

SARGON'S FLUTE: A PEDAGOGICAL DISCUSSION
OF THE MUSIC FOR FLUTE OF SIMON A. SARGON
AND A COMPARISON TO SELECTED WORKS
WITHIN THE CURRENT FLUTE LITERATURE

by

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DEDICATION

To Steven J. Paul and Katherine Kitman,
two musicians whose untimely deaths
had a profound influence on my life.

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ABSTRACT

An examination of the works for flute and piano of twentieth-century American composer Simon A. Sargon; a comparison of Sargon's works for flute and piano to works within the standard flute repertoire. Includes biographical information, a historical perspective of graded and nongraded literature guides, a review of current repertoire resources, and a historical background and detailed analysis of *The Queen's Consort* (1982), *Dusting Around With Scott's Rag* (1994), *Sunflowers* (1997), and *Tarantela for Two Flutes and Piano* (2004). Sargon's works were evaluated based on the rubric set forth in the National Flute Association's (NFA) resource guide, *Selected Flute Repertoire: A Graded Guide for Teachers and Students* (2001) and compared to literature contained within the NFA resource guide. Includes a catalog of Sargon's works, his curriculum vitae, and interviews with the composer.

INTRODUCTION

New compositions for flute have entered the music world at a steady rate during the past thirty years; unfortunately, documentation of many of these new works is not current. There is an increasing need to recognize and record the works for flute written after the late 1970s. The most current graded reference guide to flute literature is James Pellerite's *A Handbook of Literature for the Flute*, which was last published in 1978. Compositions for flute written after the publishing of Pellerite's reference book deserve to be recognized, recorded, and analyzed for use by teachers, performers, and students to secure their position in the current flute literature.

American composer Simon A. Sargon has contributed three works for flute and piano in the past twenty years: *The Queen's Consort*, a suite of Renaissance and Baroque dances; *Sunflowers*, a sonata for flute and piano; and *Dusting Around with Scott's Rag*, a set of theme and variations based on Scott Joplin's rag tune "The Entertainer." This research records the historical background of these works, provides a comprehensive compositional analysis, and compares the works to selected works within the current flute literature. Comparisons are based on the rubric set forth in the National Flute Association (NFA) reference guide *Selected Flute Repertoire: A Graded Guide for Teachers and Students*, published in 2001. This rubric, designed by the pedagogy committee of the NFA, represents the most current and objective attempt to grade flute literature. This research highlights the salient qualities of Sargon's music as compared to the existing flute literature and emphasizes its pedagogical and performance similarities.

CHAPTER 1

BIOGRAPHICAL BACKGROUND

An examination of the collected works of composer Simon Sargon brings to light his lifelong passion for music of practically every genre and style (see appendix A, catalog of the works of Sargon). A background rich in Jewish ancestry and tradition, combined with formal American music training, provided fertile ground for Sargon to develop his individual musical style. Sargon's compositional personality, certainly a reflection of his own, is complex yet simple, serious yet light. His serious works reflect depth and sensitivity based on topics from the Holocaust to the AIDS epidemic, while his lighter compositions, including his works for flute, project his more optimistic, humorous side. As with any composer, writer, or artist, a look into his personal background provides insight into the development of his compositional style.

Simon Sargon was born 6 April 1938 in Bombay, India, to parents of Sephardic-Indian and Ashkenazic-Russian descent: a combination of Russian, Indian, and Iraqi heritage. His mother, Esther Cottin, was born 11 August 1910 (d. 1968) in New York City and was educated at Hunter College. His father, Benjamin Isaac Sargon, was born 7 January 1903 (d. 1992) in Bombay, India; he studied law in Bombay and at Grays Inn in London and became an attorney. Sargon's parents met while they were on vacation in Palestine; they married shortly thereafter and moved to Bombay. Soon after the birth of Simon, his mother became restless for the life that she had abandoned in America

and was instrumental in the family resettling first in Washington, D.C., then in Boston.¹ The family traveled by boat from India to Washington in one of the last ships to cross the Suez Canal before the onset of World War II, after which civilian use of the canal was discontinued.

One of Sargon's earliest musical encounters came upon attending a piano recital at the tender age of six. After this experience he immediately requested a piano from his parents and began private study shortly thereafter. His mother was concerned that he spent too much time practicing and would benefit by spending more time in making friends. She worried that the hours that he dedicated to practicing would make him shy or uncomfortable around people.² At this young age he also began to compose. His earliest work, "The Dancing Doll," was written for solo piano; the manuscript still exists in the composer's youthful handwriting.³

Sargon's early formal music training was at the Longy School of Music in Boston. He also received religious training at Hebrew College. During this formative period he was influenced not only by the traditional Western art music taught in school but also by the Jewish music sung in the synagogue and by his father at home. His father's Sephardic background and the music associated with it influenced Sargon in a

¹Judith Meyersberg, "The Holocaust: A Selective Study, The Writings of Primo Levi and the Music of Simon Sargon" (Master's Thesis, Hebrew Union College-Jewish Institute of Religion School of Sacred Music, 1992), 48.

²Ibid., 47.

³Simon A. Sargon, interview by author, 31 March 2005.

rather visceral manner as he strove to absorb the Western music of his formal training. “These two influences had a profound effect on his development spiritually, mentally, and musically.”⁴

Sargon earned a Bachelor of Arts from Brandeis University in 1959, graduating Phi Beta Kappa and class valedictorian. During the summers he attended both the prestigious Tanglewood Music Program and the Aspen School of Music on fellowships to study composition. After graduation from Brandeis University he immediately pursued graduate studies at the Juilliard School and received a Master’s degree in Composition, with a minor in Accompanying, in 1962. Sargon and his classmates, Steve Reich and Philip Glass, were fortunate to be influenced by a number of world-class musicians and teachers at this critical stage of musical development.⁵ He studied piano with Mieczyslaw Horszowski; composition with Darius Milhaud, Irving Fine, and Vincent Persichetti; chamber music with Joseph Fuchs and Artur Balsam; and accompanying with Jennie Tourel and Sergius Kagen.

Beginning in 1969, Sargon served on the faculties of the Juilliard School, Sarah Lawrence College, and Marymount College. His diverse duties included instruction in theory, ear training, counterpoint, composition, form and analysis, piano, vocal literature, and music appreciation. As the result of a three-year grant from the American-Israel Cultural Foundation, Sargon moved to Jerusalem in 1971. He was appointed

⁴Meyersberg, 49.

⁵Sargon, interview by author, 31 March 2005.

Chair of the Voice Department at the Rubin Academy of Music and served on the faculty of Hebrew University. During his residence in Israel, Sargon was one of the founding directors of the Jerusalem Opera Theatre in 1972.

Sargon returned to the United States in 1974 and was appointed music director of Temple Emanu-El in Dallas, Texas, where he served until 2001. His responsibilities included conducting the choirs for worship services, producing concerts of Jewish music in Dallas, directing the children and youth choirs, and organizing concert tours and programs of Jewish music in the United States and abroad. In 1983 he resumed his academic career, joining the music faculty at Southern Methodist University while remaining employed at the Temple.

The volume and range of Sargon's work is impressive, including works for orchestra, wind ensemble, chamber music, voice, keyboard, children's chorus, opera, musical theater, and liturgical services. A review of recent premieres and performances reflects his continued diversity. Recent chamber works include *Sonic Portals*, a trio for oboe, French horn, and piano; and *Six Vermeer Portraits* for French horn and piano. *Sonic Portals* was commissioned by the Texas Music Teachers Association and premiered in June 2004 in San Antonio, Texas, and in July 2004 in Melbourne, Australia, at the International Double Reed Society's annual convention. Three works for orchestra, including *9/11* for string orchestra, *Chagall Windows* for symphony orchestra, and *A Chorale for Martin Luther King, Jr.* for youth orchestra, have received their premieres since 2002. *Rap Sessions*, a jazz-inspired work for trumpet, trombone, and wind ensemble, was premiered in 2002, and *Bonie Wee Thing*, a setting of five of

Robert Burns's poems for mixed chorus and piano, were premiered in 2003.⁶ The Dallas Symphony Orchestra has premiered three of his works, including *Symphony #1*, "*Holocaust*" (1985), *Tapestries* (1997), and *Elul: Midnight* (1975).

Sargon's works have received recognition in many forums. In 1998 the noted musicologist and international syndicated radio personality Karl Haas, host of *Adventures in Good Music*, devoted an entire broadcast to the works of Simon Sargon. In 1999 *The Night of the Headless Horseman*, featuring a soundtrack by Sargon, was nationally televised on the Fox broadcast network.

Patterns in Blue, for mezzo soprano, clarinet, and piano, was Sargon's first published work, released by Boosey and Hawkes in 1974. Transcontinental Music, Lawson-Gould, and Southern Music have also published Sargon's compositions. The New World, Crystal, Ongaku, and Gasparo recording labels feature Sargon as both a composer and a pianist.

Many of Sargon's instrumental and chamber works have been performed at several national and state conventions, including the International Horn Society, the International Double Reed Society, the National Flute Association, the Texas Music Teachers Association, and the National Association of Teachers of Singing. Completed academic research projects regarding Sargon's music include a master's thesis by Judith Meyersberg titled *The Holocaust: A Selective Study, the Writings of Primo Levi and the Music of Simon Sargon*, completed in 1992.

⁶See appendix B for Simon Sargon's curriculum vitae as of February 2004.

Sargon's works for flute and piano have not been reviewed, researched, or professionally recorded, and are relatively unknown to the greater flute community. The three works for flute and piano include *The Queen's Consort* (1982), *Dusting Around with Scott's Rag: Variations on Scott Joplin's Celebrated Rag Time Two Step "The Entertainer,"* originally for flute and chamber orchestra (1994), and *Sunflowers* (2001), originally titled *Sonata for Flute & Piano* (1997). A newly commissioned work, *Tarantela*, for two flutes and pianos was completed in 2004. This limited collection of works is examined herein and compared to the current flute literature, bringing attention to the significance of these works within the existing literature and identifying comparable composers within the flute and piano genre.

CHAPTER 2

FLUTE LITERATURE REFERENCES AND HANDBOOKS

A brief overview of the establishment of music conservatories in Europe provides some historical insight into the importance of the literature standards for instrumental music of today. First established in Italy, conservatories were originally provided as orphanages, where students were educated and maintained at the state's expense and where their sole training was to excel in music.¹ The role of conservatories changed over time, and the primary focus of the conservatories became to preserve a country's musical culture through the systematic training of its youth. The Paris Conservatory, established in 1793, is the earliest school of music still in existence; it evolved as a military academy in the wake of the French Revolution.² Its establishment started the proliferation of many small conservatories throughout France as well as Europe.³

After the establishment of the Paris Conservatory, many European countries followed by establishing their own music programs. The Prague Conservatory was established in 1811 and is one of the oldest conservatories in central and northern Europe. Conservatories followed in England with the establishment of the Royal

¹Harold F. Abeles, Charles R. Hoffer, and Robert H. Klotman, *Foundations of Music Education* (New York: Schirmer Books, 1984), 7.

²Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon* (Bloomington, IN: Indiana University Press, 1988), 1-7.

³Abeles et al., 7.

Academy of Music in 1822 and the Royal College of Music in 1873. Leipzig's conservatoire was established in 1843 and the Berlin Conservatory was established in 1850. The establishment of these training facilities helped to preserve instrumental music as well as create new works for the performance demands of this environment.

The Paris Conservatory is still regarded as the preeminent musical institution for training professional wind musicians. It has long been recognized as the foremost in the education of flutists, as evident by its alumni: François Devienne, Jean-Louis Tulou, Jules Demersseman, Louis Drouet, Benoit Berbiguier, Henri Altès, Paul Taffanel, Philippe Gaubert, Louis Fleury, Marcel and Louis Moyse, Gatón Crunelle, and Jean-Pierre Rampal.⁴ There are many benefits from such a longstanding tradition, specifically the courses of study developed by the professors and the repertoire that was commissioned for the annual performance examinations. The professors of the Paris Conservatory implemented structured and systematic programs of instruction. François Devienne, the first flute professor of the Paris Conservatoire, devised the first flute instruction manual according to the conservatory's new pedagogical plan. The book, *New Theoretical and Practical Method for the Flute (Nouvelle Methode theorique et pratique pour la flute*, 1794), earned immediate and enduring fame.⁵ Other professors followed Devienne's pedagogical approach, particularly in the areas of piano and violin.

⁴ Alphonse Leduc, *Musique pour Flute: Catalogue thematique* (Paris: Alphonse Leduc, 1991), 16.

⁵ Ardal Powell, *The Flute* (New Haven, CT: Yale University Press, 2002), 211.

All of these efforts on the part of the faculty point toward a progressive method as an established approach to teaching.

Music literature guides are directly related to the formalization of music education in European conservatories. Many literature guides are graded to help teachers to determine appropriate literature in the sequential training of musicians. The following discussion outlines the current graded and nongraded flute repertoire guides for flute.

Repertoire guides for music are available for virtually every instrument of the modern period. These guides generally fall into one of two categories: graded repertoire guides or nongraded repertoire guides. Both types of reference materials provide several important functions, one of the most important being the historical recording of literature from every style period.

Graded repertoire guides, which evaluate literature based on the level of difficulty, aid in providing a sequenced course of study for students to develop their musical skills comprehensively. They can also describe the level of difficulty of a given work, although this is an entirely subjective opinion that varies from evaluator to evaluator.

Nongraded repertoire guides for the flute are more common, and many contain thousands of titles. They are an excellent source for discovering additional works by familiar composers or simply discovering the works of new composers within a given style period.

There are several repertoire reference guides for the flute; some are graded, others are simply reference lists. All are critical to categorizing flute music over several

style periods and by respective composers. The following is a list of nongraded and graded repertoire references in chronological order, starting with the most current. A brief explanation of the contents and usefulness of each individual reference guide is provided.

Nongraded Flute Repertoire Guides

Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (second edition). This important reference book contains a catalogue that “emphasizes the finest compositions for flute from each historical era, with considerable attention given to works by flutists.”⁶ It is dedicated to providing a list of works suitable for public performance and includes very little “purely pedagogical literature.”⁷ One of the most useful aspects of this reference guide is the compilation of literature by style periods, providing the performer style period consideration when planning a recital. Published in 1996 and revised in 2002, it is considered by some to be the authoritative guide to performance practice and flute literature. It contains the works of some composers whose works have been published within the past 25 years.

Frans Vester, *Flute Repertoire Catalogue: 10,000 Titles*. An exhaustive listing of the flute music from the past three centuries, this catalog lists works both by composer and by instrument groupings. The author states that this catalogue was

⁶Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, 2d ed. (Oxford: Oxford University Press, 1996), 285.

⁷*Ibid.*, 285.

published in 1967 because of the need for a comprehensive survey of music that included the flute in all various combinations as well as solo repertoire.⁸ Also included are studies, tutors and instruction books, and source readings related to the flute. Information was compiled with help from music publisher's catalogues, music libraries, music dealers, and professional colleagues from around the world. The guide provides a sound historical overview of the flute literature by time periods, although it lacks reference to works after 1967.

Frans Vester, *Flute Music of the 18th Century*. An annotated bibliography that presents literature by both an alphabetical index of composers and a systematical index of lists by groups of instruments. It is limited to the flute repertoire of the 18th century, but it contains information for every possible combination of music dedicated to the flute. Published in 1985, this is an excellent source for reviewing the complete works for flute of composers within this time period and locating publishers for specific works. It was published to demonstrate the immense significance of the flute in 18th-century musical, cultural, and social life, and to become a source of inspiration for flute players everywhere. The author reveals that this was an enormous undertaking, and it is not without its faults, but something published was better than nothing with regard to referencing this specific literature.⁹

⁸Frans Vester, *Flute Repertoire Catalogue: 10,000 Titles* (London: Musica Rara, 1967), v.

⁹Frans Vester, *Flute Music of the 18th Century* (Monteux, France: Musica Rara, 1985), vi.

Wayne Wilkins, *The Index of Flute Music Including the Index of Baroque Trio Sonatas*. This reference for flute literature contains information on music for flute and piccolo in every possible format, including methods and studies; unaccompanied solos; flute and piano; groups of two through ten instruments that include the flute, woodwind quintet, flute and organ, flute and guitar, two, three, and four flutes and piano, woodwind quintet and piano, six or more instruments and piano, voice with flute, flute and string orchestra, and two flutes and orchestra; scores; books; and an index of Baroque trio sonatas. Published in 1975, it also provides information on publishers and their agents, useful for locating music. The list of works is presented alphabetically by composer and by category of instrument groupings. A supplement was issued in 1978 with an advertisement for yearly subscriptions; however, this has been discontinued.

John C. Krell, *Kincaidiana: A Flute Player's Notebook*. This source features a collection of notes on flute study by John Krell, one of William Kincaid's students at the Curtis Institute. The appendices in *Kincaidiana* provide insight on a number of topics, including organization of a music library, how and what to practice, and a standard flute repertoire list. Headings for literature include etudes, sonatas, sonatinas, concerti, concertinas, suites, unaccompanied solos, and accompanied solos. It contains no literature for more than one flute. It provides a clue to what would have been considered the standard literature during the early 1940s in the United States.

Richard K. Weerts, *Original Manuscript Music for Wind and Percussion Instruments*. A compilation of new music for various instrumental settings that includes examples of unpublished works for flute composed between 1935 and 1970.

Music was compiled from a National Association of College Wind and Percussion Instructors (NACWPI) project during the academic year of 1958-1959. Members of the organization were requested to submit information on both original compositions and arrangements. Published in 1973, it contains only manuscript pieces or generally unpublished pieces. It records works for flute that may not have received attention in another format. Composer contact information is included with the list of works.

Graded Repertoire Guides

The current graded repertoire guides for the flute are more outdated than the nongraded repertoire guides. This is not surprising, due to the time required to complete the project of evaluating large amounts of music. However, because this type of publication has not been updated, information concerning the past 40 years has been neglected. New works and new composers who have entered the flute literature field during this time frame have not been identified. The following list describes the most current graded flute repertoire guides.

Associated Board Royal School of Music, *Repertoire List*, 2004. The development of a systematic instructional program has been a long standing tradition of the Royal Schools of Music. This repertoire list is possibly the most detailed course of study for the flute today. Eight graded levels (one to eight) provide specific criteria for the systematic development of musical skills. Every grade level requires the selection of one piece from three lists that include a broad range of styles and time periods, from classical music to jazz and popular music. Scale and arpeggio and sight reading requirements are set for each grade level. Successful completion of the criteria within a

level allows the student to progress to the next level. This comprehensive approach to teaching, which details a number of styles and technical components, is comparable to the levels established by the National Flute Association's Literature Guide, to be discussed later.

Flute World Catalog, Farmington Hills, Michigan, www.fluteworld.com.

Flute World is one of the most complete sources for all types of literature related to the flute. The catalog, published annually, grades each piece of printed music listed. The five-stage grading system is intended to serve as a general guide in selecting materials of an appropriate level.¹⁰ The grades are determined by professional staff members and are meant to reflect an opinion. The specifics of the individual levels are: Grade 1, Easy: beginning, elementary, early junior high school, rhythms to eighth notes, limited range, less complex key signatures; Grade 2, Intermediate: junior high school, range generally 2½ octaves, more complex rhythms and musical demands, easy ornamentation (e.g., Telemann Sonatas and Cavally's *Melodious and Progressive Studies*, Book 1); Grade 3, Moderately Difficult: high school, early college, increased demands in interpretation, rhythm, key, range, and technique (e.g., J. S. Bach Sonatas and Mozart Concerti); Grade 4, Advanced: college and conservatory, extended range, technically and interpretively complex but generally written within the confines of traditional notation and performance methods; and Grade 5, Extremely Difficult: technically difficult, integral use of extended techniques or nontraditional notation systems. The

¹⁰ *Flute World Catalogue 2004-2005* (Farmington Hills, MI: Flute World), 245.

graded system is intended to help flutists to get an idea of the literature level before ordering.

National Flute Association, *Selected Flute Repertoire: A Graded Guide for Teachers and Students*, 2001. A new approach, by American standards, was used to create specific points of reference in assigning levels to selected works within the flute literature. The pedagogy committee of the National Flute Association, consisting of performers and teachers from every level, undertook the task of determining five specific areas for evaluation: pitch range, key range, rhythms, meters, and specialized characteristics. Ten repertoire levels were described, ranging from Level A (elementary literature) to Level J (intended for late high school and college undergraduate students).

After determining the evaluation criteria and the repertoire levels, the committee then selected the best repertoire available for each of the levels. Although the literature is limited, it is of the highest quality and represents a majority of the standard flute repertoire. Even with a more specific rating system for grading repertoire, the committee acknowledged that any composition can easily contain characteristics of many levels. Ten levels of repertoire provide for a systematic approach to education, a major advantage over systems using only three to five levels. The perceptible weakness of this committee's work is the elimination of the first names of individual composers on the repertoire lists. In some cases where a composer has a common last name (e.g., Baker), this could cause confusion in locating material. Intended as a guide for teachers to direct a high-quality course of study, it is an indispensable reference for the teaching studio.

Selective Music Lists 1979: Instrumental Solos & Ensembles, compiled by the Music Educators National Conference, American String Teachers Association, and the National Association of College Wind and Percussion Instructors. A panel of educators from every area compiled and updated this information on instrumental solos. The guide contains a selective, not comprehensive, list of instrumental literature. Great care was taken in the selection of works and grading, although grading parameters were not defined. Standard repertoire for flute are placed in three grade levels: Easy Grade 1-2, Medium Grade 3-4, and Difficult Grade 5-6. This reference contains an extremely limited literature list, but what is included is standard repertoire. Published in 1979, it includes works by some contemporary American composers such as Robert Muczynski and Norman Dello Joio.

James J. Pellerite, *A Handbook of Literature for the Flute* (revised, third edition), 1978. This important reference for flute literature was first published in 1963, then again in 1965. It is a compilation of graded method materials, solos, and ensemble music for the flute. It is intended for use by teachers, students, and performers to discover the nature of a particular composition. Each work listed provides the composer's full name, birth and death dates, title, (+) symbol if the work can be placed in more than one category, publisher code, and an annotation regarding the style of the work and suitable performance arenas. Pellerite's goal was to create a reference book that would make it possible to discover new works or a particular style of work from a survey of the existing flute literature. This is not an exhaustive catalog, as it includes only works that were available to him, primarily literature from his personal collection.

It does include literature from the most elementary to the most demanding and virtuosic. Grade levels were assigned to create a systematic and uninterrupted course of study for the student.

Himie Voxman, *Woodwind Study Materials: Flute Study Literature, 1974.*

This reference includes listings for flute, oboe, clarinet, bassoon, and saxophone repertoire, and methods, studies, and solo repertoire. Solo literature with piano is graded in three levels: Easy, Grades 1-2; Medium, Grades 3-4; and Difficult, Grades 5-6. A limited amount of literature is listed but more current literature of the time period is included.

Mary Rasmussen and Donald Mattran, *A Teacher's Guide to the Literature of Woodwind Instruments, 1966.* This collection was designed to provide a suitable textbook for universities to offer courses in the literature of woodwind music. It is also intended to serve as a handbook for teachers and students and a checklist for librarians to use in evaluating their collections of woodwind music. It contains information on solos for flute, oboe, bassoon, clarinet, saxophone, and recorder. Also included are literature for ensembles, methods and studies, mixed woodwind duets, trios, quartets, and quintets. Forty-one pages are dedicated to a discussion of selected flute solos by level, citing their merits and in some cases their shortcomings; more important are the comments regarding what specific techniques a player would benefit from by the study of the discussed piece. The selected literature is limited but salient comments are included.

Summary

The review of nongraded and graded repertoire guides points to many strengths and weaknesses of the individual reference materials. The systematic recording of flute repertoire has been consistent over time until the late 1970s. Recently, composers have continued to generate new repertoire for the flute at a faster rate than at any previous time. The currently available resources reveal that a number of recent works have not been recorded and the time has arrived to recognize contributions of recent composers. For a society that is strongly based on information technology, this is a crucial step in referencing the flute literature of the past twenty-five years for future generations.

Not referenced in a major literature guide, the music for flute by Simon A. Sargon faces this dilemma. A composer who has produced hundreds of works in his lifetime, many that are published and recorded, has not been significantly recognized for his contributions to the flute literature. Chapter 3 provides an analysis of his works for flute and piano, illuminating the quality and categorization of these works and their place within the flute repertoire.

