overland Park: Meridian Publishing. 2011.

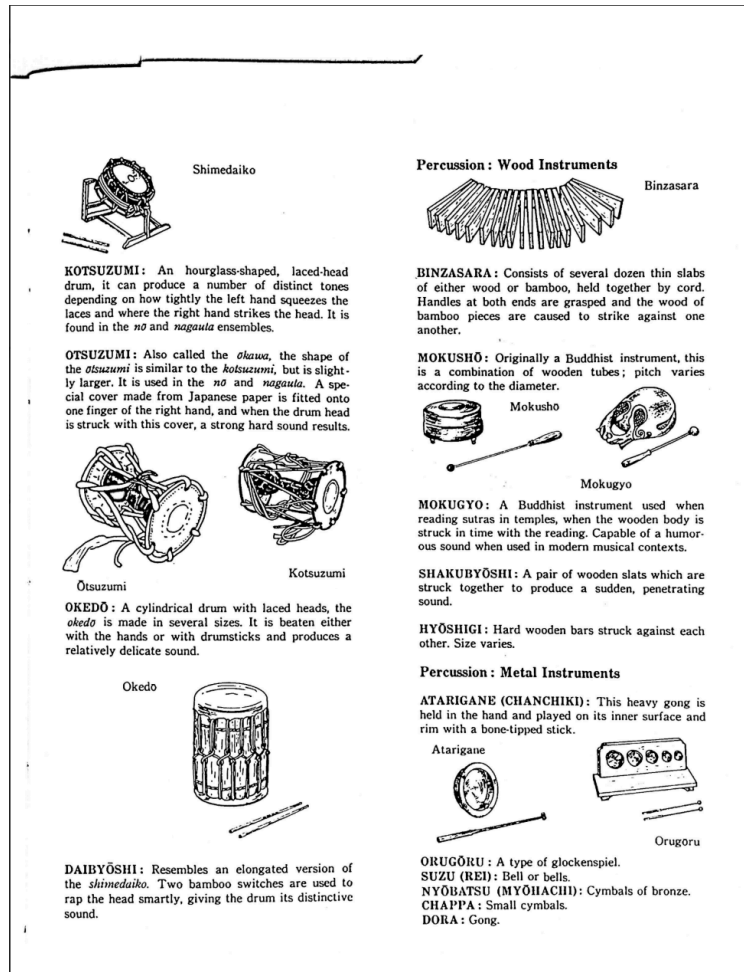


Figure 1. Listing of traditional Japanese *gagaku* instruments. Katsutoshi Nagasawa. *Sattoh*. Edited by John and Paula Kasica. Overland Park: Meridian Publishing. 2011.

Japanese percussionist Aki Takashi gave the music to American percussionist John Kasica in 1990 while he was on tour with the Saint Louis Symphony, so that he could perform the music with his wife, flutist and piccoloist Paula Kasica.<sup>28</sup> Today's performance is presented using western instruments: piccolo, and a selection of percussion instruments, carefully chosen based on consultation of audio and video recordings of various *gagaku*, *kabuki*, and *noh* performances.

<sup>28</sup> Katsutoshi Nagasawa. "Sattoh."

The piccolo part is being performed with the Japanese *nohkan* in mind, characterized by an earthy sound and use of pitch-bending.

*Cinq danses profanes et sacrées* by Henri Tomasi (1901-1970)

French composer Henri Tomasi cited a wide range of influences: from the folk music of Corsica and Provence, to neoclassicism, impressionism, and dodecaphony; he believed in the importance of color in music, citing it as “necessary.”<sup>29</sup> The title of the *Cinq Danses Profanes et Sacrées* (*Five Sacred and Profane Dances*) alludes to the dances for chromatic harp and strings written in 1904 by Claude Debussy with the title: *Danse sacrée et Danse profane*.

