AMERICAN WOMEN COMPOSERS: SELECTED PUBLISHED WORKS FOR FLUTE AND PIANO AND FOR UNACCOMPANIED FLUTE COMPOSED BETWEEN 1930 AND 2008

Abstract
The music of women composers often comprises only a small percentage of flutists’ repertoire, yet there are actually many active women composers, many of whom have written for the flute. The aim of this dissertation is to chronicle a selection of works by several American women composers that have contributed to accessible flute repertoire. For the purpose of this dissertation, accessibility is described by the following parameters: works that limit the use of extended techniques, works that are suitable for performers from high school through a reasonably advanced level, works that are likely to elicit emotionally musical communication from the performer to the listener, and works that are reasonably available through music stores or outlets on the Internet that have a fairly comprehensive reach to the general public. My subjective judgment also played a role in the final selection of the 25 works included as part of this dissertation, and performed on three musically well-balanced recitals. A variety of resources were consulted for the repertoire, including Boenke’s Flute Music by Women Composers: An Annotated Catalog, and the catalogs of publishers such as Arsis Press and Hildegard Publishing, both of which specialize in the music of women composers. The works performed and discussed are the following: Adrienne Albert – Sunsewpt; Marion Bauer – Prelude and Fugue, Op. 43.; Marilyn Bliss – Lament; Ann Callaway – Updraft; Ruth Crawford – Diaphonic Suite; Emma Lou Diemer – Sonata; Vivian Fine – Emily’s Images; Cynthia Folio – Arca Sacra; Nancy Galbraith – Atacama; Lita Grier – Sonata; Jennifer Higdon – The Jeffrey Mode; Edie Hill – This Floating World; Katherine Hoover – Masks; Mary Howe – Interlude between Two Pieces; Laura Kaminsky – Duo; Libby Larsen – Aubade; Alex Shapiro – Shiny Kiss; Judith Shatin – Coursing Through the Still Green; Faye-Ellen Silverman – Taming the Furies; Augusta Read Thomas – Euterpe’s Caprice; Joan Tower – Valentine Trills; Ludmila Ulehla – Capriccio; Elizabeth Vercoe – Kleemation; Gwyneth Walker – Sonata; and Judith Lang Zaimont – ‘Bubble-Up’ Rag. All of these works are worthy alternatives to the more frequently played flute repertoire, and they serve as a good starting point for anyone interested in exploring the works of women composers.

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Kosack Dissertation.pdf (493.3Kb) No. of downloads: 15192. The music of women composers often comprises only a small percentage of flutists’ repertoire, yet there are actually many active women composers, many of whom have written for the flute. The aim of this dissertation is to chronicle a selection of works by several American women composers that have contributed to accessible flute repertoire. Flute and piano and unaccompanied flute most frequently selected to be performed on the final round of the national flute associations young artist competitions from 1985 through 2004. Christina L. Bayes, D.M.A., 2010 Directed By: Professor William Montgomery, School of Music. 