CHAPTER 3

SARGON'S MUSIC FOR FLUTE AND PIANO

The Queen's Consort (1982)

The Queen's Consort, Sargon's first composition for flute and piano, was written for amateur flutist Joseph Tallah, with whom Sargon had become acquainted during his duties as music director at the Temple Emanu-El in Dallas, Texas. The *Queen's Consort* is composed in short movements reminiscent of fifteenth- and sixteenth-century dance forms. The six movements are *Prelude*, *Pavane*, *Aubade*, *Gavotte and Musette*, *Minuet*, and *Finale*. When asked about the early compositional ideas for this work Mr. Sargon commented:

I had become acquainted with Joseph through Temple Emanu-El and I wanted to write a work for him as he had played a piece that I had written for choir and piano with a flute obbligato part that was a setting of an Israeli folk song. I titled the work *The Queen's Consort* simply because I liked the phrase. Although the work is not programmatic, the idea that was in my mind was of a Queen, a King, and a Jester. The Queen is very lonely and unhappy because her husband, the King, has been cold and cruel to her. The Jester amuses the Queen through his various antics, and in return she rewards him with the favors of the court. Musical references to the Jester are prominent in the first and final movements of the work.¹

Unfortunately, Joseph Tallah passed away before *The Queen's Consort* was completed. As a result of their collegial relationship, Sargon performed the *Prelude* of this work at Tallah's memorial service. Jeanne Larson, principal flute of the Dallas Symphony Orchestra, gave the premier of the work on 6 April 1983 in Paris, Texas.

¹ Sargon, interview by author, 15 July and 16 July 2004 (appendix C).

The Queen's Consort, I. Prelude

Formal Structure and Harmony

The Queen's Consort begins with a bright, fast opening *Prelude*. Written in 2 / 4 time, this 129-measure movement is the longest of the collection and serves to set the mood for the remainder of the work. The *Prelude* is constructed in “free Rondo form.”² Table 1 outlines the key centers, order of melodic statements between flute and piano, and the dynamic structure of the form.

Table 1. Formal Structure of *The Queen's Consort, I. Prelude*

Measures	Theme	Key Center	Melodic Statement	Dynamic Markings
1-33	A theme	E Aeolian / E Phrygian implied	Piano, flute	<i>f. sonoro</i>
34-49	B theme	B Dorian	Flute	<i>mp</i>
50-65	C theme	Bb Mixolydian	Piano, flute	<i>p> mf</i>
66-81	A theme	E Aeolian	Flute, piano	<i>f</i>
82-97	D theme	C Lydian	Flute, piano	<i>p, grazioso</i>
98-113	A theme fragmented	E Phrygian	Flute, piano	<i>ff, p, f, mf</i>
114-129	A theme	E Aeolian E Phrygian implied	Piano, flute	<i>ff</i>

²This terminology was used by the composer to describe the work's form, Simon Sargon, interview by author, 15 July 2004.

The *Prelude* begins with a bimodal statement that presents an E Phrygian scale arriving to a sustained E to F trill in the flute against the right hand piano melody progressing in the mode of E Aeolian (Figure 1).³

Figure 1. *The Queen's Consort, I. Prelude*: Bimodal statements of E Phrygian (m. 1) and E Aeolian (m. 3) modes, mm. 1-9.

The harmony of the *Prelude* is based upon the interval of a perfect fifth. This serves two purposes: It creates a drone and it complements the modal quality of the work by not defining a major or minor tonality. Sargon stated that the drone was used

³ Bitonality implies the creation of two separate tonalities or keys; polytonality is defined as the presence of three or more tonalities; bimodal refers to the simultaneous use of two modes. Connie E. Mayfield, *Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills* (Belmont, CA: Thomson-Schirmer, 2003), 251-2.

to imitate the sound of bagpipes, an instrument strongly associated with folk melodies from Scotland and England.⁴

Bichordal sonorities are implied in the harmonic combination of pairs of open fifths a step apart.⁵ Beginning in measure 3, the open fifth of D–A is positioned above E–B and sustained; this pattern permeates the A section. As new themes are introduced, the accompaniment retains the use of the open fifth but is rhythmically altered (Figure 2) and arpeggiated (Figure 3), providing a variety of harmonic textures.

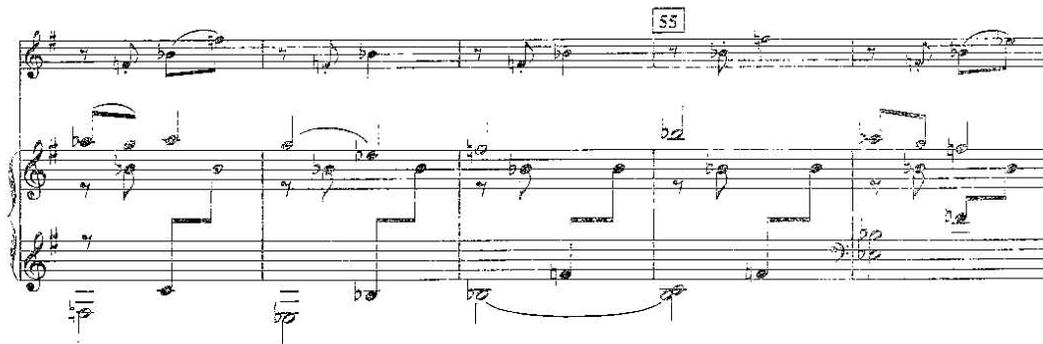
Figure 2. *The Queen's Consort, I. Prelude*: B theme, harmonic rhythmic variation from open fifth harmony, mm. 35-39.

The musical score for Figure 2 consists of three staves. The top staff is the melody, starting at measure 35 with a quarter note G4, followed by quarter notes A4, B4, and C5, and ending with a quarter note B4. The middle staff is the right hand of the piano accompaniment, featuring a steady eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The bottom staff is the left hand, which plays a sustained open fifth of D4 and A4 throughout the measures, with some arpeggiated figures in the first two measures.

⁴ Sargon, interview by author, 15 July 2004.

⁵ See footnote 3 for defining qualities of bichordality.

Figure 3. *The Queen's Consort, I. Prelude: C theme, harmonic arpeggiated variation from open fifth harmony, mm. 52-56.*



Beginning in measure 58 of the C theme, Sargon utilizes planing or parallelism (Figure 4).⁶ Sargon's use of planing is a variation on the Impressionistic technique employing descending parallel fifths in the bass and tenor voices with arpeggiated fifths in the alto and soprano voices.

⁶One of the most significant techniques used in music of the Impressionist period is parallelism, which is also known as planing. In tonal music, particularly in four-voice harmony, certain types of parallelism (perfect fifths and octaves) are virtually unknown, because independent voice leading is undermined when this type of movement is present. Mayfield, 251-2.

Figure 4. *The Queen's Consort, I. Prelude*: Planing of descending parallel fifths in conjunction with arpeggiated fifths, mm. 58-62.

Tertian harmony is used sparingly in the *Prelude*, and its primary purpose is to emphasize cadences. The most extended use of tertian harmony occurs in measures 110-112, where open fifths in the left hand are combined with a progression of A minor, Ab minor, and A major triads that conclude the transition to the final statement of the A theme (Figure 5).

Figure 5. *The Queen's Consort, I. Prelude*: Combination of parallel fifths and triadic harmony, mm. 110-112.

Melody

Melodic statements are presented in symmetrical 16-measure phrases in conventional antecedent-consequent structure. The A theme, in the E Aeolian mode, is

shared equally between the flute and piano in eight-measure statements. The B theme, in F# Aeolian, is played only by the flute and accompanied by a simple chordal pattern. This voicing for the flute and piano creates clear, perceptible textures between the instruments. Sargon's approach to instrumental voicing allows individual instruments to be heard clearly, without a forcing of the tone, regardless of the assigned register. The C theme, closely related to the B theme, is stated only once during the movement. The first eight measures of the C theme are in the Bb Mixolydian mode; the final eight measures are in A harmonic minor.

Dynamics provide a variety of timbral sonorities in the melodic statements. The A theme is always stated at *forte*, whereas the contrasting B and C themes are stated only at *piano* or *mezzo piano*.

Glissandi and trills played by the flute and echoed by the piano during the final statement of the A theme bring the movement to a conclusion. Sargon states that the musical gestures played by the flute represent the acrobatics of the Jester in his attempt to amuse the Queen (Figure 6).⁷

⁷Sargon, interview by author, 15 July 2004.

Figure 6. *The Queen's Consort, I. Prelude*: Flute glissandi associated with the Jester, mm. 113-121.

The musical score consists of three systems, each with a flute staff and a piano accompaniment. The first system (measures 110-114) shows the flute playing a melodic line with a glissando leading to a fortissimo (ff) section. The piano accompaniment provides harmonic support. The second system (measures 115-119) continues the flute's melodic line with various articulations and dynamics. The piano accompaniment features sustained chords and moving bass lines. The third system (measures 120-121) features a prominent glissando in the flute part, marked 'gliss.', leading to a final cadence.

Temporal Components

The *Prelude* is marked *Allegro vivace* with the tempo quarter note = 168. When questioned about this marking, the composer remarked that he often marked tempos excessively bright because he felt that significantly slower tempos would still support

the mood of the work.⁸ The movement never deviates from duple meter with simple, repetitive rhythmic patterns that provide a dance-like feel and provide unity to the melodic material. There are no marked tempo changes within the movement.

Occasional technical displays are required of the flute and piano, written as rapid glissando patterns. The greatest rhythmic variation of the *Prelude* occurs in measures 113-121, where the sixteenth-note groups of three, five, and seven notes arriving to trills create a notated *glissandi* passage for the flute.

The Queen's Consort, II. Pavane

Formal Structure and Harmony

The second movement of *The Queen's Consort, Pavane*, is written in a slow, processional style commonly associated with the *pavana*, a fifteenth-century Italian court dance. Sargon stated that he used the French spelling of *pavane* in a similar manner that Debussy used the spelling for the *Pavane pour une infante défunte*.⁹ The title of the movement was not intended to impart a particular national style of the dance. The brief 40-measure movement is composed in eight-bar phrases in the mode of E Phrygian, providing a smooth transition from the *Prelude* written in E Aeolian. Constructed in ABA form, the A and B sections contain sixteen measures, with the return of A abbreviated to eight measures. The movement begins with a simple melody in the flute, accompanied by arpeggiated chords in the piano placed over an E pedal

⁸Sargon, interview by author, 29 January 2005.

⁹Sargon, interview by author, 1 April 2005.

point. The strummed chords of the piano are reminiscent of sixteenth-century lute playing (Figure 7). The B section, with the melodic statement in the piano, retains the use of tertian harmony but discontinues the arpeggiated chords. In the return of A, harmony is based on parallel octaves and a brief restatement of the E pedal point as the movement moves toward its *fortissimo* conclusion.

Figure 7. *The Queen's Consort, II. Pavane*: Strummed chords, mm. 1-4.

The image shows a musical score for the first four measures of 'The Queen's Consort, II. Pavane'. The score is in G major and 12/16 time, marked 'Allegro (♩=132)'. The piano part features strummed chords in the right hand and a bass line in the left hand. The bass line includes an 8va marking and a 'pp da lontano' dynamic marking.

A common characteristic of Sargon's harmonic style is apparent in the harmonization of the A and B sections. He employs similar harmony between antecedent and consequent phrases for both the A and B sections of the *Pavane* that are slightly varied to arrive at different cadence points. Table 2 outlines the phrase structures, key centers, melodic statements, and dynamic markings of the *Pavane*.

Table 2. Formal Structure of *The Queen's Consort, II. Pavane*

Measures	Theme	Key Center	Melodic Statement	Dynamic Markings
1 – 8	A Section resolves to AM	E Phrygian	Flute	<i>mp / p</i>
9 – 16	A Section resolves to DM	E Phrygian	Flute 8va	<i>mf</i>
17- 24	B Section	d minor	Piano	<i>mp-quietly expressive</i>
25 – 28	B Section	F major	Flute	<i>mf / p</i>
29 – 32	B Section	Bb / dm	Piano / flute	<i>p</i>
33 – 36	A Section	E Phrygian	Piano	<i>Subito f</i>
37 - 40	A Section	E Phrygian AM	Flute	<i>f / ff</i>

Melody

Corresponding to the vocal nature of the melodic line, ideas are of simple construction and limited to one octave. When melodic ideas are repeated, it is frequently at the octave. The A theme is presented only in the flute, whereas the contrasting legato B theme is fully stated first by the piano and then by the flute. Upon the return of the A theme, Sargon utilizes the open octave with a brief return to the idea of the E pedal point, creating a textural variety that complements the return of A. This final statement of the A theme is placed at *forte* and, with elements of melodic imitation, reaches a climax at *fortissimo*, a triumphal conclusion to a slow, processional dance.

Temporal Components

Rhythmic construction of the *Pavane* appears to have an inverse relationship to what is known of the traditional step pattern to the *pavana* dance. *The New Grove Dictionary of Music and Musicians* describes the *pavana* as “a slow, processional type of dance, for the most part employing a continuous repetition of basic step patterns: two single and one double step forward followed by two single and one double step backward.”¹⁰ In the *Pavane*, Sargon utilizes the rhythm of a half note followed by two quarter notes, creating the feel of one single and two double steps forward, the opposite of the recognized dance pattern. This primary rhythmic pattern in *alla breve* time predominates and firmly establishes the processional nature of the movement.

The Queen’s Consort, III. Aubade

Formal Structure and Harmony

The *Aubade* contains some of Sargon’s most interesting harmonic patterns of *The Queen’s Consort* through his use of parallelism and harmony that employs a lowered leading tone. Root position F major chords begin the *Aubade*, providing tonal variety from the previously established modal sonority. While appearing to shift to a

¹⁰The *pavana* or *pavane* is a court dance most probably of Italian origin. The dance is similar to the fifteenth century *bassadanza* that was sedate in character and often used as a wedding march or for the procession of some notable guild. It was commonly composed for consorts of instruments that included the transverse flute and was among the most innovative and profound compositions for instrumental music of the late Renaissance period. It was usually in duple meter constructed of two, three, or four sections of regular metrical structure. Stanley Sadie and John Tyrell, ed., *The New Grove Dictionary of Music and Musicians*, 2d ed. (New York: McMillan Publishers Limited, 2001), Vol. 19, 249-52.

traditional harmonic pattern in F Major, Sargon immediately introduces the foreign lowered seventh, Eb, at several cadence points. This creates a sonority that is reminiscent of the modalities heard in the first two movements of the work. By the existence of numerous alternations in the melodic material, the tonality cannot be identified as the F Mixolydian mode. Although the Eb to F cadence is found at the end of five phrases, Sargon never repeats the accompanying harmonic pattern, simply allowing the melody to be “spun”¹¹ to different destinations.

At the introduction of the A^I theme Sargon again employs parallelism in the harmonic structure. This technique (Figure 8) first occurs in measures 10-11 and 14-15, with the longest passage stated in measures 22-24. The use of parallel harmonies creates the subtle harmonic colors and floating tonal centers often associated with the music of Debussy. Table 3 outlines the harmonic flow and cadence of the *Aubade*.

Figure 8. *The Queen’s Consort*, III. *Aubade*: Phrasing ending with Eb / F cadence and parallelism, mm. 8-11.

The image shows a musical score for 'The Queen's Consort, III. Aubade' in F major with a lowered seventh (Eb). The score is in 3/4 time and consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The key signature has one flat (Bb) and the time signature is 3/4. The score is divided into measures 8, 9, 10, and 11. A box labeled 'Eb - F Cadence' is positioned below the first staff, pointing to the end of measure 8. A box labeled 'Parallelism >' is positioned below the second staff, pointing to the harmonic structure in measures 10-11. The score includes dynamic markings 'pp' and 'sostenuto'. The number '10' is written above the first staff in measure 10.

¹¹Terminology used by Sargon to describe the changes in harmonic patterns accompanying a relatively static melodic statement. Sargon, interview by author, 15 July 2004.

Table 3. Harmonic Flow and Cadence of *The Queen's Consort III. Aubade*

Section	Measures	Cadence Structure
Introduction	1	FM
A theme	2-9	Eb – F (I)
A ^I theme	10-13	Eb – F (I)
	14-17	Eb – C (V)
A ^{II} theme	18-25	Eb – F (I)
A ^{III} theme	26-29	F – dm
	30-33	F (inverts to start next phrase with Eb) ^a
A ^{IV} theme	34-41	F – F (Eb is placed in the upper register of flute, implying Eb – F cadence pattern) ^a

^aExtension of thematic material through imitation and augmentation

Melody

The monothematic melody of the *Aubade*, reminiscent of the morning music traditionally performed for members of royalty during the seventeenth and eighteenth centuries, is restructured, partially restated, and rhythmically rearranged during four episodes of the movement. The original A theme is never fully restated but simply “spun” to different conclusions. The A^I theme copies only the rhythmic idea of A, an invert fragment of the dotted quarter rhythm that is passed between the flute and the piano. The A^{II} section provides a restatement of the majority of the A theme by the piano, with the flute playing an abbreviated canon at the fifth for two measures. Preceded by a truncated harmonic pattern in 9 / 4, the A^{III} section begins with a quick

The Queen's Consort, IV. Gavotte and Musette

Formal Structure and Harmony

The fourth movement of *The Queen's Consort* combines two dances common to many Baroque composers: the *gavotte* and the *musette*. The *Gavotte* is structured in ternary form and presented in C minor, the dominant minor key of the F Major chord that concluded the *Aubade*. The *Musette* is presented in a slightly expanded ternary form, AABA, and composed in the C Mixolydian mode. The *Gavotte* returns to conclude the movement with a brief return of only the A theme, followed by a short coda section. By combining these two dances Sargon creates a hybrid of the compound ternary form commonly associated with the Baroque minuet.¹² His hybridization of the ternary form is structured as *Gavotte*: ABA, *Musette*: AABA, *Gavotte*: A. Doubling the statement of the A theme in the *Musette* is unusual as well as the incomplete statement of ABA in the recapitulation of the *Gavotte*. Table 4 outlines the formal structure and cadences of *The Queen's Consort, IV. Gavotte and Musette*.

¹²Compound ternary form is also known as *song form* and *minuet* and *trio form*. The traditional partition of the *minuet* form is *Minuet*: ABA, *Trio*: CDC, *Minuet*: ABA. Robert E. Tyndall, *Musical Form* (Boston: Allyn & Bacon), 26.

Table 4. Formal Structure and Cadences of *The Queen's Consort, IV. Gavotte and Musette*

Section	Measure	Cadence	Length
<i>Gavotte</i>			
A Theme	1-9 10-15	C minor C minor	16 measures
Development of A theme motives, various keys	15-34	C minor	24 measures
A Theme	35-46	C minor	12 measures
<i>Musette</i>			
A Theme	48-63	G Major	16 measures
Extension	64-67	Bb Major	4 measures
Trans to A	67-70	G Major	4 measures
A Theme	71-79	C Major	8 measures
<i>Gavotte</i>			
A Theme	79-88	C minor	9 measures
Extension	88-91	C minor	4 measures

The harmonic texture of the *Gavotte* is transparent, allowing for fragments of melodic information to be clearly defined between the left and right hands of the piano and the flute. The harmonic structure of this movement differs from the preceding movements. It does not utilize the open fifth interval or tertian harmony but incorporates imitation based upon short thematic and rhythmic ideas between the flute and piano. A variety of thematic fragments occur, some literal, some transposed, others inverted. The *Musette's* harmony, however, is based on the open fifth sound of the

Prelude, only this time inverted to the fourth and placed above a pedal point of C. The *Musette*'s harmony strongly references the sound of a bagpipe.¹³ The movement concludes with a compressed return of the A theme from the *Gavotte*.

Melody

The *Gavotte* contains the most intricate weaving of melodic ideas between the two instruments. Eight-measure phrases alternate steadily between the instruments. After the statement of the A theme in the flute, fragmentation and imitation are constantly employed, and the A theme is never heard in its complete form for the remainder of the movement. The melody of the A theme is heavily reliant upon the *Gavotte* rhythm of two quarters followed by a half note.¹⁴ This rhythmic motive permeates the *Gavotte* and is heard briefly in the *Musette*.

The legato melody of the *Musette* creates a pastorate atmosphere. The triplet figure associated with the A theme is used in diminution and inversion to begin the

¹³The *musette* is a seventeenth-century dance of a pastoral character, whose style suggested the sound of the musette or bagpipe. The bass part of the composition generally had drone on the tonic, with upper voices consisting of melodies in conjunct motion. Various metric structures were used in a moderate tempo. Sadie and Tyrell, Vol. 17, 420-1.

¹⁴The *gavotte* rhythm that Sargon employs is related to the French court dance that was popular during the reign of Louis IV in the 1660s. It is written in duple meter, employing two quarter notes that pick up into a half note, typical of related dance patterns of the *Gavotte*.

Musette's A theme. The use of this figure helps to provide a sense of unity between the contrasting sections of the *Gavotte* and the *Musette*.¹⁵

Both the *Gavotte* and the *Musette* are developed from their individual A themes. Neither of the dances contains a contrasting B theme, giving an overall structure between the *Gavotte* and the *Musette* a ternary structure.

Temporal Components

The most striking compositional element of the *Gavotte and Musette* is Sargon's use of rhythm. Two rhythms permeate the movement: (a) the *gavotte* rhythm, a pair of quarter notes followed by a half note; and (b) a complementary rhythmic pattern of four eighth notes followed by a quarter note. The *Gavotte* rhythm is always present in *Gavotte*; it makes a short appearance in the *Musette*, signaling a return to the *Gavotte* theme. The acknowledgement of the *Gavotte* rhythm's importance is critical to understanding the character of the movement (Figure 10).

Figure 10. *The Queen's Consort, IV. Gavotte and Musette*: gavotte rhythm, mm. 1-3.

The image shows a musical score for the first three measures of the Gavotte and Musette. The score is written for piano and is in 4/4 time. The tempo is marked 'Brightly (♩=160)' and the dynamic is 'mf'. The right hand part starts with a quarter note, followed by another quarter note, and then a half note. The left hand part starts with a quarter note, followed by another quarter note, and then a half note. In measure 3, there is a triplet of eighth notes in both hands. The score is written in a single system with two staves.

¹⁵When asked about the use of the triplet figure between the *Gavotte* and the *Musette*, Sargon explained that he had not done so on a conscious level but said that he could see the relationship between the two. Sargon, interview by author, 15 July 2004.

Sargon employs meter changes to mark the ends of thematic sections by shifting from 4 / 4 to one measure of 2 / 4, with an immediate return to 4 / 4 time. This metric device is found only in the *Gavotte*. The return of the A theme exhibits a brief syncopated staccato rhythm between the flute and the piano, creating a brief moment of surprise and rhythmic instability to a familiar melodic statement (Figure 11).

Figure 11. *The Queen's Consort, IV. Gavotte and Musette*: Rhythmic variation of A theme, syncopated staccati, mm. 31-38.

The musical score for Figure 11 consists of two systems of music. The first system (mm. 31-38) is in 4/4 time and features a flute and piano. The flute part has a syncopated staccato rhythm, and the piano part has a similar rhythm. The score includes dynamic markings (mf, dim., f) and tempo markings (Rall., A tempo). A box labeled "Syncopated variation of A theme" is placed above the flute part. The second system (mm. 35-38) continues the music, with a measure number of 35 indicated at the beginning. The flute part has a syncopated staccato rhythm, and the piano part has a similar rhythm. The score includes dynamic markings (mf, dim., f) and tempo markings (Rall., A tempo).

The Queen's Consort, V. Minuet

Formal Structure and Harmony

Consisting of 40 measures in ABA form, the *Minuet* is the shortest of the movements comprising *The Queen's Consort*. An *ostinato* harmonic pattern of two eighth notes and a half note accompanies the gentle, declamatory melody for the

duration of the *Minuet*, never deviating. The predictability of the accompaniment complements the uncomplicated melody; however a definite tonal center is difficult to determine. Beginning in G major, the cadence that closes the first A section is in the dominant of E minor. As A is repeated, with a slight variation, this cadence is repeated. The B section begins in E minor, and a slight variation to the harmonic pattern is heard. The pattern's rhythm is not altered; however, the third beat shifts from major seconds to the use of fourths; this alteration continues for the remainder of the movement. The *Minuet's* final cadence in G major with an added sixth sets up the relative minor tonality of the *Finale* movement. Table 5 outlines the thematic sections and harmonic patterns of the *Minuet*.

Table 5. Thematic Sections and Harmonic Patterns of
The Queen's Consort, V. Minuet

Section	Measure Number and Implied Chord Accompaniment					Phrase Length
Introduction	1 G	2 G				
A Theme	3 G	4 e	5 G	6 f#		8-bar phrase + extension
	7 e	8 D	9 C	10 B	11 B	
A ¹ Theme	12 D	13 e	14 G	15 D	16 e	8-bar phrase + extension
	17 G	18 b	19 a	20 B	21 B	
B Theme	22 e	23 e	24 f#	25 e		8-bar phrase + extension
	26 e	27 a	28 f#	29 B	30 B / D	
A Theme	31 G	32 e	33 C	34 D		8-bar phrase + extension
	35 e	36 a	37 D	38 G	39 G	

Melody

The *Minuet's* melody is stated only by the flute. The role of the piano is to quietly and repetitively accompany the flute. The melodic statements reflect a declamatory, vocal quality through the use of a *cantabile* style and narrow tonal range. The range of the flute is restricted to D¹ to D³.

In place of the symmetrical eight-bar phrases that Sargon employed in previous movements, the majority of the *Minuet's* phrases are nine measures long, simple extensions of a basic eight-measure phrase. The melodic ideas are closely related through the use of the dotted eighth-quarter note pattern that is important to both the A and B themes; however, the implied tonal centers shift from G major to E minor in the B section.