Expanding on this contrasting pair, Tomasi adds three more dances to make this piece a five-movement work: a pastoral dance, a wedding dance, and a war dance. This colorful work demands virtuosic playing from each member of the ensemble to convey the variance in characters that exist in each movement. The work opens with an effervescent and whimsical rustic dance (*Danse agreste*) followed by the *Danse profane*, evocative of a ritualistic waltz. The third *Danse sacrée* features chant-like melodic lines in the horn and bassoon with choir-like accompaniment in the remaining voices. The *Danse nuptiale* is an angular and drunken dance, and the piece concludes with the aggressive and frenetic *Danse guerrière*, a highly rhythmic movement where the bassoon evokes a wailing warrior, charging into battle.

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<sup>29</sup> “1969 - Tomasi’s autobiography - musical evolution.” Henri Tomasi. 14 December 2017. Accessed 10 May 2025. <https://www.henri-tomasi.fr/1969-tomasi-autobiography-musical-evolution/?lang=en>.

### III. RECITAL NO. 3: *The Flute and Dance: An Examination of Dance Styles and Movement Influences in the Repertoire*

*Syrinx* by Claude Debussy

Written in 1913, Claude Debussy's *Syrinx* is a work for solo flute. *Syrinx* was the first solo piece written for the modern Böhm-system flute, and is considered the first significant solo flute piece following Carl Philipp Emmanuel Bach's solo *Sonata in A Minor*, which was written over 150 years prior.<sup>30</sup> Debussy was asked to write *Syrinx* as incidental music for Gabriel Mourey's play, *Psyché*; the piece was originally titled *La flûte de Pan*.<sup>31</sup> The music represented the reed flute of the god Pan, and accompanied a dialogue between two nymphs. In this scene, Pan remains invisible. *Syrinx*'s colorful and improvisatory nature evokes this image of a wistful Pan playing his set of pipes in the distance, his sorrowful tunes overheard by the two nymphs.

The music was performed by flutist Louis Fleury (to whom the first edition of *Syrinx* is dedicated) at the first performance of *Psyché*: in the performance, Fleury performed offstage to signify Pan being invisible. Fleury made *Syrinx* a staple of his recital repertoire and would always perform the piece behind a folding screen to recreate the original setting. The whereabouts of Debussy's original manuscript remains unknown, and the piece remained unpublished during his lifetime.<sup>32</sup> *Syrinx* has no formal structure, and there is speculation that the

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<sup>30</sup> Luisa Curinga. "Parallel paths: Historical-documentary and analytical contributions as a basis for the performance of Debussy's *syrinx*." *ANALITICA - Rivista Online di Studi Musicali - G.A.T.M. Gruppo Analisi e Teoria Musicale*. 2001. Accessed 10 May 2025. [https://web.archive.org/web/20190426121423/http://www.gatm.it/analitica/numeri/volume2/n2/0en\\_2.htm](https://web.archive.org/web/20190426121423/http://www.gatm.it/analitica/numeri/volume2/n2/0en_2.htm).

<sup>31</sup> Kirsten Jan Price. "Debussy's *Syrinx*: mystery, myth, and a manuscript." *Flutist Quarterly* (2008). Gale Academic OneFile. Accessed 10 May 2025. <https://link.gale.com/apps/doc/A265977519/AONE?u=anon~35cbfdb2&sid=googleScholar&xid=c18dd120>.

<sup>32</sup> Claude Debussy. *Syrinx*, L. 129. Edited by Ernst-Günter Heinemann. Munich: G. Henle Verlag. 1994.

piece was originally written without bar lines or breath marks, later added by editors. The piece was finally published in 1927, and retitled *Syrinx*, in reference to the mythological story of the god Pan and the wood nymph Syrinx. In a story of unrequited love, Pan falls in love with Syrinx. Syrinx, fleeing his advances, runs to the water nymphs to ask for help, where she is turned into hollow water reeds. Pan unknowingly cuts the reeds to make a set of pipes, killing Syrinx. In turn, Pan's new set of pipes produce a haunting sound when he blows across them.

### *Danse de la chèvre* by Arthur Honegger

Just eight years after Debussy wrote *Syrinx*, in 1921, French composer Arthur Honegger wrote a piece for solo flute titled *Danse de la chèvre* (The Dance of the Goat.) Honegger's piece also served as incidental music for a play: it was written for the dancer Lysana, of the play *La Mauvaise Pensée* ("The Evil Thought") by Sacha Derek. Similarly to *Syrinx*, no original manuscript has been found and existing editions have been derived from partial transcripts that have been found. The piece is commonly studied and performed by flutists: though short in length, it is highly evocative in nature, conveys a wide range of characters, and demands technical agility.

*Danse de la chèvre* starts with an intriguing and mysterious opening: Honegger makes use of the tritone, historically referred to as "diabolus in musica" or "the devil in music." The dissonance in the opening creates a tense and intriguing atmosphere, which then transitions into the next section: a lively, dance-like section written in 9/8. Dotted rhythms, running sixteenths, and use of staccato articulation all convey imagery of skipping and prancing; perhaps alluding to a goat, or a mischievous goat-like mythical figure, such as the god Pan. The music then moves

into alternating between reflective, dreamlike melodies and reiterations of the dance music, before settling back into the dance theme entirely. The piece ends as it started, with the tritone-filled improvisatory theme.

*Vermont Counterpoint* by Steve Reich

Hailed as one of the founders of the minimalist movement, Steve Reich's oeuvre is indicative of a wide range of mediums: from music featuring the sound of clapping hands (*Clapping Music*) to tape compositions consisting of speech sounds (*It's Gonna Rain*) to large-scale, ensemble works featuring a diverse array of voices and instruments (*Music for 18 Musicians*.) *Vermont Counterpoint*, written in 1982 for flutist Ransom Wilson, features a tape part and amplification for the soloist. The tape part is scored for three alto flutes, three flutes, and three piccolos, plus a solo flute part, which the live flutist plays along with. The live flutist also plays a combination of flute, alto flute, and piccolo throughout the duration of the piece.

The image shows a page of a musical score, page 22, for Steve Reich's *Vermont Counterpoint*. The score is written for a live flutist and a tape ensemble. The top staff is for the 'Live Fl.' (flute), marked with a forte 'f' dynamic and a circled '2x' indicating a second ending. Below it is the 'Tape Flutes' part, which begins with a 'fade in' instruction. The tape ensemble consists of three piccolos (Picc. 1, 2, 3) and three flutes (Fl. 1, 2, 3), all marked '(Tape)'. At the bottom are three alto flutes (Alto 1, 2, 3), also marked '(Tape)'. The music is in a complex, rhythmic pattern characteristic of Reich's minimalist style, with many sixteenth and thirty-second notes. The page number '22' is in the top left corner.

Figure 2. Score excerpt from *Vermont Counterpoint*. Reich, Steve. *Vermont Counterpoint*. U.S.A: Hendon Music (Boosey & Hawkes.) 1982.

Following *Vermont Counterpoint*, Reich wrote two more pieces of the same nature for other instrumentalists: *New York Counterpoint* for clarinetist Richard Stoltzman in 1985, and *Electric Counterpoint* for guitarist Pat Metheny in 1987.

In their book, *On Minimalism*, musicologists Kerry O'Brien and William Robin describe minimalism as consisting of “minimal materials, mostly tonal, repeated with discipline; sometimes amplified, often static, almost always hypnotic.”<sup>33</sup> In *Vermont Counterpoint*, the melodic and rhythmic material is shared between the tape and live solo part, often making it so that the lines are blurred between what is live and what is prerecorded. A series of repetitive, canonic material is presented in each voicing, continuous throughout all four sections of the piece. The piece starts in F Major (Section I), modulating to G major in Section II, then back to F Major in Section III. There is a metric modulation into Section III, which is at a slower tempo, then the original tempo returns at Section IV, where the piece ends in the key of D Major. While there is no direct relationship between this piece and dance in particular, it was chosen for its: driving rhythms and cyclical patterns that naturally lent themselves well to choreography and movement.