Temporal Components

Written in 3 / 4 time in a moderate tempo, this movement should be performed with a steady feel of three. The metric element of 3 / 4 is employed to suit the dance element of the *minuet*. A rhythmic *ostinato* pattern is established in the piano from the beginning of the movement and continues steadily to the conclusion of the movement (Figure 12). The lack of variety in melodic, harmonic, and rhythmic elements creates both continuity and a sense of innocence in this brief movement.

Figure 12. *The Queen's Consort, V. Minuet*: Rhythmic *ostinato* pattern of piano, mm. 1-5.

The image shows a musical score for the Minuet from The Queen's Consort, V. The score is in 3/4 time, G major, and consists of five measures. The piano part features a rhythmic ostinato pattern of eighth notes. The violin part has a melodic line with a dotted eighth-quarter note pattern. The score includes performance instructions: "Con grazia (♩ = 100)", "p", "P delicately", and "(con Fed.)".

The Queen's Consort, VI. Finale

Formal Structure and Harmony

In the *Finale* movement of *The Queen's Consort* Sargon once again uses the drone from the beginning *Prelude* movement. This movement is most related to the Hornpipe, a dance that resembled the Jig.¹⁶ The open fifth is the primary harmony employed during the movement. The A^{II} and C themes are the only sections that do not employ this harmony. Written in E minor, the drone centers on the notes E and B with the third of the chord, G, found in the melody. The key never deviates from E minor during the *Finale*. Composed in Rondo form, with strong elements of variation, it is similar to the first movement, containing four variations on the A theme. Table 6 outlines the thematic sections, key centers, melodic statements, and style characteristics of the *Finale*.

¹⁶The Hornpipe sometimes appeared in dance suites and incidental theatre music from the 16th to the 18th centuries. Many times, this dance was written as a set of variations over a 2- or 4-note ground bass. Common in Wales, Scotland, and Ireland, it was usually placed in 4 / 4 time, consisting of two repeated sections of four bars each. Sadie and Tyrell, Vol. 17, 736-7. Until the 19th century, the terms *jig*, *hornpipe*, and *reel* were used interchangeably, as none was truly a distinct form in either style or rhythm. Sadie and Tyrell, Vol. 13, 118.

Table 6. Thematic Sections, Key Centers, Melodic Statements, and Style Characteristics of *The Queen's Consort*, VI. *Finale*

Section	Measures	Key Center	Melodic Statement	Style Characteristics
Introduction	1-2	Em	none	Drone
A Theme	3-6 7-10	Em Em	Flute Piano	Drone
A ^I Theme	11-14 15-18	Em Em	Flute Piano	Melody repeated two octaves above flute
A ^{II} Theme	19-22 23-26	Bm Bm	Flute Piano	Rhythmically more active in accompaniment by flute
B Theme	27-30 31-34	Em Em	Flute Piano	Only use of counterpoint in piece; texture reduced for contrast
B ^{II} Theme	35-38 39-42	Em Em	Flute Piano	Thickest texture, rhythmically driving, flute countermelody
A ^{III}	43-46	Em	Flute	Variations based on A theme
A ^{IV}	47-51	Em	Piano	

The *Finale* has the thickest harmonic texture of any movement of *The Queen's Consort*. Figure 13 illustrates a canon at the octave, after two beats, between the flute and piano, an unusual element in *The Queen's Consort*.

Figure 13. *The Queen's Consort*, VI. *Finale*: Canon at the octave between flute and piano, mm. 31-33.

Melody

Symmetrical four-bar phrases alternate between the flute and piano, with thematic statements always sounded first by the flute. Right hand statements by the piano are occasionally placed two octaves above the flute, allowing the flute to be easily heard.

True to Sargon's thematic development patterns, the A theme material is the most repeated. The A theme is never restated in full but four variations are developed from the original statement. The piano restates its own variation for every new statement by the flute. The contrasting B theme contains the only sustained thematic material of the movement. It is not repeated during the remainder of the movement. The B^{II} theme, placed in the highest register for the flute, provides a bright, projecting quality. The return of C^I in measures 47-49 is the climax of this final movement, with the flute in its highest tessitura of the work.

Temporal Components

The *Finale*, written in 12 / 16 time, employs an active rhythmic pulse. When questioned about his choice of time signatures, Sargon commented:

It [*Finale*] could have been written in 4 / 4 or 12 / 8 time using eighth note triplets instead of 12 / 16 with sixteenth note triplets. It's the look of the sixteenth note triplet that is important to the performer and how the [performer] reacts visually to the music. Many times I have rescored 3 / 4 time to 3 / 8 or 6 / 4 to make two 3 / 4 bars, trying to find what looked and felt best with the material. I wanted the performer to react to the rhythmic drive and energy of the movement.¹⁷

The *Finale* is the most rhythmically energetic of the movements of *The Queen's Consort* and is centered around a two-measure rhythmic motive that permeates the movement serving as an *ostinato* pattern (Figure 14).

Figure 14. *The Queen's Consort*, VI. *Finale*: two-measure *ostinato* rhythmic pattern, mm. 1-8.

The musical score for Figure 14 is presented in two systems. The first system shows the beginning of the piece, marked 'Allegro (♩ = 132)'. The time signature is 12/16. The music is written for a single melodic line and a piano accompaniment. The piano part includes an '8va b' (octave below) marking. The second system shows the continuation of the piece, with a '5' in a box above the first measure. The piano part includes an '8va' (octave) marking. The rhythmic pattern in the bass line is a half note followed by a quarter note triplet, which is repeated every two measures.

¹⁷ Sargon, interview by author, 15 July 2004.

This basic rhythmic motive is accelerated in the A^I, A^{II}, and B themes. As each variation of the A theme is introduced, accompanying rhythmic activity is increased in a variety of ways. Increasing the rhythmic frequency of the drone and imitative responses in the flute is used in the A^I, A^{II}, and B themes. The constant sixteenth triplet figure provides rhythmic drive to the C theme. The rhythmic pulse, like a Baroque dance, is unrelenting until the final cadence, bringing the movement and work to dramatic conclusion.

Dusting Around With Scott's Rag (1993) for Flute and Piano: Variations on Scott Joplin's Celebrated Rag
Time Two Step "The Entertainer" for Flute and Chamber Orchestra

When Sargon was questioned about the origins of *Dusting Around With Scott's Rag*, he stated that he was unsure exactly when he began writing it but that the process spanned a number of years.¹⁸ The eventual completion of the work was a direct result of a composition award from the Texas Music Teachers Association. Awards are given annually to one composer selected from nominations provided to the state organization by local chapters. The honored composer is awarded \$1,000 to compose and perform a new work at the state convention. Sargon has been honored with this award twice, once in 1994 for *Dusting Around With Scott's Rag* and again in 2004 for *Sonic Portals*, a trio for oboe, French horn, and piano. Flutist Jeanne Larson and Sargon premiered the work

¹⁸ Sargon, interview by author, 16 July 2004.

in its flute and piano version at the Texas Music Teachers Association Convention in Houston in May 1994.¹⁹

Like many composers, Sargon writes for the resources within his environment. Sargon selected Jeanne Larson, principal flutist of the Dallas Symphony Orchestra and flute professor at Southern Methodist University, to premiere the work. According to Sargon, the premiere was well played by Larson and Sargon had hoped that she would premiere the work with orchestra as it was originally scored.²⁰ This work for Jeanne Larson and in memory of Joseph Tallal has yet to be performed in its original setting with chamber orchestra. The instrumentation for the chamber orchestra consists of flute, oboe, two clarinets, bassoon, two horns, trumpet, trombone, strings, and tympani. Sargon wrote the piano reduction to *Dusting Around With Scott's Rag*; orchestra parts are published and available for rental.

Formal Structure and Harmony

Dusting Around With Scott's Rag is a theme and eight variations based on Scott Joplin's popular rag *The Entertainer*. This light-hearted melody is accompanied by a variety of harmonic treatments that include chromaticism, parallelism, tertian harmony, and extended harmony. A thin harmonic texture is often employed when there are technical or virtuosic displays presented by the flute.

¹⁹Sargon, Simon A., *Dustin' Around with Scott's Rag: Variations on Scott Joplin's Celebrated Rag Time Two Step "The Entertainer" for Flute and Chamber Orchestra*, San Antonio, TX: Southern Music Company, 1999 (cover notes).

²⁰Sargon, interview with author, 16 July 2004.

The chromatic introduction of the work leads to the establishment of C Major as the key for the rag theme, the original key of Joplin's *The Entertainer*. The first three variations retain C major as their tonic key. Variation III is built primarily on short chromatic patterns that are imitated between the flute and piano. Arpeggiated triads, mostly in root position, are placed in a chromatic scale pattern (with the omission of the tone A) for the flute. The progression of these triadic statements leads to the establishment of C minor, the first alteration of key that becomes the tonal center for Variation IV (Figure 15).

Figure 15. *Dusting Around with Scott's Rag*: chromatic triad statements in flute, mm. 143-146.

The image displays a musical score for 'Dusting Around with Scott's Rag'. It is divided into two systems. The first system covers measures 139 to 143. The flute part (top staff) begins at measure 143 with a chromatic scale of triads, marked *p* and *cresc*. The piano accompaniment (middle and bottom staves) features arpeggiated triads in the right hand, marked *mf* at measure 139 and *p* at measure 143, with a *cresc* marking. The second system covers measures 144 to 147. The flute part continues with chromatic triads, marked *molto* and *ff*. The piano accompaniment also features arpeggiated triads, marked *molto* and *ff*. At measure 147, the score transitions to 'Var. IV Furioso' with a tempo marking of $\text{♩} = 132$. The piece is identified as SU244.

In the shortest variation (number V) Sargon uses parallelism and chromaticism to gracefully slide through harmonic colors that lead to establishing the key of Ab minor for variation VI, a key remote from C major or C minor (Figure 16).

Figure 16. *Dusting Around with Scott's Rag*: parallelism and chromaticism in Variation V, mm. 179-184.

The image displays a musical score for Variation V, spanning measures 179 to 184. The score is written for a single melodic line and a piano accompaniment. The melodic line begins at measure 179 with a 'G.P.' (Grave Performance) marking and a box around the measure number '179'. The tempo and dynamics are indicated as 'Var. V molto legato pp' and 'Molto meno mosso ♩ = 60'. The piano accompaniment starts at measure 178, marked 'G.P.' and 'pp', and features triplet patterns. The melodic line continues through measure 184, marked '184 playfully'. The piano accompaniment also continues through measure 184, featuring triplet patterns and a 'SU244' marking at the bottom left.

Variation VII is dominant related to C major, stationed in the key of G major, employing a light harmonic texture to accompany the sixteenth-note figurations of the flute. Variation VIII and the closing theme conclude the work by returning to the home key of C major. A variety of harmonic devices is used, including layers of sound beginning with parallel octaves, shifting to thirds, moving to the incorporation of a pedal C below the thirds, and finally moving to triads in a chromatic progression. This layering

of harmonic texture projects the building excitement found in the conclusion of the work.

Although the key centers between the theme and variations are frequently closely related, with the exception of Ab minor, the harmonic structure does not always function in a traditional sense. This highlights Sargon's ability to use tonal colors for variety. Table 7 provides harmonic and melodic information for the theme and variations of *Dusting Around With Scott's Rag*.

Table 7. Analysis of Sargon's *Dusting Around With Scott's Rag*

Variation	Key and Length	Analysis
<u>Introduction</u>		
<i>Somewhat Deliberately</i> Eighth note = 92 2 / 4 time	CM / Chromatic 9 measures	Rag motives piano and flute
<u>Theme</u>		
<i>L'istesso Tempo</i> Eighth note = 92 2 / 4 time	CM 34 measures	<i>The Entertainer</i> theme split between flute and piano Tertian harmony, some use of V7/V7 Some ornamentation of melody
<u>Variation 1</u>		
<i>L'istesso Tempo</i> Eighth = 92 2 / 4 time	CM 38 measures	Walking bass line Primary harmony: octaves Thematic fragmentation: one measure longest quote
<u>Variation 2</u>		
Ben Ritmico <i>L'istesso Tempo</i> 2 / 4 time	CM 25 measures	Harmony based on thirds in piano Thinner texture supports technical passages in flute Subito tempo change, driving 16ths in piano Brilliante 32nd flute passages Inverted rhythmic motives, m. 83 Exploitation of 6th interval Rising/inverted from 1 st bar of theme
<u>Variation 3</u>		
<i>Allegro</i> Dotted quarter = 132 6 / 8 time	CM /Chromatic 40 measures	Introduces compound meter Melody based on retrograde of m. 6 or augmentation of mm. 21-22? Harmony based on arpeggios Alternation of two-bar ideas between flute and piano Frequent use of planing, m. 135 Parallelism in both parts, m. 143

Table 7—Continued

Variation	Key and Length	Analysis
<u>Variation 4</u> <i>Furioso</i> Quarter = 132 4/4 time	C minor 32 measures	Rhythmic and melodic variation with piano dominating Harmony based on natural and harmonic minor scales Melodic augmentation, mm. 174-176 piano
<u>Variation 5</u> <i>Molto meno mosso</i> Quarter = 60 4 / 4 time	Chromatic 10 measures	Chromaticism and Parallelism Minor 6th interval used to create <i>Love Story</i> quote in flute, m. 184 m. 186: chromatic bass voice with altering sonorities above bass, used to arrive at Ab minor key center
<u>Variation 6</u> <i>Lento</i> Quarter = 76 <i>Poco piu mosso</i> Quarter = 92	Ab minor 36 measures	Legato melody based on minor sixth interval used in theme and Ab minor triad Modulates to d minor Ostinato rhythm: dotted quarter, eighth tied to quarter, quarter Concentrated tertian harmony Parallel octaves
<i>Lento</i> Quarter = 76		Modulates to A minor Cluster chord m. 221, generates remaining melodic figures for variation
<u>Variation 7</u> <i>Allegro leggiero</i> Quarter = 120 2 / 4 time	G Major 34 measures	Chromaticism Flute dominates technical variation Parallelism to reach new key of CM End of variation return of mm. 1-4
<u>Variation 8</u> <i>Presto</i> Quarter = 160 2 / 4 time	C Major 44 measures	Functional harmony, with some chord extensions C Major arpeggio dominates melody As melody develops harmonic function changes to pandiatonicism

Table 7—*Continued*

Variation	Key and Length	Analysis
<u>Closing theme</u> Tempo 1 Eighth = 132	C Major 11 measures 2 / 4 time	Brief recapitulation of mm. 6-7 leading to home key Arpeggiated conclusion

Melody

Melodic interest is achieved by manipulation of the original theme, primarily through fragmentation, augmentation, and diminution. The thematic material of *The Entertainer* is highly chromatic and easily provides opportunities for variation. Many variations are developed from the minor sixth interval stated in the original theme. A particularly amusing variation of the minor sixth interval is found in Variation V; here, the minor sixth interval is transformed into a popular movie theme song, the *Theme from "Love Story"* (Figure 17). This statement is sudden and brief, providing a humorous diversion while staying well within copyright laws.

Figure 17. *Dusting Around With Scott's Rag: Theme from Love Story*, mm. 184-185.

The image shows a musical score for two staves. The top staff is for the flute, and the bottom staff is for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The flute part begins at measure 184 with the instruction 'playfully'. The piano accompaniment starts at measure 182 and includes triplet markings. The score is identified as SU244.

Generally, the variation of melodic material leaves the thematic ideas intact, providing a sense of continuity. *Dusting Around With Scott's Rag* contains the best examples of technical writing for flute and the piano, several levels above *The Queen's Consort* and *Sunflowers*. Variations II and VII are challenging for the flute through the use of accelerated chromatic patterns and quickly articulated passages. Technical agility is required of the pianist in Variations II and IV (e.g., Figure 18). The excitement and drama that these variations create is not meant solely as technical displays by the individual performers; they provide textural and melodic diversity for the overall work.

Figure 18. *Dusting Around With Scott's Rag*, Variation II: technical challenges for flute and piano, mm. 82-90.

The musical score for Variation II of *Dusting Around With Scott's Rag* (mm. 82-90) is presented in three systems. The first system (mm. 79-82) shows the flute part starting at measure 82 with a *rall.* marking, followed by a *molto* section. The piano accompaniment begins at measure 79 with a *mf* dynamic, followed by a *dim.* section, and then a *fp* section. The second system (mm. 83-86) continues the piano accompaniment with a *p* dynamic in the right hand and a *fp* dynamic in the left hand. The third system (mm. 87-90) shows the piano accompaniment with a *f* dynamic in the left hand and a *pp* dynamic in the right hand. The title *Var. II Ben Ritmico* is written above the flute staff.

Temporal Components

Beginning in 2 / 4 time at a leisurely eighth note pulse, many of the variations are in simple time, eighth note = 92. Variation III contains the only use of compound time, written in 6 / 8 time with the pulse increasing to eighth note = 132. Variations V and VI present the melodic variations in slower tempos, quarter note = 60 to 76. There are many tempo changes within these two variations that require a constant awareness

of the underlying eighth note pulse. Variation VII begins the most energetic rhythmic area of the work, where the quarter note = 120; this continues to Variation VIII, where the pulse increases to quarter note = 160, bringing the work to an exciting conclusion.

The precision of the rag rhythm, with a slight swing, is necessary for a stylistically accurate performance by both performers. Attention to this rhythm is paramount throughout the variations.

Sunflowers for Flute and Piano (1997)

Sunflowers for Flute and Piano is Sargon's third work for flute and piano. It was written in 1995 at the request of flutist Jessica Warren and pianist Diego Tornelli during their graduate music studies at Southern Methodist University, Dallas, Texas. *Sunflowers* was revised by the composer in 1997 and performed by the Warren-Tornelli duo at their New York Carnegie Hall debut recital in January 1998. The work is dedicated to Irad Carmi, an Israeli flutist with whom Sargon conferred about the composition during a composer-in-residence program at the Sinai Temple in Palm Desert, California. Carmi provided Sargon with flute repertory and recordings that significantly contributed to the writing of *Sunflowers*.

The work was originally titled *Sonata for Flute and Piano* but Sargon changed the name upon his daughter's graduation from the School of Law at the University of Texas (the law school's emblem includes the sunflower). The composer felt that the overall mood of the *Sonata for Flute and Piano* was reflective of the bright color of a sunflower.²¹ Based upon these two events, Sargon officially changed the name of the work upon its release in 2001 by Southern Music Company, San Antonio, Texas.

The only sonata form of Sargon's works for flute, *Sunflowers* is written in three movements: *Allegro: Vivace e leggero*, *Romanza: Andante espressivo*, and *Finale: Presto scherzoso*. Sargon shared the following thoughts on the format of the work:

As the title indicates, the piece is light hearted and sunny. The first movement, a clear sonata form, consists of a jaunty, quickly rising motive in the flute. This is

²¹Sargon, interview by author, 25 April 2004.

contrasted by a more expansive, lyrical theme shared between the two instruments. The second movement, *Romance*, is lyric and expressive. The long-breathed melody, which the flute presents at the opening of the movement, is subjected to intensive development and alteration as the movement progresses. In the final movement, the music returns to a light mood and fast tempo. Here, an abundance of playful themes leads to boisterous, joyful outbursts, bringing the work to a high-spirited conclusion.²²

Table 8 summarizes the structure, key centers, and thematic statements of *Sunflowers for Flute and Piano*.

²²Simon A. Sargon, *Sunflowers: Sonata for Flute and Piano* (San Antonio, TX: Southern Music Company, 2001), 1.

Table 8. Formal Structure, Key Centers, and Thematic Statements
in the *Allegro of Sunflowers*

Measures	Theme	Key Center	Melodic Statement
Introduction			
1-2		GM/F#M	Piano
Exposition			
3-18	A theme	GM/F#M	Flute
19-34	Transition	DM/dm	Flute
35-42	B theme	F Major	Piano
43-51	B' theme	A Major	Flute
52-64	B theme	F Major	Flute
65-73	Transition to Development / Codetta	F# Major	Piano / flute
Development			
74-91	A theme Fragmentation	B minor	Flute
92-99	B theme-partial	Eb minor	Flute
100-107	B theme-trans	GM	Piano / Flute
108-110	Trans to Recap A theme fragmented and arpeggiated from B theme	GM	Piano / Flute
Recapitulation			
111-126	A theme	G Major	Piano / Flute
127-142	Transition	DM / dm	Piano / Flute
143-150	B theme	G Major	Flute
151-160	B' theme	G Major	Piano
160-172	B theme	G Major	Piano
173-181	Trans to Coda	CbM / CM	Piano
Coda			
182-189	A theme	DM / bm	Flute
190-197	A theme fragmented	GM	Flute / Piano

Sunflowers, I. Allegro

Formal Structure and Harmony

The first movement begins with a bitonal statement in the piano juxtaposing a G major chord and an F# major chord (Figure 19). This bitonality provides immediate harmonic and rhythmic drive that is found throughout the first movement and complements the jovial nature of the melodic statements.

Figure 19. *Sunflowers, I. Allegro*: bitonal chords and A theme related to opening chords, mm. 1-4.

The image shows a musical score for the first movement of 'Sunflowers, I. Allegro'. It features two staves: Flute and Piano. The Flute staff is in G major (one sharp) and 2/4 time. The Piano staff is in F# major (two sharps) and 2/4 time. The tempo is marked 'Allegro vivace e leggero' with a quarter note equal to 138. The piano part begins with a bitonal chord of G major and F# major. The flute part begins with a melodic line in G major. The score includes dynamic markings such as *mf* and *p*.

Tertian harmony and the arpeggiation of major and minor triads comprise the primary harmonic content of the *Allegro*. The overall harmonic rhythm cycles among four-, two-, and one-measure statements. The speed of the harmonic rhythm increases at the close of thematic statements and the conclusion of sections. Sargon employs descending diatonic parallel octaves to reach new departure points for modulation (Figure 20). In some cases, this becomes a chromatic progression rather than a diatonic progression.

Figure 20. *Sunflowers*, I. *Allegro*: diatonic parallel octaves transition from A to B theme, mm. 29-35.

The image shows a musical score for the first movement of Beethoven's 'Sunflowers' (Op. 29, No. 1). It consists of two systems of staves. The first system shows measures 29-35, with a piano (*p*) dynamic marking. The second system starts at measure 30 and continues to measure 35, also marked *p*. The score features a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by diatonic parallel octaves, which create a sense of tension and movement between the two thematic ideas.

Melody

The hesitancy to establish a definite key center only enhances the buoyant nature of the *Allegro*. There are two primary thematic ideas (A and B) and one transitional theme in the movement. The crisp, articulated A theme is structured by combining the notes of the G major and F# major triads. The harmony strongly supports G major as the established key. The transitional theme is derived from the two sixteenth notes that are found at the beginning of the A theme. The lyrical B theme is contrasting in its slower rhythmic pace and legato, cantabile style.

All of the thematic ideas, primary and subsidiary, are restated during the development and recapitulation sections, although these restatements are usually in different tonal centers. The A theme is never restated in its original key. The development and recapitulation contain thematic variations, including fragmentation, partial statements of melody, inversion of thematic voicing, and new tonal centers.

Temporal Components

The *Allegro* is written in 2 / 4 time, marked *Allegro vivace e leggero*, with a suggested tempo of quarter note = 136. The A theme provides the rhythmic drive for the movement and a majority of the material for the development and recapitulation sections. The cantabile B theme, written in a legato style, provides contrast to the articulated A theme while maintaining the sixteenth note pulse found in the A theme and transitional theme (Figure 21).

Figure 21. *Sunflowers, I. Allegro*: B theme in flute, mm. 35-39.

The musical score for the B theme in flute, measures 35-39, is presented in a two-staff format. The top staff is for the flute, marked 'Cantabile' and 'f'. The bottom staff is for the piano accompaniment, also marked 'f'. The key signature is one sharp (F#) and the time signature is 2/4. The flute part consists of a melodic line with a sixteenth note pulse, while the piano accompaniment provides a rhythmic drive with a similar pulse. The score is marked with a box containing the number 35 at the beginning of the first measure.

The pulse of the first movement is constant until the arrival of the coda section at measure 182. Marked *Piu mosso*, quarter = 126, this tempo seems somewhat awkward for a movement that exhibits so much rhythmic energy. The shift in tempo at the movement's conclusion is intended to contrast with the calmer atmosphere of the slower second movement, *Romanza*.

*Sunflowers, II. Romanza**Formal Structure and Harmony*

The second movement of Sargon's *Sunflowers* is the most harmonically and rhythmically intricate of his works for flute and piano. Sargon manipulates thematic material and composes harmonic patterns that provide paths for clear voicing in both the flute and piano.

This movement is written in modified ABA form.²³ The form is considered modified based on two ideas. The first is the presence of a seven-measure introduction prior to the statement of the A theme and the reappearance of this material later in the movement. Second, the B theme contains several episodes. Sargon draws upon the motivic material of the introduction throughout the *Romanza*, using the sixteenth note triplet motivic figure first stated by the flute (Figure 22). The introduction is restated at the climax of the movement, prior to the return of the A theme, and fragments of the introduction also appear briefly in the coda or closing section.

²³Terminology used by the composer to describe the form. Sargon, interview by author, 15 July 2004.