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<sup>33</sup> Kerry O'Brien and William Robin, *On Minimalism: Documenting a Musical Movement*. Oakland: University of California Press, 2023.

*Masks, op. 3 (for solo flute and glass chimes 'ad lib' by Oliver Knussen*

Written by British composer Oliver Knussen in 1969, *Masks, op. 3 (for solo flute and glass chimes 'ad lib')* stands out as an interesting contrast to the composer's other early works, all written for orchestra.<sup>34</sup> Though written for a solo instrument, *Masks* explores the possibilities of different colors, characters, and textures within a "single-line medium"<sup>35</sup> by utilizing a variety of theatrical techniques. Movement, facial expressions, and staging complement the music, creating a highly captivating and dramatic experience for the performer and audience alike.

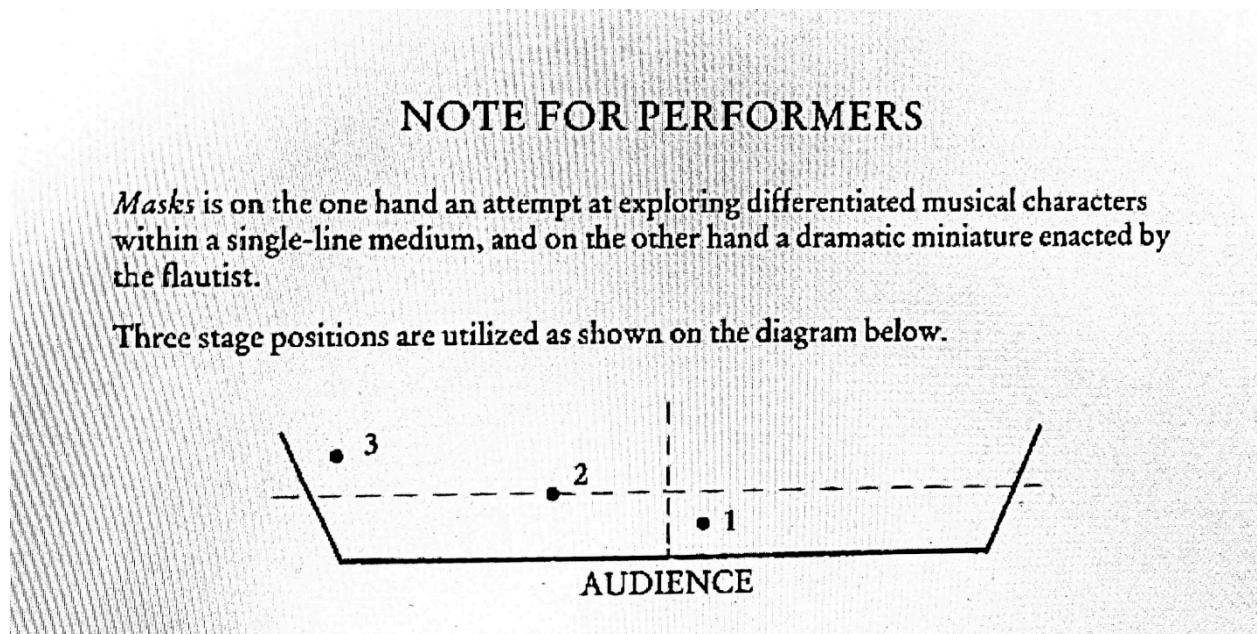


Figure 3. Staging instructions from the performer's note in Knussen's score. Oliver Knussen. *Masks, Op. 3 for solo flute and glass chimes ad lib*. London: Faber Music Ltd. 1990.

<sup>34</sup> Julian Anderson. "Knussen, (Stuart) Oliver." Grove Music Online. 2001. Accessed 8 May, 2025. <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015217>.

<sup>35</sup> Oliver Knussen. *Masks, Op. 3 for solo flute and glass chimes ad lib*. London: Faber Music Ltd. 1990.

Throughout the piece (which is divided into nine sections) Knussen provides specific instructions for the performer about stage positions and physical movement. A general instruction in the performers' note calls for simple movements in sections 1, 3, and 6, and more "histrionic" movement in sections 2 and 4, which he calls "parodies of the preceding music."<sup>36</sup> Knussen further amplifies the dramatic context of the piece by providing specific instructions throughout the score for certain movements: "walking freely around the central stage area", "turn to face the audience; grimace while playing", and "violent head jerk."<sup>37</sup>

The image displays four staves of musical notation from the score for *Masks, Op. 3*. Each staff is annotated with specific performance instructions in boxes and various musical notations. The first staff features a 'quasi echoi' section with dynamics ranging from *pp* to *fff*, and a 'Turn to face the audience' instruction. The second staff begins with 'Tempo I' and includes a 'Slowly turn back again' instruction. The third staff has a 'Turn to face the audience; grimace while playing' instruction and a tempo change to 'A tempo nuovo ♩ = 120'. The fourth staff includes a 'Violent head jerk' instruction and a 'Jerk' instruction, ending with a 'segue' marking.

Figure 4. An excerpt from the *Masks* score, showcasing the staging instructions for the performer. Oliver Knussen. *Masks, Op. 3* for solo flute and glass chimes *ad lib.*

<sup>36</sup> Oliver Knussen. *Masks, Op. 3* for solo flute and glass chimes *ad lib.*

<sup>37</sup> Oliver Knussen. *Masks, Op. 3* for solo flute and glass chimes *ad lib.*

These instructions accompany the highly dramatic musical changes throughout the piece: maximum flexibility, in terms of flute-playing, is required for the flutist to quickly switch between slow, lyrical phrases and more jagged, technically demanding fragments. The flutist must also carefully plan their movements to convincingly reflect the musical idioms that Knussen writes, and consider the theatrical aspect of exaggerating the contrasts in movement. The addition of an offstage glass-chimes player adds to the more evocative and intriguing characters of the piece.

*Prélude à l'après-midi d'un faune* by Claude Debussy

Considered one of his most well-known works and one of the greatest pieces in the symphonic repertoire, Claude Debussy's symphonic poem, *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*) is programmed regularly by orchestras worldwide. Debussy took inspiration from French poet Stéphane Mallarmé's poem, *L'après-midi d'un faune*, in which a faun, upon waking up from a nap, describes his longing and desire for sensual encounters with nymphs<sup>38</sup>; by the end of the poem, he realizes that his desires are illusions that stemmed from a dream. Debussy's colorful score features a prominent flute solo, representative of the faun's flute-playing; shimmering strings, distant horn calls, and dreamy harp glissandos all combine to paint a picture of a hazy woodland afternoon.

Debussy's *Faune* shares special ties with the world of dance: in 1912, Vaslav Nijinsky of the famed Ballets Russes created choreography for the piece, dancing the main part of the faun

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<sup>38</sup> Hugh Macdonald. "Symphonic poem." Grove Music Online. 2001. Accessed 8 May. 2025. <https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027250>.

himself.<sup>39</sup> Nijinsky's choreography was programmatic, depicting the scenes described in Mallarmé's poem: it was considered quite controversial for its portrayal of eroticism and use of bare feet. Thirty-nine years later in 1953, American choreographer Jerome Robbins choreographed *Afternoon of a Faun* for the New York City Ballet, premiered by dancers Tanaquil Le Clerq and Francisco Moncion, also utilizing Debussy's score.<sup>40</sup> In contrast to Nijinsky's highly sensual ballet, Robbins took a more modest approach: a pas de deux, set in a dance studio, portraying a fleeting encounter between a male and female dancer.