Figure 22. *Sunflowers*, II. *Romanza*: Introduction, sixteenth note triplet motive in the flute, mm. 1-2.

The harmonic texture of the second movement is the most varied of any of his works for flute and piano. Sargon employs a number of harmonic devices, including pedal points, parallelism, major-minor triads, diminished triads, and half-diminished seven chords. Generally, the overall tonality is based on major and minor sonorities.

Scale passages and arpeggios placed above a pedal point provide the primary harmonic color. Chordal textures are present in only the first two and final three measures of the *Romanza*. All other harmonic events are based on scales and arpeggios.

Bitonality is briefly heard in the first measure, in a fashion similar to the beginning of the *Allegro* (Figure 23). A Bb Major chord and an implied Eb Major chord (missing the third) are sounded simultaneously. This brief statement is intended only as a temporary color. The final two measures illustrate the same conflict between tonal groups of thirds, D-F and C-Eb, both minor in their quality. The eventual resolution is to a major third, Eb-G, bringing the movement to a restful conclusion implying Eb major.

Figure 23. *Sunflowers*, II. *Romanza*: bitonal key centers, mm. 79-82.

The musical score consists of three staves. The top staff is a single melodic line in a key signature of two flats (B-flat and E-flat). It begins with a mezzo-piano (*mp*) dynamic, followed by a piano (*p*) dynamic, and ends with a pianissimo (*pp*) dynamic. The middle and bottom staves are a grand piano accompaniment. The middle staff starts at measure 79 with a tempo marking of *Tempo I^o* and a quarter note equal to 52 (♩ = 52). It features a piano (*p*) dynamic and includes a triplet of eighth notes and a sextuplet of eighth notes. The bottom staff provides a harmonic accompaniment with various chords and melodic fragments, also marked with a piano (*p*) dynamic. The key signature for the piano accompaniment is one flat (B-flat), creating a bitonal relationship with the top staff.

Table 9 outlines the structure, key centers, thematic statements, and harmonic devices employed in the *Romanza*.

Table 9. Formal Structure, Key Centers, Melodic Statements, and Harmonic Devices in the *Romanza* Movement of *Sunflowers*

Sections	Key Center	Melodic Statement	Harmonic Device
Introduction 1-7	Eb Major	Flute	16 th note triplet motive Polytonality Parallel Octaves
A Theme 8-15	Eb Major	Flute	Pedal point Descending scales, eighths/quarters
A' Theme 16-26	Eb Major	Piano/flute	Pedal point Ascending 16 th note scales 16 th note triplet motive
B Theme 26-33	GM/BbM	Piano/flute	Pedal point, Descending 16 th note scales
B Theme Variation 34-41	CM	Piano/flute	Fragmentation of motivic idea Change of meters
B Theme 42-45	FM	Flute	16 th notes scales in contrary motion
B Theme Variation 46-54	Bb M	Piano	Ostinato pattern in 8th notes Opening notes of theme, left hand
Introduction 55-59	G Major	Piano/flute	16 th note triplet motive Parallel octaves
A theme 60-67	C Major	Piano/flute	8 th note scales in contrary motion
A theme 68-77	*Eb Major	Flute/piano	Ostinato pattern in 8 th notes, contrary motion 16 th triplet motive, pedal
Coda 78-83	Eb Major	Flute/piano	16 th triplet motive Polytonality, minor 3rds Resolve to Major 3rd

Melody

The *Romanza* is based upon two thematic statements and motivic information from the introductory section. The symmetrical, lyrical A theme is first stated by the flute in measure 8 and positioned above an Eb pedal that briefly hints at C minor before the theme is repeated by the piano (Figure 24). The third measure of the A theme contains the rhythmic and intervallic motive for the contrasting B theme.²⁴

Figure 24. *Sunflowers*, II. *Romanza*: A theme, flute, mm. 8-10; m. 10 serves as primary idea for B theme.

The image displays a musical score for the A theme of the second movement of 'Sunflowers'. It consists of three staves: a flute staff at the top and a piano staff at the bottom. The flute part starts at measure 8 with a melodic line marked 'p dolce' and 'poco rall.'. The piano part starts at measure 7 with an arpeggiated accompaniment marked 'p'. A tempo change is indicated by a box containing '8 Poco più mosso (♩ = 56)' at the beginning of measure 8. The piano part features a prominent Eb pedal point in the bass register.

The monorhythmic B theme is based on the arpeggiated figure from the third measure of the A theme (Figure 25). The flowing quality of the B theme provides rhythmic motion to the movement; a slightly quicker tempo is indicated at the introduction of the B theme. The B thematic area is subjected to the most development and variation of the movement. Sargon spins melodic ideas from the A and B themes, using

²⁴ Sargon, interview by author, 15 July 2004.

a variety of devices, including changes in tonal centers, octave placement, instrument voicing, and partial statements of thematic material.

Figure 25. *Sunflowers*, II. *Romanza*: B theme, piano, mm. 26-28.

The musical score for Figure 25 shows measures 24 through 28. Measure 24 begins with a piano introduction marked 'dim.'. Measure 26 is the start of the B theme, marked 'Flowing (♩ = 63)' and 'pp dolce'. The right hand features a flowing melody with slurs, while the left hand provides a triplet accompaniment marked 'Red.'. The key signature is one flat (B-flat major or D minor).

The motivic sixteenth note triplet pattern from the introduction is reintroduced as early as measures 20-23, where it is assigned to the left hand of the piano. The introduction is restated in measures 55-56, with piano and flute reversing roles. Introductory material reappears in measures 72-79, with a sixteenth note triplet motive as an accompanying figure. The use of this motivic material provides unity between the thematic areas of the movement.

Temporal Components

The *Romanza* begins in 4/4 time and is marked *Andante espressivo*. The suggested performance tempo is quarter note = 56. Eighth note scale patterns in the right hand of the piano are introduced in measure 7 (Figure 26). This pattern is found in a majority of the movement and helps to provide a gentle flow to the thematic material.

Figure 26. *Sunflowers, II. Romanza*: eighth note accompanying scale patterns, mm. 7-10.

The musical score for Figure 26 shows measures 7-10. It is in 3/4 time and features a piano accompaniment with eighth-note scale patterns in both hands. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. The tempo is marked *poco rall.* and *p dolce*. A box labeled '8' indicates a tempo change to *Poco più mosso* ($\text{♩} = 56$) starting at measure 8. The key signature has two flats.

Diminution of the eighth note scale pattern is found in measures 30-46, accompanied by descending sixteenth note scales in the right hand of the piano (Figure 27). Rhythmic variation is achieved by the addition of scales in contrary motion between the left and right hands of the piano. It is the constant manipulation of this figure that gives the movement its flowing character.

Figure 27. *Sunflowers, II. Romanza*: diminution of eighth note accompanying scale patterns, mm. 30-31.

The musical score for Figure 27 shows measures 29-31. It is in 3/4 time and features a piano accompaniment with eighth-note scale patterns in both hands. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. The tempo is marked *pp*. The key signature has one sharp.

Meter changes occur in measure 34 during a variation of the B theme, where 3 / 4 and 2 / 4 times alternate. The meter returns to 4 / 4 time in measure 42 upon the restatement of the B theme by the flute. The meter varies again in measures 46-51, where only 3 / 4 time is used during the variation of the B theme. The change in meter helps to provide the forward motion for the compressed melodic material in the variation on the B theme.

A change in tempo, *Piu mosso*, quarter = 76, appears in measure 46 and provides continuity to the B theme. This rhythmic activity comes to a close in measure 55 as the *tranquillo* tempo of the A theme is restated. The *Romanza* contains a number of specific tempo indications that are critical in achieving the overall emotion of the music.

Sunflowers, III. Finale

Formal Structure and Harmony

The *Finale* is written in modified Sonata-Allegro form,²⁵ where five themes are introduced in the exposition. A brief development, which contains only the material from the A theme, is followed by a recapitulation stating the B, C, and D themes. A brief coda restates only the A and E themes. Table 10 outlines the formal structure, tonal centers, and melodic statements of the *Finale*.

²⁵The term is used by the composer to describe the form of the movements. Sargon, interview by author, 15 July 2004.

Table 10. Formal Structure, Themes, Key Centers, and Melodic Statements in the *Finale of Sunflowers*

Measures	Theme	Key Center	Melodic Statement
Exposition 1-14	A theme	GM/EM	Flute
15-26	B theme	G-D-A	Piano/flute
27-34	C theme	Eb M	Piano/flute
35-46	D theme	BM	Piano/flute
37-56	E theme	DM	Piano/flute
Development 57-81	A theme	AbM/GM	Flute
Recapitulation 82-93	B theme	G / Ab *based on melody of P4's	Flute/Piano
94-101	C theme	D/BM *based on P4's	Piano
102-117	D theme	CM	Piano
Coda 118-132	A theme	GM	Flute
133-146	E theme	GM	Flute

The harmonic language of the *Finale* includes the use of tertian and quartal harmony and parallel octaves. The exposition begins with a simple *ostinato* eighth note pattern establishing the tonal center of G major in measure 6. Tertian harmony is employed for the remainder of the A theme, modulating through several tonal centers and concluding with a cadence in E major.

The B theme melody is constructed on the interval of the perfect fourth. Quartal harmony accompanies this melody with chords containing two perfect fourths, often in inversion. Measures 15-17 exemplify the relationship between the quartal melodic and harmonic patterns (Figure 28).

Figure 28. *Sunflowers*, III. *Finale*: B theme, melody and harmony based on perfect fourth, mm. 15-16.

The musical score for Figure 28 consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 13, marked with a box containing the number 13. The melody in the vocal line starts in measure 15 with a perfect fourth interval (G4-A4) and continues with a sequence of perfect fourths (A4-B4, B4-C5, C5-B4, B4-A4). The piano accompaniment features quartal harmony, with chords containing two perfect fourths. The right-hand part has a melody of perfect fourths (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4) and the left-hand part has a steady eighth-note pattern. The score includes dynamic markings of *f* (forte) and *p* (piano). A box containing the number 15 is placed above the vocal line in measure 15.

The quartal melodic structure is also found in the C and D themes, thereby uniting the B, C, and D themes. Tertian harmony alternates with the quartal harmony in the B section. In the short development the A theme returns with the same insistent *ostinato* eighth note pattern from the exposition but in a new tonal center.

Melody

One of the most unusual elements of the *Finale* movement of *Sunflowers* is the presence of five thematic ideas. The A theme is primarily composed around triadic motives, ascending scalar passages, and chromatic tones. The contrasting B theme begins as a canon in the piano with exact tonal answers in the flute placed one beat apart. This canonic idea continues with increasing episodes of intervallic inversions between the piano and the flute (Figure 29). The B theme contains the only expression of this compositional technique in the work.

Figure 29. *Sunflowers III. Finale*: canon and imitation between flute and piano, mm. 17-22.

The image displays a musical score for measures 17 through 22 of the *Finale* movement of *Sunflowers III*. The score is written in 4/4 time and features a key signature of one sharp (F#). It consists of two systems of staves. The first system (measures 17-19) shows a canon between the piano and flute. The piano part begins with a triadic motive, and the flute part enters one beat later with an exact tonal answer. The second system (measures 20-22) shows further imitation and intervallic inversions between the two instruments. Dynamics markings include *f* (forte) and *p* (piano).

The B and C themes are closely related by the use of the perfect fourth for the primary melodic formation. The D theme returns to triadic and scalar statements and

the E theme contains little developed melodic material, used primarily as a closing theme for the exposition. The coda contains examples of imitative patterns between the flute and piano in measures 125-131 (Figure 30).

Figure 30. *Sunflowers*, III. *Finale*: imitative voicing between flute and piano, mm. 125-128.

The musical score for measures 125-128 of *Sunflowers*, III. *Finale* shows imitative voicing between flute and piano. The flute part (top staff) features a melodic line with eighth notes and rests. The piano part (bottom staff) features a rhythmic pattern of eighth notes in the right hand and a melodic line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

Temporal Components

The *Finale* movement of *Sunflowers* is marked *Presto scherzoso*, with the quarter note = 132. Beginning in 4 / 4 time, the eighth note pattern of the piano's right hand sets the rhythmic drive for the first 24 measures. As the A theme reaches its conclusion, an isolated use of flutter tonguing in the flute is heard, creating an acceleration of the rhythm from the preceding eighth note statement (Figure 31). This is Sargon's only example of extended modern flute techniques in all of his works for flute and piano.

Figure 31. *Sunflowers*, III. *Finale*: flutter tonguing in flute to accelerate rhythm, mm. 23-26.

The image displays a musical score for measures 23 through 26 of the 'Finale' section of 'Sunflowers, III'. The score is written for flute and piano. The flute part begins in measure 23 with a dynamic marking of *mf* and features a series of eighth notes that become increasingly rapid, culminating in a 'flutter' effect indicated by a wavy line above the notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand, with chords in the right hand. The key signature is one sharp (F#) and the time signature is 4/4.

The syncopated C theme voiced in the piano's left hand foreshadows the meter changes that eventually appear in the D theme area. The C theme can be understood as a syncopation of 4 / 4 time or a shift in the eighth note grouped 3 + 3 + 2 with the eighth note pulse remaining the same. Sargon notates the C theme to be played in 4 / 4 time; the syncopated melody leads well into the subsequent D theme that alternates measures of 3 / 8 and 4 / 4 time that eventually settle into a comfortable 6 / 8 time. The E theme, marked *Boisterously*, provides further rhythmic interest in a ten-bar phrase that shifts among 6 / 8, 5 / 8, and 3 / 8 meters before returning to the steady *ostinato* eighth note pattern of the A theme in measure 57 in 4 / 4 time (Figure 32).

Figure 32. *Sunflowers*, III. *Finale*: alternation of compound meters in E theme, mm. 47-56.

The image displays a musical score for the E theme of the third movement of 'Sunflowers' by Beethoven. The score is written for piano and consists of two systems of music, each with a grand staff (treble and bass clefs) and a separate staff for the right hand.

The first system (mm. 47-51) is marked **Boisterously** and **f**. The right hand part features a complex rhythmic pattern with frequent accents and slurs. The left hand part provides a steady accompaniment. A dashed line labeled 'Sub.' is positioned below the bass staff, indicating a sub-octave extension.

The second system (mm. 52-56) continues the theme. The right hand part shows a change in dynamics, alternating between **f** and **mf**. The left hand part also alternates between **f** and **mf**. The score concludes with a double bar line and a final note in the right hand.

Increased metric interest is achieved in the coda by the combination of the A and E themes. Meters related to individual themes create interesting patterns that alternate between simple meter groups of 4 / 4 and 2 / 4 to compound meter groups of 5 / 8, 6 / 8, and 3 / 8. The compound meters, with the eighth note pulse retained from the 4 / 4 time, do not propel the melodic material forward but seem to hold back the forward movement. The final statement of the A theme allows for a brief *accelerando* to the climatic conclusion of the work.

There are no tempo changes in the *Finale*, only style markings such as *ben ritmico*, *marcato*, and *boisterously*. The eighth note pulse remains constant throughout the movement, creating a steady, cheerful drive for the carefree atmosphere of the work.

Tarantela for Two Flutes and Piano (2004)

A short, single-movement work, the *Tarantela* was commissioned for performance as the closing work on the final doctoral recital of flutist Lisa Van Winkle. The work was commissioned in January 2004, completed in December 2004, and premiered on 9 April 2005 by Van Winkle, Sargon, and flutist Helen Blackburn at the University of Arizona in Tucson.

Ms. Van Winkle requested a work for two flutes and piano that would provide a quality addition to the existing literature and expand the composer's current works for flute. Helen Blackburn, principal flutist of the Dallas Opera and a frequent performer of Sargon's works, was instrumental in the introduction of Van Winkle to the composer for the purpose of this doctoral research project.

After a discussion with Sargon regarding the types of works to be considered, the final decisions regarding style and form were left to Sargon. The *Tarantela* was chosen to provide a fun and exciting conclusion to the recital.²⁶ Sargon purposefully used the Spanish spelling of *Tarantela*, as opposed to the Italian spelling, *Tarantella*, to indicate the Spanish flavor of the work and to honor the state of New Mexico, where Van Winkle resides.²⁷ Upon Sargon's request, Van Winkle provided several works from the current literature for two flutes and for two flutes and piano. The following literature was provided for Sargon's review: W. F. Bach, *Two Sonatas*; Ian Clarke, *Maya*; Domenico Cimarosa, *Concerto in G Major* for two flutes; Franz Doppler, *Duettino, Rigoletto-Fantasia*, and *Hungarian Fantasia*, Op. 35; Katherine Hoover, *Sound Bytes*; Gabriel Fauré, *Fantasia*, Op. 79; Frederic Kuhlau, *Three Duos Brillantes*; Mike Mower, *Blowing A Storm* and *Twelve Bite Size Pieces*; Peter Schickele, *Trio Serenade*; and Gary Schocker, *Three Dances, Tapestry Sonata, The Further Adventures of Two Flutes, Lovebirds, and Dangerous Duets*. The purpose was to acquaint Sargon with standard and new literature being composed for this genre, not to bring any particular influence to the composition of the new work.

²⁶Sargon, interview by author, 31 March 2005.

²⁷Ibid.

Formal Structure and Harmony

Written in Rondo form, the *Tarantela*²⁸ revolves around three themes that are closely related by their key centers of A minor and A major. Two basic accompanying patterns in the piano *Tarantela*. The first accompanying pattern, employing tertian harmony, consists of punctuated eighth notes. The harmony rotates around a D minor chord with an added major sixth, sometimes placed above an E pedal. This chord occurs eight times within the first nineteen measures that comprise the A theme. The repeated use of this chord creates a harmonic framework that is eventually repeated and slightly varied as the A theme is restated and varied, a common practice in Sargon's music (Figure 33).

²⁸The *Tarantella* is a folk dance from southern Italy, specifically Taranto in Apulia. The dance is a mimed courtship dance, performed by a couple surrounded by a circle of onlookers. Occasionally, the onlookers sing during the dance, usually in a regularly phrased tune in 3 / 8 or 6 / 8 that alternates between major and minor modes. The dance's tempo gradually increases in speed until its conclusion. Sadie and Tyrell, Vol. 2.

Figure 33. *Tarantela*: accompanying pattern employing D minor chord with added major sixth, mm. 1-10.

Presto Brillante ♩ = 132

The musical score consists of three systems. The first system includes Flute 1 and Flute 2 parts, both marked *pp*, and a Piano part marked *ff*. The second system continues the Piano part, marked *p*. The third system includes Flute 1 and Flute 2 parts, both marked *pp*, and a Piano part marked *pp*. The Piano part in the third system features a circled measure number '6' at the beginning of the first measure.

The second accompanying pattern is developed from a rhythmic *ostinato* pattern in the piano that consists of a dotted quarter note, followed by an eighth note and quarter note rest in the bass, coupled with descending scale patterns in the right hand (Figure 34).

Figure 34. *Tarantela*: *ostinato* rhythmic pattern of B theme area, mm. 21-25.

The same basic pattern is used to accompany the C theme, but with a thinner texture in the right hand consisting only of triads. The closely related accompanying patterns found in the B and C thematic areas provide a thinner texture for the technical displays heard in the flutes as well as unity and cohesiveness to the overall structure of the work.

In the short development of the C theme the accompaniment is slightly varied, inverting the bass voice and incorporating the flourish pattern introduced by the flutes in the B theme (Figure 35). The left hand *ostinato* is finally interrupted in measures 65-72, when sixteenth note scales are added to the second beat of the *ostinato* pattern (Figure 36).

Figure 35. *Tarantela*: closely related *ostinato* pattern C theme area, mm. 56-60.

Poco Meno Mosso

56

Figure 36. *Tarantela*: development of C theme, sixteenths added to *ostinato* pattern in left hand, mm. 66-70.

66

Harmonic variety is achieved primarily through rhythmic acceleration of accompanying patterns and modulation to different key centers. Sargon does not stray far from the A major / A minor tonality, with the exception found in the D theme. The D theme is in two tonal centers: C and Eb major. Beginning in C major, the harmony progresses up by minor thirds to Eb major. The D theme quickly moves to restatement

of the A theme in A minor. The restatements of the A, B, and C themes occur in their original order and tonal centers.

Table 11 summarizes the harmonic, melodic, and rhythmic analysis of the *Tarantela for Two Flutes and Piano*.

Table 11. Harmonic, Melodic, and Rhythmic Analysis
of the *Tarantela for Two Flutes and Piano*

Theme	Measures	Key Center	Style Characteristics
A theme <i>Presto Brillante</i> Dotted quarter = 132 6 / 8 time	1-19	A minor	Tertian harmony, ii ⁰⁷ , V, i B half-diminished chord Melodic fragments in flutes
B theme <i>Ben Ritmico</i>	20-34	A Major	Ostinato Bass, RH Scale figurations More rhythmic than melodic 2 flutes and piano equal partners
C theme <i>Poco meno mosso</i> Dotted quarter = 120	35-49	A Major	LH ostinato pattern, RH Chords Legato, singing thematic material in flutes in thirds Uneven phrase structure
A theme <i>Tempo 1</i> Dotted quarter = 132	50-56	C Major	Similar to original A, new key center Melodic fragments in flutes Same harmonic devices employed
C theme	57-72	C Major	Ostinato Bass, RH flourishes in piano, Melodic statements between flts / pno
D theme	72-80	C Major	Melody in piano, variation - articulated and rhythmically displaced of orig. C
	81-88	Eb Major	New tonal center Flutes alternate melodic ideas Syncopated quarter note rhythm
	89-95	Gb Major	Melody-Flutes in 3rds, quickly dissipates to transitional section
Transitional Section <i>Accelerando</i>	96-101	A minor	Motivic figures sequenced between flts Flutes in stretto-faster pace of imitation

Table 11—*Continued*

Theme	Measures	Key Center	Style Characteristics
A theme <i>Tempo 1</i> Dotted quarter = 132	102-111	A minor	Slight variation of rhythm, recap of introductory thematic fragments
B theme	112-118	A Major	Ostinato bass, RH descending scales Flutes - flourishes in imitation
C theme	119-125	A Major	Melody stated by piano, first flute only
Coda			Contrary scales between piano-2 nd flute
A theme	126-131	A Minor	Fragments in flutes, 8va from beginning statement, accelerated rhythm
C theme	132-137	C Major	Variation, brief stmt in diminution, Increases tempo to end of work No piano accomp, flutes in counterpoint
Final cadence		A Major	

Melody

Closely related key centers help to unify the three themes of the *Tarantela*.

There is little variation within melodic statements other than modulation to new tonal centers. The A theme is composed of fragmented statements that alternate between the two flutes and function more as an introductory element than a melodic statement (Figure 37). The A theme occurs in four separate statements of the composition.

Figure 37. *Tarantela*: A theme shared by two flutes, mm. 1-5.

Presto Brillante ♩ = 132

Flute 1

Flute 2

Piano

pp

pp

ff

p

pp

The B theme is structured around three voices: the two flutes and the right hand of the piano. It is rhythmically active and is voiced above a thin harmonic texture (Figure 38).

Figure 38. *Tarantela*: B theme shared by the two flutes and the piano right hand, mm. 21-25.

(21)

The *legato*, singing C theme provides the greatest thematic contrast. Here, the accompanying *ostinato* pattern of the B theme remains, but the scalar passages disappear so that the color from the melody played by the flutes in thirds will project.

Temporal Components

Written in 6 / 8 time with dotted quarter = 132, the rhythmic pulse between the A and B themes remains constant with a shift to a calmer tempo, dotted quarter note = 112, stated in the C theme. The C theme contains the most frequent modulation; its slower tempo allows for identifiable changes in tonality. In the D theme, a syncopated rhythm of three quarter notes is introduced (Figure 39). After the exposition and short development of the C themes, all three themes are restated and a gradual *accelerando* brings the work to a bright conclusion.

Figure 39. *Tarantela*: D theme in flutes, mm. 36-40.

The musical score for Figure 39 is presented in two systems. The first system consists of two staves of music, likely representing the flute parts, showing a melodic line with eighth and quarter notes. The second system, starting at measure 36, shows the piano accompaniment with a treble and bass staff. The piano part features a syncopated rhythm of three quarter notes in the bass line and chords in the treble line. The key signature is two sharps (F# and C#).

CHAPTER 4

PEDAGOGICAL EVALUATION OF SARGON'S
COMPOSITIONS FOR FLUTE AND PIANO
AND COMPARISON TO THE CURRENT
FLUTE LITERATURE

The large number of compositions in the flute literature reflects one of the richest pedagogical and performance traditions of the wind instrument family. Performers, teachers, and students have the unique opportunity to draw from thousands of works from every possible musical style period. With the advancement of computer technology, desktop publishing, music notation software, and the Internet, the availability of new music has become more economical and accessible. Composers are no longer dependent on publishing companies as the sole vehicle for publishing their works. The combination of these factors has created an ever-increasing flow of music into the market place.

A number of reference guides have documented flute literature over the years, resulting in the preservation of a large body of the works for future generations of musicians. The most inclusive source of graded flute literature is James Pellerite's *A Handbook of Literature for the Flute*, last published in 1978. This detailed handbook contains thousands of graded literature descriptions representing over 1,700 composers. New compositions for the flute written since 1978 have not been provided the same forum as those contained within Pellerite's landmark literature guide. A publication devoted to updating this important information has not appeared in over twenty-seven years.

Today, a flutist can obtain information about new works in a variety of ways: through professional journals and periodicals; through communication with colleagues, teachers, and students; by attending performances, master classes, and conventions; and by listening to professional recordings. As discussed earlier, a publication devoted to documenting and grading of works for flute written in the past thirty years does not exist. The works for flute and piano by Simon Sargon fall into this category of undocumented works.

Sargon's works for flute and piano were evaluated based on the rubric developed by the Pedagogy Committee of the National Flute Association (NFA), contained in *Selected Flute Repertoire: A Graded Guide for Teachers and Students* (appendix D). The primary impetus for using the NFA's graded repertoire guide for evaluation was the existence of the rubric. It is the most current example of this process prepared by American flute teachers and performers.

The NFA pedagogy committee, comprised of both performers and educators from every level, defined five governing principles to be considered in the grading of selected flute repertoire: pitch range, key range, rhythms, meters, and specialized characteristics.²⁹ Specialized characteristics included summarizations of range, key signatures, rhythm, articulations, size of interval leaps, ornamentation, syncopation, and numerous other descriptors. An additional category, labeled *focus*, described specific

²⁹National Flute Association, Pedagogy Committee, *Selected Flute Repertoire: A Graded Guide for Teachers and Students, 2001* (Santa Clarita, CA: National Flute Association, 2001), 11.

musical concepts that the student might learn from studying a particular piece of literature (e.g., the basics of position and posture, tone production, fingering, articulation, and notation reading).³⁰ Graded levels ranging from A through J were assigned to selected literature after the overall evaluation of the five governing principles. Level A includes beginning literature and level J includes music appropriate for high school and undergraduate university students. The committee commented that they believed that music at every level stands on its own and can be enjoyed and performed by students and professionals alike.³¹

Two approaches were taken in the evaluation of Sargon's works for flute and piano. First, each movement of multimovement works was evaluated individually. Then the work was evaluated on a broader spectrum, evaluating the compilation of movements as a whole. The specific nomenclature used in the NFA *Repertoire Guide* in the descriptive category titled "Specialized Characteristics" was adopted in describing Sargon's music in order to create a parallel observation between Sargon's works and works in the comparative literature. After determining the overall grade level of each individual work, it was compared to literature listed within the NFA literature list and possibly to literature one level above or below the assigned level, depending on what work would provide the best overall comparison. Although no two works are identical, many high-quality works share similar characteristics, and it is through

³⁰ Ibid., 15.

³¹ Ibid., 13.

evaluation and comparison that the salience of Sargon's works for flute and piano within the current flute literature is revealed.

I. *The Queen's Consort*

Evaluation of each of the six movements of *The Queen's Consort* is presented in Figures 40 through 45. This is followed by an evaluation summary of the work.

Figure 40. Evaluation of *The Queen's Consort, I. Prelude.*

Pitch Range	C ¹ – A ³ ◆ Ab ³ – Bb ³ trill
Key Range	Key signature = 1 sharp, E Aeolian / E Phrygian ◆ Modes created with use of accidentals B Dorian, Bb Mixolydian, A Harmonic Minor, C Lydian
Meters	2 / 4 ◆ <i>Allegro</i> , Quarter note = 168
Rhythms	Simple meter rhythms Use of sixteenth triplets Use of sixteenth five and seven note groupings Extended use of these groupings at beginning and end of movement
Specialized Characteristics	Increased range and key signatures Variety of articulations and dynamics Increased use of accidentals Occasional simple ornaments – mordents and trills
Focus	Comfort with extended range Varied musical style Extension of rhythmic understanding Accidentals signaling temporary modulation Forms of minor scale Reading symbols for basic ornamentation Challenges of music with piano as equal partner
Comparative NFA Level Rating (A-J)	H

Figure 41. Evaluation of *The Queen's Consort, II. Pavane*.

Pitch Range	C1 – B3
Key Range	No key signature indicated ◆ E Phrygian mode
Meters	2 / 2 ◆ Andante solenne, Half note = 40
Rhythms	Simple meter rhythms, primarily half and quarter notes
Specialized Characteristics	Extended range to B3 ◆ Brief sections of 3rd octave playing Simple key signature Simple rhythms ◆ Phrases approximately 4 measures long at slow tempo
Focus	Tone production ◆ Vibrato study Incorporation of dynamics Ease with bottom 2 ½ octaves of register Range extension (brief) ◆ Extension of breath control Piano as equal partner
Comparative NFA Level Rating (A-J)	E

Figure 42. Evaluation of *The Queen's Consort, III. Aubade*.

Pitch Range	D1 – Bb 3
Key Range	Key signature = 1 flat ♦ Keys stated by use of accidentals Primarily F Major with modal cadences on lowered leading tone of Eb
Meters	6 / 4 Andantino, Dotted Half Note = 52
Rhythms	Simple meter rhythms in compound time Use of dotted quarter eighth note Brief use of thirty-second note flourish
Specialized Characteristics	Increased range Use of accidentals within composition to establish key <i>en lieu</i> of key signature
Focus	Vibrato study Increased stamina and breath control Accidentals signaling temporary modulation Challenges of music with piano as equal partner
Comparative NFA Level Rating (A-J)	E

Figure 43. Evaluation of *The Queen's Consort, IV. Gavotte and Musette*.

Pitch Range	C1 – A3
Key Range	Key signature = 3 flats and no flats / no sharps ◆ Keys stated by use of accidentals: CM, GM, BbM, and Cm
Meters	4 / 4, 2 / 4 ◆ Brightly, Quarter note = 160 ◆ Poco meno mosso, Quarter note = 152
Rhythms	Simple meter rhythms Primarily half, quarter, and eighth notes Use of triplets Use of sixteenth note triplets
Specialized Characteristics	Variety of articulations Use of accidentals More complex rhythmic combinations Phrases 4 measures long
Focus	Rhythmic understanding Accidentals signaling temporary modulation Forms of minor scale Multiplicity of accidentals Varied musical style Challenges of music with piano as equal partner
Comparative NFA Level Rating (A-J)	G

Figure 44. Evaluation of *The Queen's Consort, V. Minuet*.

Pitch Range	D1 – D3
Key Range	Key signature = 1 sharp G Major with some chromatic alterations
Meters	3 / 4 Con grazia, Quarter note = 100
Rhythms	Simple meter rhythms Use of dotted quarter – eighth note pattern
Specialized Characteristics	Moderate range Moderate key signatures Moderate rhythms Legato articulations Phrase extensions
Focus	◆ Tone production ◆ Vibrato Understanding of dynamics Ease with bottom 2 ½ octaves ◆ Breath control
Comparative NFA Level Rating (A-J)	E

Figure 45. Evaluation of *The Queen's Consort, VI. Finale*.

Pitch Range	D1 – B3
Key Range	Key signature = 1 sharp E minor, stationary key
Meters	12 / 16 ◆ Allegro, Dotted eighth note = 132 ◆ No provision by NFA for 12 / 16, only 12 / 8
Rhythms	Compound meter rhythms Rhythmic patterns expressed in sixteenth notes
Specialized Characteristics	Extended range Variety of articulations Occasional simple ornaments including grace notes
Focus	Extension of rhythmic understanding, 12 / 16 vs. 12 / 8 Forms of minor scale Range extension Varied musical style ◆ Challenges of music with piano as equal partner Issues of ensemble Elements of style period
Comparative NFA Level Rating (A-J)	H

Summary of Evaluation of *The Queen's Consort*

The overall level rating for *The Queen's Consort* resulted in the work being comparable to literature at Level G of the NFA's repertoire guide. Sargon's dance suite contains six movements of contrasting dance characters. Individual movements could be performed alone and were evaluated at levels ranging from E to H. The overall evaluation of the work was rated at Level G due to the complexity of the outer movements and the length of the work when performed in its entirety.

The Queen's Consort contains several movements modeled after the formal and rhythmic structures of Renaissance and Baroque dances. There is a limited use of basic ornamentations in a few movements. The slower inner movements, although simple in melodic and harmonic construction, require mature tone production, consideration of tone colors, breath control, and expressive vibrato. Rhythmic and technical complexities of the work vary significantly between movements, with occasional technical displays requiring competent technical facility. The flute and piano are scored as equal partners in Sargon's first work of this genre, creating a duo relationship.

The Queen's Consort is accessible to a variety of performers ranging from high school students to professional flutists. Inner movements would be useful in developing specific techniques that include vibrato and legato playing. Some inner movements may be appropriate for younger students; however, the inner movements of *The Queen's Consort* should not be trivialized by any means and are comparable to many works within the standard literature, including Eugene Bozza's *Aria*, Gabriel Fauré's *Morceau de Concours*, and slow movements from the flute sonatas by J. S. Bach.

NFA Level Comparative Literature to *The Queen's Consort*

Suite de Ballet for Flute and Piano (c. 1924),
Ralph Vaughan Williams

Ralph Vaughan Williams's sole composition for flute and piano, *Suite de Ballet*, was found among the composer's manuscripts after his death. It was almost certainly sketched for the great French flautist Louis Fleury, whom Vaughan Williams had met at Stratford and in Paris in 1913. The content of the music shows that Vaughan Williams was developing toward bi-tonality that was found in later works.³² The four movements of the *Suite de Ballet* are *Improvisation*, *Humoresque*, *Gavotte*, and *Passepied*. James Pellerite described the overall elements and performance requirements of the *Suite de Ballet* as "four characteristic dances; energetic rapid movements; lyrical, pastoral slow sections; clarity of articulations with rhythmic control is required in all octaves."³³

The *Suite de Ballet* is comparable to *The Queen's Consort* on several levels, but primarily by the use of the dance suite form. The total number of movements is fewer in the *Suite de Ballet* but the overall length of the work is similar to *The Queen's Consort*. Individual movements of the *Suite de Ballet* are more developed but reflect compositional elements similar to those of *The Queen's Consort*, including the primary use of simple meter rhythms, a written range that emphasizes the first 2½ octaves, rhythmic components associated with dance movements, and the use of imitation of

³²Michael Kennedy, *A Catalogue of the Works of Ralph Vaughan Williams*, 2d ed. (New York: Oxford University Press, 1996), 83.

³³James J. Pellerite, *A Handbook of Literature for the Flute*, rev. 3d ed. (Bloomington, IN: Zalo Publications, 1978), 214.

melodic ideas between the flute and piano. Vaughan Williams's harmonic language employs similar elements, including the use of pedal points and thinner textures for more technically challenging movements. *The Suite de Ballet* does not include the use of modes or extended chordal structures. The NFA literature guide rates Vaughan Williams's work at level G.

Suite Modale for Flute and Piano, 1959,
Ernest Bloch

Ernest Bloch's composition *Suite Modale* was written in 1959 and originally scored for flute and string orchestra. The work is dedicated to Elaine Shaffer.³⁴ Often considered a standard of the modern flute repertoire, it is frequently performed in the flute and piano version.

The four individual movements do not contain dance descriptive titles. The work's title is employed instead to indicate a collection of movements the formal structure of which is related to dance forms, primarily ABA form. The primary tonal center for the work is the E Phrygian mode, similar to the modal keys in *The Queen's Consort*. Continuity of the mode between movements in the *Suite Modale* creates a cohesiveness to the work and gives it a distinct character. Individual movements are longer than those in *The Queen's Consort*; this is achieved through the repetition and development of thematic ideas. Harmonic textures are similar to those of Sargon, particularly in the use of thinner textures for technical sections. Harmonic devices

³⁴Ernest Bloch, *Suite Modale for Flute and Piano* (New York: Broude Brothers Limited, 1958).

include the use of parallel octaves and fifths, arpeggiation of major and minor triads, and pedal points, all common factors in *The Queen's Consort*. The ability to communicate highly repetitive melodic material and legato style are prominent in this composition. *The Suite Modale* appears on the Level G literature list of the NFA literature guide. Table 12 summarizes a comparison of *The Queen's Consort* and the two comparative works.

Table 12. Comparison of Comparable Literature to *The Queen's Consort*

Feature	Sargon <i>The Queen's Consort</i>	Vaughn Williams <i>Suite de Ballet</i>	Bloch <i>Suite Modale</i>
Pitch Range	C1 – B3	C1 – F3	D1 – A3
Key Range	1 # to 3 b's Use of modes	3, 4, & 6 b's A Major	1 – 3 #'s Modal
Meters	2 / 4, 3 / 4, 4 / 4, 2 / 2, 6 / 4 12 / 16	2 / 4, 3 / 4, 4 / 4, 6 / 8 *no meter changes within movement	2 / 4, 3 / 4, 4 / 4 6 / 8
Rhythms	Simple meter rhythms Use of 5 & 7 note 16ths Compound meter	Simple meter rhythms limited use of 32nds Compound meter	Simple meter 16th triplets Compound mtr
Specialized Characteristics	Symmetrical phrases Use of accidentals Variety of articulations Variety of dynamics Simple ornaments Increase range	Symmetrical phrases Use of accidentals Variety of articulations Variety of dynamics Simple ornaments Moderate range	Same Same Same Same Same Same
Focus	Comfort w/extended range Varied musical style Symbols for ornaments Piano as equal partner Extended rhythmic understanding Tone production Vibrato study Breath control Ease w/bottom 2 ½ octaves	Varied musical style Symbols for ornaments Piano as equal partner Same Tone production Vibrato study Breath control Ease w/ bottom 2 ½ octaves	Same Same Same Same Same Same Same Same
NFA Level	Evaluated at G	G	G
Duration	9 minutes	7 minutes	12 minutes

II. *Sunflowers for Flute and Piano*

The evaluation of the three movements of *Sunflowers* is presented in Figures 46 through 48. This is followed by an evaluative summary of the overall work.

Figure 46. Evaluation of *Sunflowers for Flute and Piano, I. Allegro*.

Pitch Range	D ¹ – Ab ³
Key Range	Key Signature = 1 sharp Keys included through use of accidentals: C, FM, G, D, A, B, F#M dm, bm Chromatic scale
Meters	2 / 4 ◆ <i>Allegro vivace e leggero</i> , Quarter note = 138
Rhythms	Simple meter rhythms Dotted quarter – eighths Extended use of sixteenths Occasional use of sixteenth triplet figures
Specialized Characteristics	◆ Variety of articulations ◆ Use of accidentals ◆ Multiple tonguing ◆ Technically as well as musically challenging
Focus	Articulation patterns ◆ Comfort with multiple tonguing ◆ Challenges of music which works with piano as equal partner ◆ More complex ensemble with piano Multiplicity of accidentals Forms of chromatic scale
Comparative NFA Level Rating (A-J)	J

Figure 47. Evaluation of *Sunflowers for Flute and Piano, II. Romanza*.

Pitch Range	D ¹ – G ³
Key Range	Key signature = 3 flats, modulates to CM Keys included by use of accidentals: FM, BbM, EbM GM
Meters	4 / 4 <i>Andante espressivo</i> , Quarter note = 56
Rhythms	Simple meter rhythms ◆ Use of sixteenth note triplet motive Occasional use of thirty-second note figurations
Specialized Characteristics	Technically as well as musically challenging Use of accidentals ◆ Long phrases ◆ Intonation control for sustained passages in extreme dynamics
Focus	Tone development ◆ Vibrato study ◆ Breath control Expressive tempo changes ◆ Use of rubato ◆ Challenges of music with piano as equal partner
Comparative NFA Level Rating (A-J)	I

Figure 48. Evaluation of *Sunflowers for Flute and Piano*, III. *Finale*.

Pitch Range	Db ¹ – B ³
Key Range	Key signature = 1 sharp, modulates to C Major Keys included by use of accidentals: CM, EbM, AbM GM, DM, EM, BM Chromatic Scales
Meters	2 / 4, 3 / 4, 4 / 4 3 / 8, 5 / 8, 6 / 8 ◆ Alternation of simple and compound meters ◆ <i>Presto scherzoso</i> , Quarter note = 132
Rhythms	Simple meter rhythms including sixteenths Compound meter rhythms including eighths
Specialized Characteristics	◆ Technically challenging as well as musically and stylistically difficult Sudden dynamic changes ◆ Complex accent patterns ◆ Changes of meter Variety of articulations Flutter tonguing ◆ Use of accidentals
Focus	◆ Emphasis on challenging issues of ensemble Complex ensemble with piano Articulation ◆ Rhythmic understanding between simple and compound meters Multiplicity of accidentals
Comparative NFA Level Rating (A-J)	J

Summary of Evaluation of *Sunflowers for Flute and Piano*

The overall rating for *Sunflowers* resulted in the work being comparable to literature at Level J of the NFA's repertoire guide. Modeled after the typical instrumental sonata in three movements, the outer movements of Sargon's work were individually rated at Level J, the interior movement was rated at Level I. The outer movements of *Sunflowers* are both written in bright tempos, which affected the rating of the work overall. The composer acknowledged that slower tempos can still provide a suitable atmosphere for the work, but it is clearly the tempo that stimulates the work's rhythmic drive and overall character.

The primary pedagogical considerations for the first movement to maintain a steady, forward pulse; clear articulation employing both single and double tonguing; and realizing style differences between an articulate and a sustained, *cantabile* melody. The second movement, *Romanza*, begins with sixteenth-note triplets and requires mature tone production and vibrato skills to provide color and variety to repetitive thematic ideas. The flute is placed in an accompanying role at times, with rhythmic statements that require control and balance. The *Finale*'s quartal-based melody requires many of the same elements as found in the first movement, with the addition of the accuracy required in negotiating meter changes between simple and compound meters.

The performance of *Sunflowers for Flute and Piano* in its entirety would be most suitable for performers ranging from undergraduate college students to professional flutists. Individual movements of this work could be performed separately,

providing a work in which a younger student could develop articulation, tone, and vibrato skills.

NFA Comparative Literature to *Sunflowers for Flute and Piano*

Sonata for Flute and Piano (1956),
Francis Poulenc

Francis Poulenc (1899-1963) made it a rule to never write more than one work for any particular instrument combination, and his *Sonata for Flute and Piano* adheres to his rules.³⁵ When he wrote it in 1956, he had completed all but eight of the 137 songs that are his legacy. Poulenc's mature compositional style for songwriting showed signs of crossing over into other works. "The *Sonata's* first movement is virtually an extended meditation upon his setting of Robert Desnos' 'Derneir Poeme,' composed in the same year".³⁶ Desnos died shortly after writing this poem in a concentration camp. "The fluttering arpeggio of the flute's main theme is taken directly from the song's final bars, which are themselves echoed almost precisely in the movement's coda."³⁷

Dedicating it to the memory of the noted patron of music Elizabeth Sprague Coolidge, Poulenc and Jean-Pierre Rampal premiered the *Sonata* on 18 June 1957 at the

³⁵ Toff, 261.

³⁶ Francis Poulenc, *Francis Poulenc: Chamber Works, Two Sonatas, Trio, Sextet, and Elegie*. (Hamburg: Deutsche Grammophon, 1989), 4.

³⁷ Ibid.

Strasbourg Festival.³⁸ This work is recognized as a standard in the modern flute literature, performed by students and professionals throughout the world.

Poulenc is best known for his composition of vocal music. Some of these elements are found in his flute *Sonata* through the beautiful melodic writing for both instruments. “Debussy stated that ‘music should humbly seek to please,’ the traditional French attitude that Poulenc could hardly resist expressing in his own music.”³⁹ Set in the same classical three-movement structure, Poulenc’s *Sonata* shares several elements with Sargon’s *Sunflowers*, including contrasting thematic elements; articulated melodies; lyrical, sustained melodic passages; a duo relationship between flute and piano; and spirited final movements. Both works are generated from composers whose overall collected works are strongly based in vocal music.

Poulenc’s *Sonata* and Sargon’s *Sunflowers* are written in a style associated with the composers who comprised *Les Six* (Francis Poulenc, Darius Milhaud, Germaine Tailleferre, Arthur Honegger, Georges Auric, and Louis Durey). It is interesting to note that Sargon had studied with Milhaud briefly during a summer at the Aspen Music School.⁴⁰ The *Les Six* aesthetic, at its height from 1917 to 1927, included simplicity, terseness, and clarity, as well as opposition to German romanticism and impressionism.

³⁸George R. Keck, comp., *Francis Poulenc: A Bio-Bibliography* (New York: Greenwood Press, 1990), 48.

³⁹*Ibid.*, 18.

⁴⁰See appendix B, p. 1.

The group was influenced by the popular music of the time, in particular jazz and syncopated rhythmic structures. Harmony was almost always tonal.⁴¹ Both *Sunflowers* and Poulenc's *Sonata* embody many of the ideas associated with this important group of early twentieth-century French composers.

Sunflowers would be an excellent selection to study prior to or concurrent with the Poulenc *Sonata*. Although there are striking similarities between the two works, Poulenc's *Sonata* presents more technical challenges for the flutist, including longer sections of double tonguing passages, sustained melodic passages requiring a mature approach to breath control, and fingering combinations that can be challenging even to professional flutists. Poulenc's *Sonata for flute and piano* appear on the level J literature list in the NFA literature guide.

Summer Music for Flute and Piano (1982),
Richard Rodney Bennett

British composer Richard Rodney Bennett (b. 1936) studied composition in London at the Royal Academy of Music with Lennox Berkeley and in Paris, where he became the first student of Pierre Boulez.⁴² He is known for writing in a wide variety of styles, including neoromantic, serialism, jazz, and the *avant garde*.⁴³ Active in composing music for film, Bennett has 45 film scores to his credit, including *Murder on the*

⁴¹Toff, 262.

⁴²Schirmer, Inc., "Richard Rodney Bennett," www.schirmer.com/composers/bennett/bio.html, 2002, accessed 16 April 2005.

⁴³Toff, 266.

Orient Express (1974), Enchanted April (1992), and Four Weddings and a Funeral (1994). His work for flute and piano, *Summer Music*, was composed in 1982 and was conceived as a work to bridge the gap between the intermediate level of flute literature and the advanced level of the literature.⁴⁴ *Summer Music* is rated at Level VII by the Associated Board of the Royal School of Music, the same level assigned to the Poulenc *Sonata*. It is rated at level G on the NFA literature list.

Written in three movements, fast-slow-fast, the rhythmic structure of the first movement is similar to Sargon's *Sunflowers*. Repeated patterns of sixteenth-note scales permeate the first movement, with a contrasting B theme in eighth notes. Material is repeated frequently between the flute and piano. The second movement alternates 2 / 4, 3 / 4, and 4 / 4 meters, eventually settling in 3 / 4 time. As the flute states the A theme, an ostinato pattern is heard in the piano.

A narrow tonal range, written primarily in the first two octaves, provides a vocal quality to the melody. The final movement, *Games*, is the most developed of the work, written in 6 / 8 time, with 9 / 8 bars interspersed within the movement. The piano becomes more actively involved with the flute as the movement progresses, coming to a climax with the piano and flute in octaves.

Pedagogically, *Summer Music* has several similarities to *Sunflowers*; however, their differences may be more notable. *Summer Music* does not require double tonguing nor does it require meter shifts between quarter and eighth patterns (e.g., 4 / 4 to 5 / 8),

⁴⁴Richard Rodney Bennett, *Summer Music for Flute and Piano* (London: Novello Publishing Limited, 1982).

as is found in Sargon's *Sunflowers*. The lack of these rhythmic and articulation elements makes Bennett's *Summer Music* more accessible to younger players than Sargon's *Sunflower*, but they share similar compositional qualities. Table 13 summarizes a comparison of *Sunflowers for Flute and Piano* and the two comparative works.

Table 13. Comparison of Comparable Literature to
Sunflowers for Flute and Piano

Feature	Sargon <i>Sunflowers</i>	Poulenc <i>Sonata</i>	Bennett <i>Summer Music</i>
Pitch Range	D1 – B3	C1 – C3	D1 – B3
Key Range	1 # to 3 b's	No key signature	1 #
Meters	2 / 4, 3 / 4, 4 / 4, 3 / 8, 5 / 8, 6 / 8	2 / 4, 3 / 4, 4 / 4 6 / 8, 9 / 8	2 / 4, 3 / 4
Rhythms	Simple meter rhythms 16th note triplets Occasional 32nd notes Some syncopation Compound meter	Simple meter rhythms Use of 32nds 7 note 32nds rhythms	Simple meter & Compound meter
Specialized Characteristics	Symmetrical phrases Use of accidentals Variety of articulations Variety of dynamics Multiple tonguing Flutter tonguing Long phrases Changes of meter Simple ornaments	Symmetrical phrases Use of accidentals Variety of articulations Variety of dynamics Multiple tonguing Extended range Long phrases Changes of meter	Same Same Same Same Same
Focus	Articulation patterns Use of accidentals Piano as equal partner Extended rhythmic understanding Tone production Vibrato study Breath control Ease w/ bottom 2 ½ Piano as = partner	Articulation patterns Use of accidentals Piano as equal partner Simple ornaments Multiple tonguing Tone production Vibrato study Breath control Complex rhythms Piano as = partner	Same Same Same Same Same Same octaves Same
NFA Level	*Evaluated at J	J	G
Duration	11 minutes	12 minutes	

III. *Dusting Around With Scott's Rag for Flute and Piano*

The evaluation of *Dusting Around With Scott's Rag* is presented in Figure 49.