Musically, *Faune* has been arranged for numerous settings, including flute choir, flute and harp, and flute, clarinet, and piano trio, amongst others. This recital features an arrangement of the work for flute and piano by French composer and arranger, Gustave Samazeuilh.

*Lipstick for flute, alto flute, and boombox* by Jacob ter Veldhuis

Dutch composer Jacob ter Veldhuis (Jacob TV) wrote his piece, *Lipstick, for flute, alto flute, and boombox* in 1998 for Dutch flutist Eleanor Palmeijer. The piece was performed as a part of a ballet by choreographer Naom Ben-Jakov. A self-described "avant-pop"<sup>41</sup> composer, ter Veldhuis uses an electronic track to accompany live amplified flute and alto flute in *Lipstick*: the track consists of a selection of sound clips from a variety of sources, arranged to create a speech melody. ter Veldhuis provides instructions on amplification used in the piece; the difference between what is live and what is prerecorded should be incomprehensible to the listener.

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<sup>39</sup> Keith Garebian. "L'Après-Midi d'un Faune Scandalizes Parisian Audiences: EBSCO." EBSCO Information Services, Inc. | [www.ebsco.com](http://www.ebsco.com), 2023. Accessed 10 May 2025. <https://www.ebsco.com/research-starters/history/lapres-midi-dun-faune-scandalizes-parisian-audiences>.

<sup>40</sup> "Afternoon of a Faun." *Afternoon of a Faun* | New York City Ballet. Accessed May 10, 2025. <https://www.nycballet.com/discover/ballet-repertory/afternoon-of-a-faun/>.

<sup>41</sup> "Biography." Jacob TV, 2025. Accessed 10 May 2025. <https://www.jacobtv.net/composer/>.

*Lipstick* is organized in three movements: fast-slow-fast. A composer's note from ter Veldhuis shares the following:

“The music was inspired by the hoop-sculptures of Naom Ben-Jakov. The visual element of rhythmical repetition has been translated into musical echoes. The tape is based on ready-made voice samples that deal with human relations. The voice samples are taken from American talk shows (like the Jerry Springer Show) and from one of the last radio interviews with the legendary jazz singer Billie Holiday. In this interview Billie was asked to recite her favorite song, 'Don't explain': ‘Skip that lipstick... And I know you cheat; And what love endures.’ Another important voice sample is the word 'hoops' - spoken by a female psychiatrist with a strong French accent (“You are jumping all those hoops”). The many meanings of the word 'hoop' or 'whoop' refer both to the sculptures of Ben-Jakov and to the voice samples.”<sup>42</sup>

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<sup>42</sup> Jacob ter Veldhuis. *Lipstick* for flute, alto flute and boombox. Amsterdam: Donemus. 2000.

## CREATIVE AND COLLABORATIVE PROCESS: INTERDISCIPLINARY PERFORMANCE PRACTICE

The final recital in this set of three dissertation recitals has been presented as an interdisciplinary collaboration with students from the University of Maryland School of Theatre, Dance, and Performance Studies. With each of the preceding recitals having their own theme based on the programmed repertoire (baroque dance suites, chamber music representing an international array of dance styles) the intent of this recital was to select repertoire with the following criteria: repertoire that has ties to dance, or repertoire that lends itself well to dance due to its musical characteristics. The collaborative process started a year prior when I was introduced to senior electrical engineering and dance double-major, Isabella Grady, by dance professor Adriane Fang.

The yearlong process began with meetings between Isabella and myself to choose repertoire. I had a list of options, which I sent to her to listen to. We then met to discuss the pros and cons of the pieces, eventually settling on the final program presented in the third recital. *Syrinx* and *Danse de la chèvre* were both premiered as being incidental music to plays, with *Danse* being written specifically for a dancer to perform to. Oliver Knussen's *Masks*, while not having ties to dance, requires the flutist to use movement as a medium to further amplify the solo performance. Steve Reich's *Vermont Counterpoint* was chosen for its rhythmically-driven, cyclical nature that lends itself easily to choreography. Claude Debussy's *Prélude à l'après-midi d'un faune* has been turned into two ballets by prominent choreographers Vaslav Nijinsky and Jerome Robbins, and we chose to program this to honor the piece's important place in the history of both dance and

music alike. Jacob TV's *Lipstick*, which was written initially as music for a ballet, was chosen as the final addition to the program.