This is followed by an evaluative summary of the overall work.

Figure 49. Evaluation of *Dusting Around With Scott's Rag* for Flute and Piano

Pitch Range	C ¹ – C ⁴
Key Range	Key Signature = 3 & 4b's, 1 # Keys included: CM, GM, Cm Keys included by use of accidentals: AbM, EbM, Abm Chromatic Scale
Meters	2 / 4, 3 / 4, 4 / 4, 6 / 8
Rhythms	Simple meter rhythms including sixteenths ◆ Virtuoso use of 32 nd s Compound meter rhythms including eighths Syncopated “rag” rhythm
Specialized Characteristics	◆ Technically challenging as well as musically and stylistically difficult for both instruments Complex rhythm patterns Changes of meter ◆ Variety of articulations Use of accidentals Basic symbols for ornaments ◆ Extended technical sections ◆ Intonation control for sustained passages
Focus	Emphasis on challenging issues of ensemble ◆ Interpretation of less familiar, complex repertoire Expressive tempo changes Elements of style period
Comparative NFA Level Rating (A-J)	J

Summary of Evaluation of *Dusting Around
With Scott's Rag for Flute and Piano*

The rating for *Dusting Around With Scott's Rag* is comparable to literature at Level J of the NFA's repertoire guide. This energetic theme and variations, based upon Scott Joplin's ragtime tune *The Entertainer*, presents the theme in a variety of settings from virtuosic displays to lamenting melodies. Technical challenges are provided for both the flutist and the pianist in several variations. One of the most striking qualities of this work is the fact that the theme and variations are not provided for the purpose of exhibiting technical displays for the flute only but also include the piano at an equal level. Many technical passages are based on chromaticism, and command of this technique is necessary for both performers. Originating from a rag tune melody, the chromatically structured theme adapts easily to variation writing. In general, Sargon breaks the melody into small motivic units that are alternated between the flute and piano, creating a conversational atmosphere to the work. Rhythmic accuracy in both thematic material and variation sections, coupled with color and shading of melodic lines, will help to bring out the carefree quality of this popular American tune.

NFA Comparative Literature to *Dusting
Around With Scott's Rag*

Suite for Flute and Piano,
Claude Bolling

Dusting Around with Scott's Rag was the most problematic of the three compositions by Sargon in its comparison to the existing literature as listed in the NFA's repertoire guide. Very few theme and variation works are listed, and the ones that are included range from being too technically challenging to too rudimentary.

Stylistically, one of the best comparisons to *Dusting Around with Scott's Rag* is Claude Bolling's *Suite for Flute and Piano*. Written in the early 1970s and first performed by Jean-Pierre Rampal and Claude Bolling, this multimovement work that mixes classical and jazz elements has become a standard in the modern flute literature. Although none of the movements in Bolling's work is set as theme and variations, the equal partnership between the flute and piano prevalent throughout the work is similar to that in *Dusting Around with Scott's Rag*. The nature of the thematic ideas, technical displays by both instruments, and the popular or jazz themes of Bolling's work also express sentiments similar to those in *Dusting Around with Scott's Rag*. Bolling's *Suite* is rated at level H in the NFA literature guide.

Nel Cor Più, Theobald Boehm, and
Carnival of Venice, Giulio Briccialdi

Theobald Boehm's (1794-1881) well-known theme and variations *Nel Cor Più*, a staple of flute repertoire, is still performed and enjoyed by audiences. Similar to a majority of the famous flutemaker's works, *Nel Cor Più* is an operatic-based theme and variations. Considerably more technically challenging than Sargon's work, *Nel Cor Più* represents the theme-and-variation form at its height of popularity in the mid-1800s. Both works are a reflection of the popular melodies of their individual time periods. It is rated at level J on the NFA literature guide.

Not included in the NFA's repertoire guide, Briccialdi's *Carnival of Venice* would be considered a more appropriate comparison for Sargon's *Dusting Around With Scott's Rag*. A theme and variation based upon a popular German song, the *Carnival of*

Venice has been transcribed for several instruments. Briccialdi's work places most of the technical display in the flute, with the accompaniment playing a subsidiary role. Technical sections last longer, but they are similar in construction to Sargon's work, with primarily diatonic and chromatic passages emphasized.

Sargon's *Dusting Around With Scott's Rag* would be an appropriate primer work for either Boehm's *Nel Cor Più* or Briccialdi's *Carnival of Venice*. *Dusting Around With Scott's Rag*'s more balanced approach to the theme and variation form that contains areas of technical display for both instruments would provide opportunity for technical as well melodic development for both performers. It appears to be an anomaly in today's repertoire. Table 14 summarizes a comparison of *Dusting Around With Scott's Rag* and the two comparative works.

Table 14. Comparison of Comparable Literature to *Dusting Around With Scott's Rag*

Feature	Sargon <i>Dusting Around With Scott's Rag</i>	Bolling <i>Suite for Flute and Piano</i>	Boehm <i>Nel Cor Più</i>
Pitch Range	C ¹ – C ⁴	C ¹ – C ⁴ (D ⁴)	D ¹ – A ³
Key Range	3-4 b's, 1#	1-2#'s, 2-3 b's	1#, limited chromaticism
Meters	2 / 4, 3 / 4, 4 / 4 6 / 8	2 / 4, 3 / 4, 4 / 4, 5 / 4, 7 / 4, 3 / 2	4 / 4 6 / 8
Rhythms	Simple meter rhythms Virtuosic use of 32 nd s Compound meter Syncopated rhythms	Simple meter rhythms Occasional 32 nd s Syncopated rhythms Hemiolas	Same Extensive 32 nd s Compound meter
Specialized Characteristics	Complex rhythm Changes of meter Variety of articulations Use of accidentals Basic ornaments Extended technical sections Intonation Control Technical and style challenges for both instruments	Same Same Same Same Same Same Same Same	Same Same Same Same Heavy use of ornaments Virtuosic technique Same Same
Focus	Ensemble Issues Interpretation of less familiar repertoire Expressive tempo changes Elements of style period	Same Same Same Same	Same
NFA Level	*Evaluated at J	I	J
Duration	9 minutes	25 minutes	8 minutes

CHAPTER 5

CONCLUSIONS

Simon Sargon's works for flute and piano represent only a small portion of his overall compositional output. However, these works, composed between 1982 and 1997, represent his established compositional style. Sargon's compositions for flute and piano reflect the lighter side of his works. When asked why the works for flute were always so optimistic, he replied that he heard the flute as a light, carefree character, spontaneous and fun.¹ Sargon's three works for flute and piano, although distinctly different in their formal structures and character, possess common factors that are relevant to understanding his compositional approach for the flute.

In the early 1960s, when Sargon was a student of Vincent Persichetti at the Juilliard School, works modeled after Anton Webern were the favored style of composition students. Sargon was no exception; he emulated the technique but did not permanently adopt the atonal concept. At the time, Persichetti was primarily composing instrumental music and Sargon was writing mostly vocal works.² During a 1958 summer program at the Aspen school of music, Darius Milhaud suggested to Sargon that he find his own musical voice. During his early, developmental period Sargon was interested in Broadway and musical theater,³ a genre that would combine his ideas for

¹Sargon, interview by author, 16 July 2004.

²Sargon, interview by author, 6 January 2004.

³Ibid.

vocal music with instrumental music. Heeding Milhaud's advice, Sargon has solidified a diverse personal style in works of various genres, highlighting melody, color, and tonal harmonies.

The most important element in Sargon's style, in any genre, is melody. The works for flute and piano present melodic material that contains singing thematic ideas and symmetrical phrases. Similar in construction to melodies often associated with classical masters, Sargon's melodies manifest a tunefulness that is immediately accessible to a listener. Sargon's neoclassical melodic style is contrary to that of his classmates, Steve Reich and Philip Glass, whose works are often described as minimalist or "systems music."⁴ Melodies that are well constructed and repeated between voices, sometimes with slight variations, unify Sargon's works. Often, the flute and piano are cast as equal partners, sharing melodic responsibility. The simplicity and clarity of his melodic ideas resemble the French woodwind music of *Les Six*.⁵ Sargon

⁴"Systems Music" is a term that has been used to describe the work of composers who concern themselves with sound continuums that evolve gradually, often over very long periods of time. The most well known of these composers are Steve Reich, Philip Glass, and La Monte Young. The most striking feature of their work is repetitiveness or stasis: Their works contain little or no variation of pitch, tempo, dynamics, or timbre. Roger Sutherland, "Steve Reich" www.media.hyperreal.org, n.d., accessed 24 April 2005.

⁵*Les Six*, in opposition to the prevailing German romantic style, predominately associated with Wagner during the early 1900s, espoused simplicity, economy, and the importance of melodic line. They celebrated popular music, the song-and-dance routines of the music hall, French café chansons, fairground and circus music, and the influx of American jazz. Emily Beynon (flute) and Andrew West (piano), *L'Album des Six: The complete works of "Les Six" for Flute and Piano*. (London: Hyperion Records Limited, 2000, CDA67204)

admits that this style best reflects how he hears melody and tonal colors for wind instruments.⁶ Many of the stylistic qualities associated with *Les Six*, in particular Poulenc, are expressed in Sargon's music for flute and piano, including clarity, the importance of the melodic line, hints of Jazz elements, and a melodic relationship to popular music. A review of a performance of Sargon's *Sunflowers for Flute and Piano* stated that the "debonair sonata for flute and piano whose spirited outer movements and lyrically pastoral centerpiece were reminiscent of the wittily sophisticated Parisian music of Poulenc."⁷

Harmonically, Sargon's works for flute and piano exhibit both Impressionistic and twentieth-century techniques. He often employs the Impressionistic technique of planing, which allows the harmony to glide effortlessly between tonal centers, both modally and via melodic mediants. This provides harmonic variety, complementing the repetitive melodies. Sargon employs bimodality and bichordality in his works for flute and piano, although he never utilizes this technique in an extended manner that would result in dissonances. His most striking compositional elements employed in the works for flute and piano are his use of texture and voicing. Careful consideration of harmonic texture allows for the projection of thematic material regardless of register placement or timbre of the individual instruments.

⁶Sargon, interview by author, 31 March 2005.

⁷Olin Chism, "Bench of Honor Suits Sargon: Composer-Pianists' Talents Impress During 'Salute to Simon' Program." *The Dallas Morning News*, Dallas, TX 2 March 1998.

Straightforward, supportive rhythmic patterns propel Sargon's melodic and harmonic ideas. Typical of mid-twentieth-century works, the music occasionally employs asymmetrical meters that provide variety to the steady pulse of the works. His temporal construction may include the occasional rhythmic interruption, but he is quick to resume a steady pulse to support his melodic ideas.

When asked why he composes music, Sargon answered that it is his vehicle for self-expression, a part of him that he must communicate.⁸ The complete body of Sargon's works reflects his diversity, containing many sentiments from lighthearted and carefree to spiritual and deeply thought provoking.

During this research project many important areas were explored, including the background of American composer Simon Sargon, a complete analysis of his works for flute and piano, a discussion of the history of repertoire lists and current resources in this area, and an attempt to compare Sargon's works for flute within the current recorded literature. Sargon's music for flute and piano was compared to that of several well-known composers, including Ernest Bloch, Ralph Vaughan Williams, Francis Poulenc, Richard Rodney Bennett, Claude Bolling, Theobald Boehm, and Giulio Briccialdi. These composers have written music for flute and piano that is considered the standard of today's flute literature. Similar elements of Sargon's works for flute and piano are summarized in the comparison charts for each work in chapter 4. Specific characteristics of pitch range, key, use of meters, and rhythms are easily quantifiable.

⁸Sargon, interview by author, 1 April 2005.

However, in comparing Sargon's work to the standard flute literature, a majority of the elements described in the headings of specialized characteristics and focus are measurable only to a degree.

Several factors have affected flute compositions during the past thirty years, primarily the continued mechanical improvement of the instrument and the increased technical abilities of the performers. Furthermore, the abundance and variety of flute literature is changing as composers continue to push the technical envelope of flutists' capabilities. Robert Dick's *Lookout* and Ian Clarke's *Zoom Tube* are prime examples of progressive works created to exploit nontraditional sounds typical of avant-garde flute composition. Lukas Foss, Robert Beaser, Samuel Zyman, and Lowell Liebermann have contributed significant works to the instrument's repertoire, pushing the technical and tonal abilities of the modern flutist. Christopher Rouse, Joan Tower, and Leonard Bernstein have composed modern concerti for the flute that evince twentieth-century melodic, harmonic, and rhythmic norms. Katherine Hoover and Gary Schocker, both flutists and composers, have generously expanded the repertoire with several works that represent a more mainstream or popular music sound, sharing the most similar elements with Sargon's works.

Simon Sargon's works for flute and piano are a modest but noteworthy addition to the current flute literature. These works evidence symmetrical melodic statements combined with clear voicing and careful consideration of harmonic texture. Primarily using functional harmony, with the use of planing, bimodality, and bichordality, Sargon's works are readily palatable to today's flutists and audiences. Although his

works share compositional similarities with the works considered standards of the flute repertoire, only time can determine the acceptance of these works into the standard flute repertoire.

APPENDICES

APPENDIX A

SIMON SARGON: CATALOG OF WORKS

Simon Sargon

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CATALOGUE OF WORKS—2005**I. SECULAR WORKS****Orchestra**

Chagall Windows (2004)

Icarus—Overture for Orchestra (2001)

Letters from Amherst—A Choral Symphony (2002) with chorus

Milestones (1983)

Symphony No. 1—Holocaust (1985) with baritone solo/male chorus

Tapestries (1997)

The Town Musicians of Bremen (2003) with narrator

String Orchestra

9/11 (2002)

Youth Orchestra

A Chorale for Martin Luther King (1969/2002)

Orchestra with solo instrument or solo voice

After the Vietnam War (1985) baritone solo/orchestra

Blue Mountain Ballads (1988) mezzo-soprano/orchestra

Divertimento (1994) piano/orchestra

Dusting Around With Scott's Rag (1994) flute/orchestra

Questings (1990) horn/orchestra

Reb Mendele (1992) violin/orchestra

Wind Ensemble

Rap Sessions (2002) trumpet/trombone solos/wind ensemble

Opera/Musical Theatre

Saul, King of Israel (1989)	opera in 3 acts
The Singing Violin (1995)	opera in 1 act
The Story of Ruth (2000)	theatre piece in 1 act
Thirst (1974)	opera in 1 act

Choral Works with Orchestra or Chamber Ensemble

At Grandmother's Knee (1997)	chorus/chamber ensemble
B'kol Shofar (With sound of the Shofar) (1992)	sop solo/chorus/brass quintet/organ
Elul: Midnight (1975)	baritone solo/chorus/brass quintet/timpani/organ
Hallel-2000 (1997)	chorus/brass/quintet/timpani
L'Moshel (1973)	chorus/clarinet/piano
Psalms 29 (2001)	chorus/timpani/organ
Psalms of Qumram (1986)	baritone solo/chorus/ orchestra
The Search Unending (2000)	treble/baritone/bass solos/chorus/orchestra
The Wisdom of Solomon (1999)	chorus/harp/organ

Solo voice-Solo voices with Instruments

A Clear Midnight (1998)	Classic Vocal Reprints	baritone/horn/piano
A River of Honey (2003)		soprano/flute/piano
Flame of the Lord (1991)		soprano/baritone/flute/cello/harp
Huntsman, What Quarry? (1990)	Classic Vocal Reprints	soprano/horn/piano
Like Gentle Rain (2000)	Classic Vocal Reprints	baritone/organ
Patterns in Blue (1974)	Classic Vocal Reprints	mezzo-sop/clarinet/piano
Shema (1988)	Transcontinental	soprano/flute/clarinet/cello/piano

Chamber Music

Before the Ark (1987)	Southern Music	violin/piano
Deep Ellum Nights (1991)		clarinet/piano

Duo Concertante (2005)		oboe/bassoon/piano
Dusting Around with Scott's Rag (1993)	Southern Music	flute/piano
Five Vermeer Portraits (2002)		horn/piano
Homage to Hafiz (2004)		oboe/piano
"Janus" Quartet (2001)		violin/viola/cello/piano
KlezMuzik (1995)		clarinet/piano
Meditation (1990)		cello/piano
The Night of the Headless Horseman (2001)		woodwind quintet
Reb Mendele (1991)		violin/piano
Sonatina (1986)		violin/piano
Sonatina (2004)		oboe/piano
Sonic Portals (2004)		oboe, horn/piano
Struttin' (1997)		clarinet/piano
"Sunflowers" (1997)	Southern Music	flute/piano
Tarantela (2004)		two flutes/piano
"The Legacy" Trio (1993)		horn/violin/piano
The Narrow Bridge (1999)		viola/piano
The Queen's Consort (1982)	Southern Music	flute/piano
The Weeping Shofar (1998)		horn/piano

Piano solo

Moodswings—24 Preludes (1997)	
Musing with Muzio – 6 Sonatinas in Classical Style (2004)	
Triptik (1956/2002)	

Organ/Harpsichord

Dos Prados (1997)	organ or harpsichord
Preludes for Emanu-El (1994)	organ

Two Pianos

Implosions (1996) Manduca Press

Song Cycles

A Star in a Haymow(2003)	Classic Vocal Reprints	baritone/piano
Ash un Flamen (Yiddish) (1993)	TMP 991575	medium voice/piano
At Grandfather's Knee (Ladino folk songs) (1994)	Transcontinental	high voice/piano
At Grandmother's Knee (Yiddish folk songs) (1985)	Transcontinental	medium voice/piano
Bitter for Sweet (1982)	Classic Vocal Reprints	low voice/piano
Blue Mountain Ballads (1963)		medium voice/piano
Christmas in Black (spirituals) (1988)	ClassicVocal Reprints	soprano/piano
Gad Hagibor (Hebrew) (1973)		medium voice/piano
Intimations of Mortality (2000)	Classic Vocal Reprints	soprano/piano
Jump Back (1986)	Southern Music	high voice/piano
Let It Be You (1988)	Classic Vocal Reprints	soprano/piano
Loveliest of Trees (1993)	Classic Vocal Reprints	tenor/piano
Take Five (1969)	Classic Vocal Reprints	medium voice/piano
Waves of the Sea (1990)	Classic Vocal Reprints	medium voice/piano
Witness for my Lord (spirituals) (1987)	Classic Vocal Reprints	high voice/piano

Chorus with Piano or Organ – see Sacred Music Listing for Biblical and Psalm Texts

At Grandmother's Knee (1983) Yiddish folk songs	S-A-T-B/piano, optional clarinet
Bonie Wee Thing (2003)	S-A-T-B/piano
Elegy (1961/2002)	S-S-A-T-B a capella
In Time of AIDS (1995)	baritone solo/S-A-T-B/organ
L'Moshel (1974) – 15 Yiddish Proverbs	S-A-T-B solos; S-A-T-B;clarinet, piano
Observations on Singing (1995)	S-S-A-T-T-B/piano
The End of the Owls (1995)	S-A-T-B/piano

Female Chorus (S-S-A)

Christmas in Black

Vocal Chamber Music with piano

4 x 2 (1973)	Classic Vocal Reprints	soprano/baritone/piano
Bubbles (2002)	Classic Vocal Reprints	soprano/baritone/piano
Madam, I'm Adam (2004)	Classic Vocal Reprints	soprano/baritone/piano
Voices at the Window (1998)	Classic Vocal Reprints	soprano/baritone/piano

Instrumental Arrangements

Rock of Ages (Hanukah song)		horn quartet
Who Can Retell (Hanukah song)		horn octet

Movie/TV Scores

The Night of the Headless Horseman (1999)

The Prophecies of Israel (2003)

II. SACRED MUSIC**Chorus, Including Solo with Chorus**

Adon Olam (Goldman dedication)		solo/chorus/keyboard
Adon Olam (Tov L'hodot)		solo/chorus/keyboard
Amen, Shem Nora	Transcontinental	solo/chorus/keyboard
Benediction		chorus/ keyboard
Break Forth, Sing Praise	Transcontinental	chorus, piano
Ein Kamocho		chorus/keyboard
*El Nora	Transcontinental	chorus/keyboard
*Ets Chayim Hi		solo/chorus/keyboard
For All Your Miracles	Transcontinental	treble solo/chorus/keyboard
*Han'shama Lach		chorus/keyboard
Hashkiveinu		solo/chorus/keyboard

*Hayom T'amtseinu	solo/chorus/keyboard
A House of Prayer	solo/chorus/keyboard
L'cha Dodi (Milhaud dedication)	S/A/T soli/chorus/keyboard
L'cha Dodi (Tov L'hodot)	solo/chorus/keyboard
Mi Chamocha	solo/chorus/keyboard
*Oh Lord, What are We	solo/male chorus/keyboard
On Tu Bishvat	flute/chorus/keyboard
Or Zarua	chorus a cappella
*Pitchu Lanu	chorus/keyboard
Prayer for Animals	chorus/keyboard
Psalm Settings	
Psalm 1–Blessed Are the Ones	chorus/piano
Psalm 8–Adonai, Adoneinu	chorus/keyboard
Psalm 23–Adonai Roi	chorus/keyboard
Psalm 24–Lift Up Your Heads	chorus/keyboard
Psalm 29–Give Praise to God	timpani/chorus/organ
Psalm 30–I Will Extol You	2 trumpets/chorus/keyboard
Psalm 39/103–Lord Make Me to Know Boosey and Hawkes	chorus/keyboard
Psalm 92–Tsadik Katamar	chorus/keyboard
Psalm 100–Make a Joyful Noise	treble solo/chorus/keyboard
Psalm 115–Not to Us, Oh Lord	chorus/keyboard
Psalm 116/118–In My Distress	sop solo/chorus/keyboard
Psalm 118–The Lord is My Strength	chorus/keyboard
Psalm 121–I Lift Up My Eyes	chorus/keyboard
Psalm 122–Sha-alu Shalom/Oh Pray for the Peace	chorus/keyboard
Psalm 135–Praise God, Ye Servants	chorus/keyboard

*Psalm 144–Adonai Ma Adam		chorus/keyboard
Psalm 150–Praise the Lord in His Sanctuary		2-part youth choir/adult choir/keyboard
Psalm 150–Praise Ye the Lord Lawson-Gould		chorus/keyboard
Retsei	Transcontinental	chorus a capella
*A Servant Unto Thee		chorus/keyboard
Shalom Rav I. (C Major)	Transcontinental	soprano solo, chorus/keyboard
Shalom Rav II. (Db Major)		baritone solo, chorus/ keyboard
*Shofar Service		chorus/organ
*The Sun Goes Down		chorus/keyboard
*Uv'chen Tsadikim		chorus, organ
*Vihuda L'olam Teisheiv		chorus, organ
V'Shamru (f minor)	Transcontinental	solo/chorus/keyboard
*Why Art Thou Cast Down		solo/chorus/keyboard
*Ya-ale		solo/chorus/keyboard
Yism'chu	Transcontinental	chorus/keyboard

(* indicates a work for the High Holidays)

VOCAL SOLOS

Volume I–Life-Cycle	Transcontinental
Y'simech Elohim	
Y'simcha Elohim	
I Will Betroth You	
Ruth's Song	
Adonai Ro-i (Psalm 23)	
Adonai Ma Adam (Psalm 144)	
Volume II–Shabbat (A solo collection)	Transcontinental
Eicha Ashir	

V'shamru		
Eloheinu, Velohei Avoteinu		
Retsei		
Shehashalom Shelo (Song of Peace)		
Hamavdil		
Nachamu Ami		
*Adonai Ma Adam (Psalm 144)	Transcontinental	solo/keyboard
Adonai Ro-i (Psalm 23)		solo/keyboard
Ahavat Olam		solo/keyboard
Anim Z' mirot	Transcontinental	solo/organ
Ets Chayim		solo/keyboard
Early Will I Seek Thee		solo/keyboard
*Hayom T'amtseinu		solo/keyboard
The Lord is My Shepherd		solo/keyboard
Modim Anachnu Lach		solo/keyboard
*My Soul is Thirsty		solo/keyboard
Shalom Rav	Transcontinental	solo/keyboard
Shachar Avakeshcha		solo/keyboard
*Sh'ma Koleinu		solo/keyboard
V'shamru		solo/keyboard
Y'simeich Elohim	Transcontinental	solo/keyboard
Y'simcha Elohim	Transcontinental	solo/keyboard