After finalizing the set of repertoire, Isabella began choreographic work and also recruited two additional dancers, Julianne Garnett and Avital Dresin. Over the course of the academic year, these dancers worked together to create choreography for the chosen repertoire, showcasing a range of both solo and ensemble pieces. With gracious generosity from the production department at The Clarice Smith Performing Arts Center, we were able to procure the Dance Theater for the final recital. Use of the theater space required production needs not usually required for a standard recital, such as crew and a lighting designer. The rehearsal process was largely collaborative, with the dancers uploading their choreographic process to a shared drive that I could view over time, and with myself attending their dance rehearsals to discuss staging, movement, and other aspects of the production.

From a collaborative standpoint, we discussed ways in which I could be incorporated into the choreography, so that it felt like a connected ensemble of musicians and dancers, rather than dancers accompanied by musicians. Costuming was an important part of this, as we decided that visual uniformity would create a more impactful performance. Though the logistics of some of the pieces prevented me from being a part of the movement, the dancers found ways to shape the choreography so that I was incorporated (dancing in close proximity, creating formations that would include myself, transitions on and off stage, etc.) I found the entire process to be challenging, in the sense that I was presented with many newly added logistical details to incorporate into the production.

Despite this, I enjoyed every step of the process and found the process and the culminating performance to be one of the most artistically fulfilling things I had ever set out to accomplish. In performance, I found myself stepping into character in ways that I hadn't experienced before. I pride myself on having a good stage presence, but somehow, with the presence of dancers on stage, being surrounded by expression in movement really made me feel connected musically: in the way that I listen to others when playing in a chamber group or in a large ensemble setting, I found myself "listening" to these dancers. Their movement and use of space – how they occupied time, and moved through it – really encouraged a deeper level of listening and mindfulness.

## CONCLUSION

My premise for this project was simple: to create something that was a true representation of my interests and my intent as an artist. Though I do not consider myself a dancer in a formal sense, dance has always had a presence in my life. Alongside my musical studies, I experienced regular ballet classes and recitals for most of my early childhood, and recreational participation in swing, latin, hip-hop, and ballroom classes peppered throughout my adolescence and young adult years; I have always had a love and appreciation for movement.

Music and dance are certainly inextricably linked, and I have found that movement has always helped my musicianship in so many ways over the years: as a performer, it has strengthened my physical awareness, which has deepened my connection to and helped me embody music so much more. I feel that my physical state is deeply tied to my efficacy as a performer: over time, physical awareness has helped ground me, helped me communicate with others in musical settings, and helped me shape my stage presence. I have learned how to move in favor of the phrases I want to make; to have my movements aid my music-making, instead of inhibit them. As an audience member experiencing dance performances, I always take so much away from watching live dance: seeing physical expressions of the music manifest onstage truly amplify the existing colors, phrases, and rhythmic patterns that exist in the music itself.

In addition to my love and appreciation for dance, I have a genuine appreciation for collaboration in performance, as evidenced by my recital programming. Between the three recitals, I was fortunate enough to collaborate with seventeen different artists, my programming featuring everything from a piece for piccolo and multi percussion, to an unconduted chamber orchestra, to an interdisciplinary performance with dancers. The process of collaborating with so

many different artists and instrumentations creates a diversity of experience in music-making. Each group that I worked with was a different experience, and learning how to listen and interact in a variety of ways brought depth to my skills as an artist. While there is always an aspect of logistics in coordinating so many people to be involved in these performances, the result is one that is fulfilling and meaningful: to be able to present a program that is engaging, creative, and reflective of human interaction and connection. I consider this dissertation to be something that marks the end of my academic career, but marks the beginning of many collaborative interdisciplinary projects as I continue my trajectory as an artist.