VOCAL DUETS

Psalm 90 The Work of our Hands 2 sops/keyboard

Sim Shalom sop/mezzo sop/keyboard

ARRANGEMENTS OF JEWISH MUSIC

Adonai, Adonai (trad Cantorial chant)		low voice/chorus/keyboard
Ata Echad (trad Ashkenazic melody)		chorus/keyboard
Av Harachamim (Dunayevsky)		chorus/keyboard
Az Yashir (trad Sephardic melody)		chorus/keyboard
Baruch Eloheinu (trad Z'mira)		chorus/keyboard
Bei Ana Rachets (trad Ashkenazic melody)		chorus/keyboard
Bein N'har P'rat (trad Israeli melody)		solo/chorus/keyboard
Chiribiribam (Hasidic)		solo/chorus/keyboard
Eyli, Eyli (trad Yiddish)	Transcontinental	solo/chorus/keyboard
Erev Shel Shoshanim (Hadar)		solo/chorus/keyboard
Hine Ma Tov (Jacobson)	Transcontinental	flute/chorus/keyboard/
L'chi Lach (Friedman)	SoundsWrite SWP 601	chorus/keyboard
Laila, Laila (Zaira)		sop solo/chorus/keyboard
Magen Avot (trad Ashkenazic)		chorus/keyboard
Miriam's Song (Friedman)		tof/solo/chorus/keyboard
Ochila L'Eil (trad Cantorial)		solo/keyboard
Oif'n Pripitchik (Warshavsky)		chorus/keyboard
Psalm 150–Hallelujah (trad melody)		chorus/keyboard
Saleinu (Admon)		flute/tof/chorus/keyboard
Sheyibone Beit Hamikdosh (Schorr)		2 Cantors/ chorus/ keyboard
Sim Shalom (trad Ashkenazic melody)		chorus/keyboard
Song of the Partisans (Glik)		chorus/keyboard
Sov'vuni (Israeli melody)		chorus/keyboard
V'shamru (Naumbourg)		solo/chorus/keyboard
Until This Time (Shehecheyanu)		chorus/keyboard

V'shamru (Friedman)		solo/chorus/keyboard
Who Can Retell (trad melody)		chorus/keyboard
Yom Shabatton (trad Z'mira)		flute/chorus/keyboard
Yom Ze M'chubad (trad Z'mira)		chorus/keyboard or a cappella

III. CHILDREN'S CHOIR

Choral:

Feast of Lights	Transcontinental	2 part choir/keyboard
Feast of Lots		2 part choir/keyboard
Haven Yakir Li		2 part choir/keyboard
How Excellent Thy Name		2 part choir/keyboard
Ma Yafe Hayom	Transcontinental	2 part choir/keyboard
Oh Give Thanks (Hallel)	Transcontinental	2 and 3 part choir/keyboard
Psalms 150—Praise God		2 part choir/adult choir/keyboard
Seekers of Peace		3 part choir/keyboard
Sing a New Song	Sacred Music Press	2 part choir/keyboard
Three Sabbath Songs	Transcontinental	2 part choir/keyboard
Three Israeli Songs		2 part choir/keyboard
Ze Hayom	Transcontinental	3 part choir/keyboard

Cantata:

How Excellent Your Name		treble solos/ensemble/keyboard
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Musicals:

A Voice Called (Hannah Senesh)		2 part choir/keyboard
A Voice Still and Small		ensemble/piano

Friday Evening Service:

Sing God's Praise	Transcontinental	2 and 3 part choir/keyboard
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APPENDIX B

SIMON SARGON: CURRICULUM VITAE

SIMON A. SARGON

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EDUCATION

Brandeis University	B. A., Music, <i>Magna Cum Laude</i> <i>Phi Beta Kappa</i> , Class Valedictorian	1959
Juilliard School	M. S., Composition	1962
Blue Hill, ME	Chamber Music	summer 1956
Tanglewood	Composition	summer 1957
Aspen School of Music	Composition	summer 1958

MAJOR TEACHERS

Piano	Mieczyslaw Horszowski
Composition	Darius Milhaud, Irving Fine, Vincent Persichetti
Accompanying	Jennie Tourel, Sergius Kagen
Chamber Music	Joseph Fuchs, Artur Balsam

PROFESSIONAL EXPERIENCE

<u>Southern Methodist University (Dallas, TX), Professor of Music</u>	1983-present
Classes: Composition, Music Theory, Orchestration, English Diction, French Diction, Italian Diction, French Art Song, Ear Training, Individual Vocal Coaching (Graduate Voice Performance)	
Department of Theory/Composition	1992-present
SMU Opera Theatre Producer/Artistic Director	1983-1991
Advisor to undergraduate Voice Performance majors	1985-present
<u>Temple Emanu-El (Dallas, TX), Music Director</u>	1974-2001
Director and conductor of Temple Emanu-El Choir for worship services,	

recordings, concert tours and programs of Jewish music in the U.S. and abroad;
Director of children and youth choirs; Collaborative artist and administrator for
concert series presenting guest artists to North Texas

Dallas Symphony Orchestra (Dallas, TX)
Videonotes (locally telecast comments on the DSO programs) 1996
Pre-concert Lecturer 1979-1986

Dallas Opera (Dallas, TX)
Lecturer, *Opera Previews* for the Dallas Opera Guild 1976-1982
Narrator, Dallas Opera children's performances 1976-1986

Bel Canto Fiorentino (Florence, Italy), Music Faculty 1984
Class: Vocal Coaching

Fort Worth Opera (Ft. Worth, TX) 1978-1981
Lecturer, *Opera Previews*

American Institute of Musical Studies (Graz, Austria), Music Faculty 1974
Classes: Vocal Repertoire, Accompanying

Rubin Academy of Music (Jerusalem, Israel),
Chair of the Voice Department 1970-1974

Hebrew University (Jerusalem, Israel), Visiting Lecturer 1973-1974

Marymount College (Tarrytown, NY), Instructor 1969-1971
Classes: Music Appreciation, Form and Analysis, Theory, Composition

Sarah Lawrence College (Bronxville, NY), Instructor 1968-1971
Classes: Harmony, Ear Training, Piano, Counterpoint

Juilliard School (New York, NY), Instructor 1967-1969
Class: Vocal Literature

PERFORMANCE EXPERIENCE

Concert experience as pianist and accompanist in Europe, Israel and U.S. 1960-present
Southern Methodist University (Dallas, TX) 1983-present
Collaborating artist for faculty recitals

Dallas Symphony Orchestra Summer Music Festival (Dallas, TX), Pianist 1993
International Horn Society Convention (Tallahassee, FL), Official Pianist 1993
Carnegie Recital Hall (New York, NY) 1985
Pianist for debut recital of Gregory Hustis (Principal Horn, DSO) and
Richard Giangiulio (Principal Trumpet, DSO)

Evelyn Lear Recitals (Dallas, TX), Accompanist	1982
<i>Dallas Morning News</i> Dealey Competition, Official Accompanist	1977-1982
Israel Museum (Jerusalem, Israel), Solo Piano Recital	1972
Recitals and Master Classes with Jennie Tourel	1964-1971
Peabody Conservatory (Baltimore, MD); University of North Carolina (Chapel Hill, NC); University of Chicago (Chicago, IL); Texas Christian University (Ft. Worth, TX); Dallas Civic Music (Dallas, TX)	
Atlanta Theatre of the Stars, Conductor	1970
Kenley Players (Columbus, OH and Dayton, OH), Conductor	1968-1969
Concert Opera Association, Little Orchestra Society (New York, NY), Associate Conductor	1962-1968
New York City Opera, Assistant Conductor and Coach	1966
Lincoln Center State Theatre (New York, NY), Assistant Conductor	1965
Pianist for Francis Poulenc Memorial Concert with Jennie Tourel, Carnegie Hall	1963

INTERNATIONAL TOURS

London, England: West London Synagogue; Paris, France: Mouvement Liberal Synagogue; Amsterdam, The Netherlands: Liberaal Joodse Gemeente	2000
Prague, The Czech Republic: Jerusalem Synagogue; Budapest, Hungary: Dohanyi Synagogue; Vienna, Austria: Seitenstetengasse Synagogue	1998
Birmingham, England: Adrian Boult Hall, Birmingham Conservatory of Music	1998
Jerusalem, Israel: First Conference of Jewish Culture and Creativity	1996
London, England: West London Synagogue	1994
Dublin, Ireland: Dublin Progressive Synagogue	1994
Mexico City, Mexico: Centro Deportivo Israelita	1993
Toronto, Canada: Temple Sinai	1990

AWARDS AND HONORS

<i>Six Vermeer Portraits</i> discussed and analyzed in doctoral thesis, "Simon Sargon's Chamber Works for Horn: Structure and Tonal Language," University of North Texas	2004
Annual Award of Recognition, American Society of Composers, Authors and Publishers (ASCAP)	1991-present
Gerald R. Ford Research Fellowship Nominee, SMU	2003
Distinguished Teacher Award Nominee, SMU	2003
Honorary Member, American Conference of Cantors	2003
First Ann Sikora Humanitarian Award, Dallas Jewish Historical Society	2002
Finalist, National Opera Association competition (<i>The Singing Violin</i>)	1997
Invited Panelist, National Conference on Music in the Black and Jewish Traditions, Dillard University, New Orleans, LA	1996
Invited Panelist, Conference on Jewish Culture (Jerusalem, Israel)	1996

First Annual Leon Rabin Award for Contributions to Jewish Culture	1994
First Prize, National Association of Teachers of Singing competition (<i>Waves of the Sea</i>)	1993
<i>Shemà</i> and <i>Symphony No. 1-Holocaust</i> subject of doctoral thesis, Hebrew Union College-Jewish Institute of Religion, School of Sacred Music (New York, NY)	1992
<i>Sigma Iota</i> Award for service to music in Dallas	1988
<u>International Who's Who in Music</u> (11 th Edition)	1987-present
<u>Baker's Biographical Dictionary</u> (7 th Edition)	1984-present
<u>Reform Judaism in America: A Biographical Dictionary and Source Book, 1824-1980</u> (Professor Marc Raphael, Editor)	1986
<i>Pi Kappa Lambda</i> , Member	1986
<i>Phi Beta Kappa</i> , Member	1959

COMMISSIONS

Texas Music Teachers Association	<i>Sonic Portals</i>	2003
Temple B'nai Israel (Oklahoma City, OK)	<i>House of Prayer for all Peoples</i>	2003
Meadows Wind Ensemble (Dallas, TX)	<i>Rap Sessions</i>	2002
Susquehanna University (Selins Grove, PA)	<i>The Search Unending</i>	2000
Yale University (New Haven, CT)	<i>Psalm 8</i>	1999
Texas Music Teachers Association	<i>Dusting Around w/Scott's Rag</i>	1994
Temple Emanuel (Long Beach, NY)	<i>Oh Give Thanks</i>	1993
Temple Shalom (Chicago, IL)	<i>How Excellent Is Thy Name</i>	1993
Dallas Holocaust Commission	<i>Ash un Flamen</i>	1992
Turtle Creek Chorale (Dallas, TX)	<i>Psalms of Qumran</i>	1992
Rockport Chamber Music Festival (MA)	<i>Deep Ellum Nights</i>	1991
Voices of Change (Dallas, TX)	<i>Shemà</i>	1988
Meadows Foundation (Dallas, TX)	<i>Saul, King of Israel</i>	1987
Temple Israel (Boston, MA)	<i>If You Will It</i>	1983
Highland Park Methodist Church (Dallas, TX)	<i>Praise Unending</i>	1981
Junior Honors Orchestra (Dallas, TX)	<i>Festival Suite</i>	1979

SCHOLAR/COMPOSER- IN-RESIDENCE

Scholar-in-Residence/Conductor, Midwestern Festival of Jewish Choirs	2002-2004
Composer-in-Residence, University of Missouri, Columbia, MO	2001
Composer-in-Residence, Susquehanna University, Selins Grove, PA	2000
Composer-in-Residence, Temple Beth Elohim, Wellesley, MA	1997
Composer-in-Residence, Temple Shalom, Chicago, IL	1996
Composer-in-Residence, Bradley University, Peoria, IL	1995
Composer-in-Residence, Temple Emanuel, Chicago, IL	1994
Composer-in-Residence, Temple Israel, West Palm Beach, FL	1994

Composer-in-Residence, Community Synagogue, Rye, NY	1994
Composer-in-Residence, Washington Hebrew Congregation, Washington, D.C.	1993
Composer-in-Residence, Congregation Beth Israel, Houston, TX	1993
Composer-in-Residence, Temple Emanuel, Kensington, MD	1993
Composer-in-Residence, Congregation Beth Ahabah, Richmond, VA	1992
Composer-in-Residence, North Shore Synagogue, Syosset, NY	1992
Composer-in-Residence, Temple B'nai Shalom, East Brunswick, NJ	1991
Composer-in-Residence, Fairmount Temple, Cleveland, OH	1991
Composer-in-Residence, Temple Sinai, Toronto, Canada	1990
Composer-in-Residence, Temple Beth-El, San Antonio, TX	1990
Composer-in-Residence, Baltimore Hebrew Congregation, Baltimore, MD	1990
Composer-in-Residence, Congregation Keneseth Israel, Elkins Park, PA	1989

ADJUDICATIONS

International Jury, Composition Competition, Center for Jewish Culture	2003
National Composition Competition, Guild of Temple Musicians	1993, 1995
State Composition Competition, Texas Music Teachers Association	1993
Richardson Music Teachers Association, Composition Competition	1992
University of Oklahoma, Elly Ameling Vocal Competition	1992
Richardson Music Teachers Association, Concerto Competition	1980

CD RECORDINGS

Three Penny Opera (<i>Divertimento for Piano and Orchestra</i>), Gasparo	2003
I Have Taken an Oath to Remember (<i>Shifrele's Portret</i> and <i>Kaddish</i>), Transcontinental	2002
Divine Grandeur (<i>Oh Awesome God</i>), New World Records	2001
Dos Prados (<i>Dos Prados</i>), SoundBoard	2001
Renew Unto Us A Good Year (music of the High Holy Days), Private Label	2001
At Grandfather's Knee (<i>At Grandfather's Knee</i>) and <i>Shemà</i> (all music of Simon Sargon), Milken Archive of 20 th Century American Jewish Music	2000
Flame of the Lord (all music of Simon Sargon), Gasparo	2000
An Hour in the Garden of Eden (<i>L'Moshel</i>), Private Label	1999
Sing A New Song to God (<i>How Beautiful the Sabbath Day</i>), Private Label	1998
A Clear Midnight (all music of Simon Sargon), Gasparo	1997
Jump Back (<i>Jump Back</i>), Private Label	1997
Shemà (all music of Simon Sargon), Gasparo	1996
Yamim Noraim: Days of Awe (<i>Oh Awesome God</i>), Transcontinental	1995
Yale Glee Club (<i>Psalm 23</i>), Yale University	1994
Cohler on Clarinet (<i>Deep Ellum Nights</i>), Ongaku	1993
Trios of Karl Reinecke (Simon Sargon, pianist), Klavier	1993
Huntsman, What Quarry? (<i>Huntsman, What Quarry?</i>), Crystal	1992

Liturgical Music of the Choir of the Jewish Community of Lausanne, Switzerland (<i>Psalm 133</i>), Doran	1991
Friends of Fair Park (<i>Blue Mountain Ballads</i>), Private Label	1988
Music for French Horn and Piano (Simon Sargon, pianist), Crystal	1987
Complete Songs of Alma Mahler (Simon Sargon, pianist), Gasparo	1988

PUBLISHED COMPOSITIONS

<i>Patterns in Blue</i> (solo voice, clarinet and piano)	Boosey and Hawkes
<i>Lord Make Me to Know My End</i> (mixed choir and piano)	Boosey and Hawkes
<i>Praise Ye the Lord</i> (mixed choir and piano)	Lawson-Gould
<i>Sing a New Song</i> (solo and youth choir)	Sacred Music Press
<i>Jump Back</i> (solo voice and piano)	Southern Music
<i>The Queen's Consort</i> (flute and piano)	Southern Music
<i>Before the Ark</i> (violin and piano)	Southern Music
<i>Amen Shem Nora</i> (solo voice and mixed choir)	Transcontinental
<i>Anim Z'mirot</i> (solo voice and piano)	Transcontinental
<i>Oh Awesome God- El Nora Alila</i> (mixed choir and piano)	Transcontinental
<i>Festival of Lights</i> (two-part youth choir and piano)	Transcontinental
<i>L'chi Lach</i> (mixed choir and piano)	Sounds Write Productions, Inc.
<i>For All Your Miracles</i> (solo voice and mixed choir)	Transcontinental
<i>Hine Ma Tov</i> (mixed choir and piano, flute obligato)	Transcontinental
<i>Ma Yafe Hayom</i> (mixed choir and piano)	Transcontinental
<i>Three Sabbath Songs</i> (two-part choir and piano)	Transcontinental
<i>V'shamru</i> (mixed choir and piano)	Transcontinental
<i>Yism'chu</i> (mixed choir and piano)	Transcontinental
<i>Sing His Praise</i> (Sabbath service for youth choir)	Transcontinental
<i>Shemà</i> (solo voice, flute, clarinet, piano)	Transcontinental
<i>Ash Un Flammen</i> (solo voice and piano)	Transcontinental
<i>At Grandfather's Knee</i> (solo voice and piano)	Transcontinental
<i>Sunflowers</i> (sonata for flute and piano)	Southern Music
<i>Album of Solo Liturgical Music I</i>	Transcontinental
<i>Album of Solo Liturgical Music II</i>	Transcontinental
<i>Eili – Eili</i> (mixed choir and piano)	Transcontinental
<i>Waves of the Sea</i> (solo voice and piano)	Classic Vocal Reprints
<i>Bitter for Sweet</i> (solo voice and piano)	Classic Vocal Reprints
<i>Let It Be You</i> (solo voice and piano)	Classic Vocal Reprints
<i>Loveliest of Trees</i> (solo voice and piano)	Classic Vocal Reprints
<i>Intimations of Mortality</i> (solo voice and piano)	Classic Vocal Reprints
<i>Take Five</i> (solo voice and piano)	Classic Vocal Reprints
<i>A Star in a Haymow</i> (solo voice and piano)	Classic Vocal Reprints

PUBLISHED ARTICLES

“Synagogue Music in the 21st Century”	Guild of Temple Musicians Newsletter, 1993
“Siegfried: From Fairy Tale to Philosophy”	Dallas Opera Magazine, 1984
“Lakme: Opera, A La Francaise”	Dallas Opera Magazine, 1980
“Notes on Manon Lescaut”	Dallas Opera Magazine, 1979
“The Flying Dutchman - A Prophetic Musical Voyage”	Dallas Opera Magazine, 1978

LOCAL AND NATIONAL SERVICE

Lectures and demonstrations presented throughout North Texas for various Arts organizations, including: Arts Club of College Station; Hill-Lake Foundation (Paris, TX); Monodrama Club (Denison, TX); Dallas Women’s Club; Dallas Symphony League; Dallas Ballet Guild; Dallas Junior Symphony League; El Paso Symphony	1975-present
Advisory Council, School of Sacred Music, Hebrew Union College (New York, NY)	1994-2000
Board of Governors, Dallas Symphony Association	1991-1984
Host, Tables of Content, SMU	2002
Lecturer, Godbey Lecture Series, SMU	1997
Advisory Board Member, First Dallas International Organ Competition	1996
Instructor, SMU Continuing Education (Courses on Opera)	1995-1996
Lecturer, SMU Board of Trustees	1988
Performance at Presidential Scholar Dinner, SMU	1986
Lecturer, SMU Alumni Breakfast series	1987
Performance at “Crescendo Events,” SMU	1986-1987

RECENT PERFORMANCES OF SELECTED COMPOSITIONS

<i>Sonic Portals</i> (16’ duration)	2003
<ul style="list-style-type: none"> • Trio for oboe, French horn, and piano • Commissioned by Texas Music Teachers Association • International premiere: June 2004, 32nd Annual Conference of the International Double Reed Society, Melbourne, Australia • National premiere: June 2004, Texas Music Teachers Association Conference, San Antonio, Texas 	
<i>The Town Musicians of Bremen</i> (23’ duration)	2003
<ul style="list-style-type: none"> • A musical telling of the Brothers Grimm fairy tale for full symphony orchestra and narrator • Currently under consideration for youth concerts, Dallas Symphony Orchestra, 2004-2005 season 	
<i>Bonie Wee Thing</i> (16’ duration)	2003
<ul style="list-style-type: none"> • Setting of five Robert Burns poems for mixed chorus and piano • Commissioned by the Plano Civic Chorus, R. Fredrick Stannard, Conductor • World premiere: February 21, 2004 	

- Rap Sessions* (12'30" duration) 2002
- Jazz-inspired work for trumpet, trombone and wind ensemble
 - Commissioned by Meadows Wind Ensemble, Dr. Jack Delaney, Director
 - World premiere: October 26, 2003, Meadows School of the Arts
- 9/11* (6' duration) 2002
- Written for String Orchestra
 - World premiere: September 11, 2002, Meadows School of the Arts, Dr. Paul Phillips, Conductor
- Six Vermeer Portraits* (14' duration) 2000
- Six studies for French horn and piano inspired by paintings of Jan Vermeer
- | | |
|------------------------------------|--------------------|
| University of Oklahoma, Norman, OK | October 25, 2003 |
| Texas Tech University, Lubbock, TX | September 23, 2003 |
| University of North Texas | September 22, 2003 |
| University of Texas at Austin | September 21, 2003 |
- A Chorale for Martin Luther King, Jr.* 2000
- Written for youth orchestra
 - Louisville Symphony Orchestra July 13, 2003
 - Chattanooga Symphony Orchestra January 29, 2003
- KlezMuzik* (7' duration) 1995
- Klezmer-style work for clarinet and piano
- | | |
|---|--|
| San Antonio Musical Offerings | October 28, 2003 and November 15, 2003 |
| Highland Park High School Commencement Ceremonies | May 23, 2003 |
- Discussed and analyzed in doctoral thesis, "The Influence of Klezmer in 20th Century Solo and Chamber Concert Music for Clarinet," University of North Texas (December, 2002)
- Shemà* (17' duration) 1988
- Setting of 5 Primo Levi poems for soprano, flute, clarinet, cello, and piano Performance: November 9, 2003, Meadows Museum
 - Commissioned by Voices of Change (Dallas-based chamber music ensemble dedicated to contemporary classical music)
 - Selected performances: Jordan Hall (Boston, MA) 2002; Old First Church, (San Francisco, CA) 1995; United States Holocaust Museum (Washington, DC) 1995; New Jersey Chamber Music Society (Upper Montclair, N.J.) 1994

APPENDIX C
INTERVIEWS WITH SIMON SARGON

Interview with Simon Sargon
 July 15, 2004
 Southern Methodist University, Dallas, TX

The Queen's Consort for Flute and Piano

LV¹: Was *The Queen's Consort* commissioned?

SS: This work was written for an amateur flutist here in the city named Joseph Tallah, who was a great music supporter. He had performed a piece that I had written that was a setting of an Israeli folk song for choir and piano with flute obligato. I got along with him well and respected him so much that I decided that I would write a piece and dedicate it to him.

LV: Where was this work premiered?

SS: It was premiered in Dallas at the Temple Emanuel in 1982.

LV: Was the premiere reviewed?

SS: No.

LV: Who was the flutist that premiered the work?

SS: Jeanne Larson.

LV: Was she selected to perform the premiere because she was a colleague at the University?

SS: No, we had played chamber music together; I wasn't teaching at SMU yet.

LV: Has this work been performed since the premiere?

SS: Not in its entirety. When Joe [Joseph Tallah] died, the opening movement was performed at his memorial service

LV: What was the audience's response to the work?

SS: They liked it very much. From my compositional viewpoint I think there may be too many movements. The audience's reaction to this work has always been good.

¹Interviewer Lisa Van Winkle (LV) and interviewee Simon Sargon (SS).

B. Structure of the overall work

LV: *The Queen's Consort* is very repetitive, most of the melodic information in all of the movements repeats and is symmetrical. Does this relate to the dance movements that you employ?

SS: Exactly. It's an evocation of Baroque and Renaissance dance forms. There are *da capos* and recurring refrains, elements that you would find in the music for dance.

C. First Movement - *Prelude*

LV: In reviewing the overall structure of the work I was curious how you put it together. The *Prelude* is the longest movement of the work—it is 129 measures long—and the movements progress from fast, slow, slow, fast, moderate to fast, which seems a little odd in how it is juxtaposed. How did you choose the movement titles? Was there a reason for that? What was the determining factor in how the movements were placed?

SS: Well, I started to write this work more like a Bach suite and use the dance forms that he often used, but my ideas did not fit completely with Bach's. The *Pavane* is an earlier Renaissance form. The *Aubade* is really not a dance movement, it's a dawn Serenade. The interesting thing, you see, is the question why the name of *The Queen's Consort*? . . . I named it that because I liked the phrase But I had a kind of idea in the first movement of the Queen's jester. . . . who amused her. Because he gave her moments of laughter and happiness, the Queen rewarded the Jester with the favors of the court. That's why the flute is playing the opening flourishes; it's like he's making funny faces and gestures. Because her husband has been so cruel and cold to her, the Jester is giving her a little joy in life. All of these dance movements are what would have been played on different occasions in the court.

LV: In my analysis of each movement I looked at length, meter, tempo, tonality, and form and listed some style characteristics. Going back to the idea of placement, did you pay any attention to or make a conscious decision to go fast, slow, slow, fast?

SS: Yes, it's very calculated. I use this strategy in all of my music, varying movements in tempo and mood to hold the audience. So the very bright, fast prelude is followed by a formal, austere, stately movement, and then the *Aubade* is more flowing and lyric. So even though the second and third movements are both slow, they are very different in feel. One is a triple meter and the other is a slow processional. The fourth movement is in a faster tempo, followed by a free movement that's lighter and very simple. The [Finale] reminds us once again of the opening. Here the Jester has a type of a drone pipe.

LV: I noticed there's an E pedal all the way through the *Finale*.

SS: Yes, the Jester is amusing the Queen once again in the final movement.

LV: Do you intentionally try to be tonally ambiguous?

SS: Yes.

LV: In the first movement, you placed E and B, missing the third, and repeat this figure. Then you move to E, B stacked against D, A so you are missing the G# and the F# of these two chords?

SS: Yes, the important thing here is really the fifths that descend by step over and over again and keep going down. So that creates a drone sound. But the E tonality is very clearly established at the beginning before I go off into a different scale. This is a bi-tonal feeling, for instance, the Bb in the bass against the b minor. It's a stacking up of tonalities.

LV: Is this used to create tension or excitement?

SS: Exactly.

LV: What is the form of the *Prelude*?

SS: It is a free rondo form.

LV: I noticed that you used cadential punctuations. Does this indicate where the sections change?

SS: Exactly, those articulate the structure.

LV: Is there a specific reason that the *Prelude* is the longest movement?

SS: Well, as with any kind of multimovement suite, it seems to me that you need to establish the overall scope of the work. This movement sets up the work for a seven-minute time frame. This will bring the audience into the work, and that takes a little bit of time to establish.

LV: Are the metronome markings printed in the work yours?

SS: They are, but I always have trouble with metronome markings. Sometimes I dictate them too fast, sometimes too slow. In general, the fast movements can be played slower, quiet a bit slower. The metronome markings are just a suggestion and not rigid markings.

D. Second Movement - *Pavane*

LV: The *Pavane* is 40 measures in length, 2/2 time, half note = 40. In what key does this movement begin?

SS: It starts in a kind of phrygian E and pulls to the A at the end of the eight-bar phrase. Then it goes back to the E Phrygian again, but the piano has a G#, so it's alternating between A and E. E is the tonic of the scale but the scale notes change.

LV: At the cadences are you alternating between A major and A minor triads?

SS: Yes.

LV: And then you progress to D major?

SS: Here is E Phrygian that went to IV, A Major, and then E Phrygian that cadences down a full step to the lowered seventh to D Major, so it went to two different objectives. The B section is in D minor, taking this from the D major to the D Minor. Then moving from D minor to F major between those two poles and then coming back at the end to E Phrygian and then cadencing once again to IV.

LV: Is this movement in *Da Capo* Aria form, A-B-A?

SS: Yes.

LV: Why did you write this movement in 2/2 for a slow movement and not 2/4?

SS: Because the *Pavane* is typically written with the half note movement rather than the quarter note.

LV: When I reviewed the definition of the *pavane* in *The New Grove Dictionary*, it said that this was a court dance of the sixteenth and seventeenth centuries, probably Italian in origin, similar to the fifteenth-century *bassa danza*. It was sedate in character, normally in duple meter, and frequently the first dance in a group, followed by one of more dances in fast, triple meter. The dances were often based upon the same melodic or harmonic material. This element you don't choose to employ, correct?

SS: I don't follow it with a triple meter dance.

LV: Or employing the same melodic material?

SS: No.

E. Third Movement – *Aubade*

LV: The *Aubade*, 41 measures, 6/4 time, that does fit in a way with the format of the *Pavane* being followed by a triple meter dance, maybe you did that subconsciously?

SS: Maybe so.

LV: This is in triple meter, but it's not really an after-dance.

SS: And it does not employ the same melodic material.

LV: The tempo is marked half note = 52, *Andantino*. This movement begins in F Major. It is the first movement of the work that employs an obvious tonal center at the beginning of the movement. Is the form of the movement A-B-A with a codetta?

SS: In a way. This is A then A'; it's taking the same motive and then stretching it. So it's like A, A' then coming back to A or A'' because it's not the same as the original statement of A. I am taking the opening motive and just routing it to different points

LV: So A, A', A'' basically the same motives with different arrival points?

SS: Yes, that's right, I am taking the melodic material to different arrival points.

LV: My analysis indicates eight-bar phrases with antecedent and consequent phrases. The movement only appears to develop the A material, hint of B material in Codetta, the peacefulness of the F major chord at the conclusion as the work returns from where it began.

SS: Correct.

LV: The *New Groves* definition indicates that this is a dawn song, or a term used for music to be performed in the morning, now simply used as a generic title. Is the serenade from the Jester to the Queen? Or is it from her King?

SS: No, it's from the Jester. The King is a pain! What I really wanted to capture here is the freshness of the early morning, and that's the reason for the clarity of the tonalities in the F major chords.

F. Fourth Movement – *Gavotte & Musette* (Track 2 – 16:13)

LV: The movement is the next substantial section of the work since the beginning *Prelude*. A total of 92 measures for both movements, 4/4 time, cadences punctuated with 2/4 measures prior to return of 4/4 time, balanced in their size. The *Gavotte* appears to be in C minor and the *Musette* seems to go to C Major.

SS: That's correct.

LV: For the form I have A-B with a transition back to A, with a transition that attaches to the *Musette*.

SS: That's right.

LV: What is the form of the *Musette*?

SS: The *Musette* is similar to the *Aubade*. It take an eight-bar motive and moves it between voices.

LV: The *Gavotte* consists of four-bar phrases, a quick 4/4 time that indicates a feel of 2, as would be typical of a *Gavotte*. Why is the tempo is marked so quickly?

SS: The characteristic rhythmic motive of the *Gavotte* is two pick-up quarter notes and generally a half note downbeat. That's what defines the dance rhythm of the *Gavotte*. The *Musette* is generally a movement that works on a drone or a pedal point.

LV: The musette was also a type of bagpipe used in a pastorale setting

SS: Yes, that's why the C is always preserved.

LV: The triplet figures used in the *Gavotte* are also found in diminution in the *Musette*. Is this to provide unity between the two dances?

SS: I didn't think about that, but it certainly would provide a unifying factor.

LV: Are these two movements, the *Gavotte* and the *Musette*, commonly placed together?

SS: Yes, they are often found together. However, Bach composed many *Gavottes* that stand alone.

LV: In measure 85 should there be an A natural in the flute part, as was written in Measure 6?

SS: Yeah, that's a mistake. Thank you.

G. Fifth movement – *Minuet*

LV: The *Minuet* is a simple movement, 39 measures long, 3/4 time, graceful, in G major.

SS: It also modulates to E minor in the B section.

LV: A reappears in the original key of G major, so is the form A-B-A?

SS: That's correct. Once again it's meant as an extreme contrast, whereas the *Gavotte* is percussive and possesses somewhat sharp dissonances with a biting feel. The *Minuet* has a smoothness and the accompaniment movement is scalar, going up by third each time by step. So it creates a contrast to the preceding movement.

LV: I thought it was interesting in your melodic material, the shift of the dotted quarter note from being placed on one to being placed on two. Was that conscious?

SS: No, no that's just how way the melody worked out.

LV: Does this follow the form of a typical Baroque minuet or is it a miniature version?

SS: No, I think it follows the standard form. It's very free. A *minuet* is a free kind of ABA form in 3/4. Once you say that, you have all of that freedom.

LV: Did you feel that the length of the movement is based upon the simplicity of the melodic ideas?

SS: Exactly. It provides a contrast to the previous movement.

H. Sixth movement – *Finale*

LV: The *Finale* is 52 measures long, in 12/16 time. Why did you choose that time signature instead of 12/8?

SS: Well, it could have been done with 4/4 time and triplets, but I wanted the quickness of the feel. That's why I put the attention on the sixteenths.

LV: How does that change the feel?

SS: It's the look of it and the way that a performer may react visually to the music. On several occasions I've rescored 3/4 to 3/8, and 6/4 to make two 3/4 bars, trying to find what looked best and felt best with the material.

LV: This has the E tonality found in the opening *Prelude*, and you are still deleting the third of the chord most of the time.

SS: Well, it is the open fifth, it's the droning sound of the bagpipe. It's clearly in E minor because the G natural comes in the melodic line.

LV: What is the form of this movement?

SS: It's like the *Aubade* again in the sense that [sings melody]. I take the material from the beginning and manipulate it to different arrival points. This movement is in rondo form. You have an eight-bar phrase, the flute has the melody for four bars and then the piano has, and then the flute starts anew and then the piano does what the flute does. But the new is always based motivically on the same material. So it's really like variations, four-bar variations.

LV: It was interesting to note that, in the alternation of melodic statements between the flute and the piano, often the piano statement is placed an octave higher than the flute. This seemed a bit unbalanced to me because the piano is a heavier, more projecting instrument. Was there a reason for this voicing? Were you trying to project the sound of two flutes by using this technique?

SS: No, I was trying to let the flute fill the gap between the right hand being higher and the left hand lower and putting the flute in the middle. Just an unusual disposition for the instruments.

LV: The *Finale* is the most rhythmically driving of all of the movements. I have a question related to symmetry. Why is this movement not as long as the *Prelude*? Is this even a consideration when you are composing?

SS: Yes, it certainly is. It felt right to me given the material that I was using for the final movement to be shorter, bringing to work to bright conclusion. It all depends on the melodic material involved. It didn't really lend itself to further development.

LV: What do you consider the most important concern in performing this work for the flutist and the pianist?

SS: I think a sense of color is the primary thing, color and mood, so that there is as much variety as possible between movements.

LV: How would you rate the difficulty of the work?

SS: Well, as you said, it varies. I think it has some difficult technical passages in the first and last movements, whereas the lyrical movements are easier. On the other hand, the second movement with the sustained ending demands good breath control in the high register. The *Aubade* with the sustained high notes that must be played very *dolce* require mature musical skills.

LV: After looking at this for sometime and playing through it several times, I found this piece to be deceptively simple.

SS: Well, that's what everyone says about my music, without exception. Performers say that what they see on the page looks easy and the notes are easy to play or sing; however, it is always more difficult than it first appears.

LV: I think one of the more difficult elements in this music is the one of the unisons between instruments of different colors, or to play open fifths. Some of the simplest tonalities are the hardest one. It takes a seasoned performer to appreciate the difference.

SS: The singers all say that to me, too. If I write a line and it's the principal melodic line, I don't cover it up with accompaniment figures. So singers feel very exposed; they can't hide.

LV: But that's the beauty of this music to me.

SS: Right, to me it is what the ideal is.

LV: I think that when people look at your music, they think that it looks so simple, it's almost like they misinterpret it.

SS: That's right.

LV: It is refreshing to play music that does not make you press the sound of your instrument for the duration of the work.

SS: My music does not rely on difficulty or complexity as a way of proving itself. People have to accept that about my music, because that's the always the way performers have reacted. They initially say it is too simple.

LV: I think that as a society that we tend to place more value on music that is complicated and complex.

SS: And the more depth or more intelligence must be involved.

Interview with Simon Sargon
July 16, 2004
Southern Methodist University, Dallas, TX

Dusting Around with Scott's Rag

- LV: Is all of the information about background of the piece accurate in the cover notes of the published score?
- SS: Yes.
- LV: I would like to ask you further questions regarding the commissioning process and how that works.
- SS: In Texas, the local chapter nominates you to the statewide chapter and then there is a committee that listens to all of the composers that are nominated. From this pool they select one state nominee.
- LV: Is there an award for this chosen state nominee?
- SS: Yes, a \$1,000 commission. I received the award a second time two years ago. *Sonic Portals* for oboe, horn, and piano was written on that commission. The work was also premiered in Australia in June of this year.
- LV: Where was it first premiered?
- SS: The premiere was in San Antonio at the TMTA convention this June.
- LV: And then it was just performed in Melbourne?
- SS: Yes, for the International Double Reed Society.
- LV: Who was the oboist?
- SS: Erin Hannigan.
- LV: Who played horn?
- SS: Greg Hustis.
- LV: And you played piano. What was the audience response to the work?
- SS: Wonderful.
- LV: Is it a multimovement work?
- SS: Four movements, slow-fast-slow-fast.

LV: Going back to *Dusting Around with Scott's Rag*: How long did it take you to complete this work?

SS: Several years.

LV: Do you remember when you started working on the work?

SS: No, but it was percolating for a number of years.

LV: Have you revised the work since its premiere?

SS: No. Once it was set, it was set.

LV: What was Jeanne's response to the first reading?

SS: She liked the work, but you know Jeanne is kind of reserved. She said she liked the piece and learned it and played it well. I had hoped that she would take it to a conductor and say she would like to perform it on a concert program, but she didn't. It's never been performed in the chamber orchestra version, and I would really like to hear it with orchestra. It needs a very good conductor and a good orchestra because it's light and the fast rhythms make it difficult.

LV: What is the instrumentation for the orchestra? Is it just strings?

SS: There are single winds and brass, strings, and tympani.

LV: Was this work premiered at the TMTA convention also?

SS: Yes.

LV: What was the audience response at the premiere?

SS: They loved this piece. It always gets a good response.

LV: Has this work been reviewed?

SS: No.

LV: The form is easy to see: theme and eight variations. Let's talk about performance aspects. I noticed the variations becoming longer as the work progresses, so it has a mirror effect. The introduction is nine measures and the closing section is ten measures. The slowest variation is the longest and placed at the middle of the work.

SS: I think those factors are subconscious. I am looking for balance, looking for ways to surprise the audience, not giving them what they are expecting.

LV: Its been predictable up to the variation with the "Love Story" quote. What's the meaning of this quote?

SS: There isn't one. It's based on the same interval, the minor sixth, that is found in the Joplin, even though it is sort of hidden in the Joplin.

LV: Are there technical issues for the pianist?

SS: Yes, this work is very difficult.

LV: What makes it difficult?

SS: The scale writing and the left hand is hard. I have to practice it a great deal before every performance. The skips are difficult. Staying on top of the fast, whirling rhythm is hard, without rushing. The last variation with the jumping intervals is difficult for the piano versus the orchestra.

LV: What do think is difficult for the flutist?

SS: It takes enormous dexterity. The slow movement requires the ability to sustain in the upper register with a sweet sound. Also for the flutist to get, I won't call it a jazz feel, but a looseness of the rag rhythm. For some classically trained flutist, this may be difficult.

LV: Regarding the rag rhythm, do you play what is on the page?

SS: Yes, but in certain places you've got to swing the rhythm, especially when it gets playful with the syncopation.

LV: Are there other elements you would like to point out in this work?

SS: The tonal layout, the movement into the new key at Variation 5 and then in Variation 6 where Ab minor is established, a key so remote from and different and dark from the opening C major key. Then it progress to G Major, which becomes the dominant of the Variation 7.

LV: So it goes farther afield than just parallel or relative major/minor relationships?

SS: Right. There is still tonal color variety in the early variations but they stay in the parameters of the C tonality.

Interview with Simon Sargon
July 16, 2004
Southern Methodist University, Dallas, TX

Sunflowers for Flute and Piano

Movement II - Romanza

- LV: Since we discussed the first movement of this work at length over the phone, I thought we would start with the second movement today. When I listened to the recording, I found this to be the longest movement of the work in duration. The work begins with a seven-bar introduction, the A section is stated from measures 8-25, melodic material alternates between flute and piano; the B section is from measures 26-45, change in style of lyricism?
- SS: There is a transition at measures 46-55. Measure 55 is a shortened reprise of the introduction in measures 1-8.
- LV: A returns mm. 60-68, in a new key center and A returns in original key in mm. 68-77.
- SS: That's right.
- LV: What happens between measures 56-60?
- SS: In measures 55-59, the statement of the introductory material with the motives of flute and piano reversed and in a new tonal center of C major.
- LV: The coda begins at measure 67 with the return of A in the original key at measures 68-77?
- SS: Right, the coda is from material found in the introduction with the suggestion of the B section material three measures from the end.
- LV: The style characteristics include four-bar phrases, predictable alternation between flute and piano with unexpected color changes. Would you agree with that?
- SS: I agree. I think you could also point out that the third bar of the A theme is what provides the opening material for the B theme. Measure 20 of the piano's left hand relates back to the flute arpeggio in measure 22. These are interlocking elements. The descending scalar motion in the tenor part is used in diminution in measure 30, moving from quarters to eighth note patterns, then back to the quarter note at the climax of the melody.
- LV: This is used to provide cohesiveness to the movement?
- SS: Yes, that right. Then the same device is used again at measure 38 in inversion. It comes back in contrary motion scales in right and left hands of piano. At measure

68 it is varied because of the syncopation in the left hand against the eighth note pattern of the right hand.

LV: From a performance aspect for the flutist, it seems important to hold notes across the bar line, where the phrase ends, so that there is fluidity between melodic exchanges?

SS: Yes, that's right and the flutist also has to be aware of the exchange of the melodic ideas between the instruments. Also, the eighth notes of measure 76 in the flute become augmented in the piano. This pattern is first stated in measure 22.

Movement III – *Finale*

LV: Is this movement in Rondo form? How would you label the form of the *Romanza*?

SS: It's again an A-B-A, where the B section uses materials derived from the A section. In the *Finale* movement the form is not strictly a rondo form, as the themes are exposed one after another without a return to the opening theme. There is an exposition of four themes, a short development section, and then a recapitulation. The opening theme is from measures 1-14, the B theme starts in measure 15 and is based on fourths, with echoing found between the flute and piano building to the C theme that begins at measure 27 at the *Ben Ritmico*, and the D theme is stated in measure 35. The cadence at measure 57 introduces the short development section, built on the material of the opening motive. The recapitulation starts in measure 82, with the B theme in the home tonality. It does not begin with A, since that was used for the development material. Measure 94 is the return of the C theme. The D theme appears in measure 102, and measure 118 begins the coda to the end of the movement; it is parallel to measure 57. The final four bars of the movement employ a use of stretto on the A theme bringing the work to its conclusion.

LV: So this is not a Rondo form but a type of Sonata Allegro form?

SS: It is a modified Sonata-Allegro form.

LV: With four themes?

SS: Yes, with four themes in the exposition. And the omission of the A theme at the beginning of the recapitulation.

LV: Style characteristics include the use of several meters that provide a jovial character of the work?

SS: Right, to hold the excitement of the work.

LV: You are using syncopation to provide rhythmic drive and bounce?

SS: That's right, and the repeated notes of the accompaniment also provides the drive. The very tight imitation also helps to create excitement. In the B theme there is a canon that's only one quarter note apart; that builds up excitement, too.

[Note: A brief discussion of syncopation and Sargon asks for Van Winkle to point out syncopation. In the process, he discovers that there are five themes in the *Finale* movement.]

SS: The E theme is from measure 47 to measure 56. If you think of this as modified Sonata Allegro form, think of this as a closing theme.

LV: What are the important performance aspects of this movement?

SS: Dexterity, light dexterity, and clear precise articulation. The flutist needs a sense of the driving energy for the piece.

LV: You should always think about moving the pulse forward?

SS: Yes.

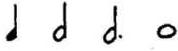
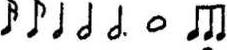
LV: When was the last time you performed this piece?

SS: I performed *Sunflowers* with Helen Blackburn on a concert of my works at SMU, possibly in 2002.

APPENDIX D
NATIONAL FLUTE ASSOCIATION
RESOURCE GUIDE (RUBRIC)

Excerpts (pages 14-19) from the
Selected Flute Repertoire: A Graded Guide for Teachers and Students 2001
Prepared by the Pedagogy Committee of the National Flute Association

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	Pitch Range	Key Range	Rhythms
Level A	G ¹ - A ² Occasionally extended to (D ¹ - D ³)	Key signatures using up to 1# (2#) & 2 b	Simple rhythms of  
Level B	D ¹ -D ³ Occasionally extended to (E ^{b3})	Key signatures using up to 2# and 3 b	Simple rhythms of  OR  Single sets of  and ♪- pick-ups.
Level C	C ¹ -G ³	Key signatures using up to 3# and 3 b	Combinations of  OR  OR  Regular use of dotted rhythms in ♪-based time, possible use of simple syncopation and note groupings up to quintuplet.

Meters	Specialized Characteristics	Focus
In $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$	Moderate range; simple key signatures and rhythms; legato and staccato articulations; elementary symbols for repeat, D.C., D.S., etc.; conjunct motion with occasional leaps of up to one octave; limited use of accidentals beyond key signature; possible use of accidentals within composition to establish key <i>en lieu</i> of key signature.	Basics of position and posture; learning the fundamentals of tone production; fingering; articulation; notation reading (where applicable).
In $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ In $\frac{6}{8}$ and $\frac{3}{8}$	Moderate range, key signatures and rhythms; legato, staccato and <i>detaché</i> articulations; elementary symbols for repeat, D.C., D.S., etc.; short phrases; occasional use of simple ornaments (grace notes, trills, mordents); occasional leaps of up to one octave; isolated appearances of rhythms designated for higher levels in familiar tunes.	As above
In $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{4}$, and $\frac{5}{4}$ In $\frac{6}{8}$ and $\frac{3}{8}$ In $\frac{2}{2}$ and $\frac{3}{2}$	Moderate range and key signatures; a variety of articulations and dynamics; change of key signature within a piece; simple ornaments; short chromatic passages; free use of leaps up to one octave; phrases approximately 4 measures long; use of ties and rests resulting in syncopated and dotted figures; isolated appearances of rhythms designated for later grades in familiar tunes and  pairs designating terminations of Baroque-type trills.	As above, with addition of extension of rhythmic understanding, incorporation of dynamics, comfort with key signatures signaling major and minor keys.

	Pitch Range	Key Range	Rhythms
Level D	C ¹ -G ³ Occasionally extended to (A ³)	Key signatures using up to 4# and 4b	As above, possible extended syncopations, hemiola, simple groups of  and 
Level E	C ¹ -A ³ Occasionally extended to (B ^{b3})	Key signatures using up to 5# and 5b	Rhythms using values as short as  in slower tempos, note groups of up to the sextuplet.
Level F	C ¹ -B ^{b3}	Key signatures using up to 6# and 6b	As above with note groups of up to the septuplet and larger groups of 

Meters	Specialized Characteristics	Focus
As above, including fast and slow $\frac{5}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{7}{8}$ and $\frac{12}{8}$ time.	Increased range and key signatures, a variety of articulations and dynamics, increased use of accidentals/enharmonics; occasional simple ornaments and small cadenza-figures; simple presentation of extended techniques including flutter-tongue, harmonics, and basic multiphonics.	Tone development; extension of rhythmic understanding; exploration of multiple tonguing; accidentals signaling temporary modulation, forms of the minor scale and chromatic scale; ease with the bottom $2\frac{1}{2}$ octaves of the flute; increasing stamina and breath control.
As above, incorporating changes between simple <i>or</i> compound meters but not both.	Increasing range; more complex rhythmic combinations; varied articulations; increased dynamic range; increased use of accidentals/enharmonics; basic symbols for ornaments (trills, graces, turns, mordents); simple presentation of extended techniques including flutter-tongue, harmonics, and basic multiphonics.	Tone development (vibrato study is appropriate); extension of breath control; increasing ease with a variety of meters, multiplicity of accidentals, range extension, and varied musical styles.
More complex meters incorporating changes between simple and compound meters.	Extended range and key signatures; more complex rhythms and patterns of accidentals; multiple tonguing; free use of symbols for ornaments; free use of basic extended techniques.	Continued tone development; comfort with extended ranges and even greater rhythmic complexity, expressive tempo changes. Comfort with multiple tonguing, reading symbol ornamentation as well as in difficult keys, and in managing the challenges of music which works with piano as equal partner.

	Pitch Range	Key Range	Rhythms
Level G	C ¹ -B ^{b3} Occasionally extended to (C ⁴)	Key signatures using up to 7# and 7 ^b	As above
Level H	C ¹ -C ⁴	Key signatures using up to 7# and 7 ^b As well as alternate forms of key signatures	As above, possible use of complex accent patterns
Level I	C ¹ -C ⁴ Occasionally extended to (D ⁴) B ⁰ optional	As above	As above incorporating graphic and spatial notation systems or both
Level J	Full range	As above	As above

Meters	Specialized Characteristics	Focus
As above, with absence of meter signature or established meter	As above with longer phrases and more challenges technically and musically; more complex accent patterns and changes of meter between ♩ and ♩ pulses; full range of extended techniques; limited sections displaying an absence of meter signature.	As above, plus increased emphasis on challenging issues of ensemble, elements of period style, use of <i>rubato</i> and of extended techniques.
As above, incorporating complex meter changes	As above	As above with more complex ensemble with piano; simple free ornamentation.
As above	Technically challenging as well as musically and stylistically difficult; sustained passages in extreme ranges; extreme/sudden dynamic and range changes.	Synthesis and integration of all above elements learned. Continued mastery and interpretation of standard literature.
As above	Even more technically and musically challenging than previous level, requiring stamina and breath control for extended passages of virtuosic material, as well as intonation control for the extreme/sudden dynamic and register changes within these extended passages.	Learning and interpreting standard as well as the less familiar complex repertoire.

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