APPENDIX: RECITAL REPERTOIRE LISTING

I. Recital No. 1: *Dances from the Baroque* (December 4, 2024)

*Partita in a minor for solo flute, BWV 1013*

Johann Sebastian Bach  
(1685-1750)

- I. Allemande*
- II. Corrente*
- III. Sarabande*
- IV. Bourrée Anglaise*

Erica Spear, flute

*Pièces de clavecin en concerts: No. 5 in d minor*

Jean-Philippe Rameau  
(1683-1764)

- I. Fugue La Forqueray*
- II. La Cupis: Rondement, sants vitesse*
- III. Le Marais: Rondement, animé*

Erica Spear, flute

Wesley Hornpetrie, cello

Guzal Isametdinova, harpsichord

*Suite (Overture) No. 2, BWV 1067, B minor (ca. 1736–1739)*

Johann Sebastian Bach  
(1685-1750)

- I. Overture*
- II. Rondeau*
- III. Sarabande*
- IV. Bourrée I & II*
- V. Polonaise and Double*
- VI. Menuet*
- VII. Badinerie*

Erica Spear, flute

Anna Luebke, Anna Kelleher, violin

Rachel Riese, viola

Wesley Hornpetrie, cello

Asa Dawson, bass

Guzal Isametdinova, Harpsichord

II. Recital No. 2: *Global Dances in Chamber Music* (February 22, 2025)

*Suite Paysanne Hongroise* (arr. Arma)

Béla Bartók  
(1881-1945)

*Chants populaires tristes*  
*Scherzo*  
*Vieilles danses*

Erica Spear, flute  
Guzal Isametdinova, piano

*Techno-Parade*

Guillaume Connesson  
(b. 1970)

Erica Spear, flute  
Leo Kim, clarinet  
Guzal Isametdinova, piano

*Sattoh (Wind Dancing)*

Nagasawa)

長沢 勝俊 (Katsutoshi

(1923-2008)

Erica Spear, flute  
Malcolm Taylor, Zach Wilson, percussion

*Cinq danses profanes et sacrées*

Henri Tomasi  
(1901-1970)

I. *Danse agreste. Allegretto*  
II. *Danse profane. Scherzando*  
III. *Danse sacrée. Lent*  
IV. *Danse nuptiale. Scherzando*  
V. *Danse guerrière. Sauvagement frénétique*

Erica Spear, flute  
Nathaniel Wolff, oboe  
Leo Kim, clarinet  
Christian Whitacre, bassoon  
Brittaney Pertsas, horn

III. Recital No. 3: *The Flute and Dance: An Examination of Dance Styles and Movement*  
(May 13, 2025)

*Syrinx*, L. 129 Claude Debussy  
(1862-1918)

Erica Spear, flute  
Avital Dresin, dancer

*Danse de la chèvre*, H. 39 Arthur Honegger  
(1892-1955)

Erica Spear, flute  
Julianne Garnett, dancer

*Masks*, for solo flute and glass chimes ad lib., Op. 3 Oliver Knussen  
(1952-2018)

Erica Spear, flute  
Zach Wilson, glass chimes

*Vermont Counterpoint* Steve Reich  
(b. 1936)

Erica Spear, flute, alto flute, piccolo  
Avital Dresin, Isabella Grady, Julianne Garnett, dancers

*Prélude à l'après-midi d'un faune* (arr. Samazeuilh) Claude Debussy  
(1862-1918)

Erica Spear, flute  
Leili Asanbekova, piano  
Isabella Grady, dancer

*Lipstick* for flute, alto flute and boombox Jacob ter Veldhuis  
(b. 1951)

Erica Spear, flute, alto flute

Avital Dresin, Isabella Grady, Julianne Garnett, dancers  
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