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Samuel Zyman’s *Concerto for Flute and Small Orchestra* and
*Sonata for Flute and Piano*

by

Merrie R Siegel

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

Doctor of Musical Arts

APPROVED, THESIS COMMITTEE:

Arthur Gottschalk, Director
Professor and Chair of Music Theory and Composition

Leone Buyse, Professor of Flute and Chamber Music

Honey Meconi, Associate Professor of Musicology

David Peck, Associate Professor of Clarinet

J. Bernardo Pérez, Associate Professor of Spanish

Walter B. Bailey, Associate Professor of Musicology
Director of Graduate Studies (Shepherd School)

Houston, Texas
April, 2000
ABSTRACT

Samuel Zyman's *Concerto for Flute and Small Orchestra* and *Sonata for Flute and Piano*

BY

MERRIE R SIEGEL

The compositional style of Samuel Zyman's two flute works, *Concerto for Flute and Small Orchestra* and *Sonata for Flute and Piano*, is examined through formal and stylistic analyses, as well as interviews with the composer and with the flutist who commissioned both works, Marisa Canales.

The two Neo-Romantic works make use of clear formal structures, such as sonata allegro and rondo forms. These traditional structures are greatly expanded, mainly through the use of highly active and extended development sections. Rhythmic drive is an essential element of both of these works. These aspects, along with highly contrapuntal writing, cyclical elements, and the expansive use of melody allow for two very cohesive but complex works. Modal inflection also adds a very original and interesting musical flavor to the works.
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I. INTRODUCTION

Samuel Zyman’s *Sonata for Flute and Piano* was performed during the 1997, 1998, and 1999 National Flute Association Conventions. After the performance of his Sonata at the 1999 Flute Convention, the Theodore Presser booth sold out of the copies of his Sonata. Nonetheless, he is still relatively unknown among most professional flutists here in the United States.

In Mexico, it seems that flutists who do not live or work in Mexico City are unfamiliar with his work. After interviewing many professional flutists from outside the Mexico City area, such as Helen Wolff, Othoniel Mejía, Cuauhtémoc Trejo and Luis Alfredo González, I found that none of them even mentioned the name of Samuel Zyman, or made reference to any Mexican composers living and working in New York City, indeed more specifically at the Juilliard School. Arturo Salinas, a Mexican composer and personal friend, suggested that I investigate Zyman’s two flute works, the Concerto and the Sonata. I owe a great deal of thanks to Mr. Salinas, who allowed me to enrich my knowledge of the flute repertoire through the study of Samuel Zyman’s interesting and challenging works.

This dissertation seeks to understand and contextualize the two flute works of Zyman through four areas of inquiry: an interview with the composer himself; an interview with Marisa Canales, the Mexican flutist who commissioned and
premiered these works; an analysis of the works themselves; and a complete list of works, with a discography.

The interview with Dr. Zyman helps to illuminate his compositional style and processes, his philosophical outlook on music and his works, providing contextual information regarding his ideas as a composer and as a Mexican. The interview with Marisa Canales helps to see these works from another perspective, clarifying the circumstances under which they were written and performed for the first time. The analysis helps to illustrate the music’s structural and stylistic traits in detail. The list of works and the discography point to additional sources of information for anyone taking further interest in Zyman’s compositional output beyond these two flute works.
II. SAMUEL ZYMAN: BIOGRAPHICAL SKETCH

Born in 1956 in Mexico City, Samuel Zyman (pronounced "SahmWELL SEEmahn," ) began his musical studies with flutist Héctor Jaramillo and pianist Juan José Calatayud. He studied piano and conducting at the National Conservatory of Music of Mexico, and composition with Humberto Hernández Medrano. He was awarded a Piano Diploma from the National Conservatory of Music and the Doctor of Medicine degree from the National Autonomous University of Mexico in 1980.

He received both the M.M. (1984) and D.M.A. (1987) degrees in music composition from the Juilliard School, studying with Stanley Wolfe, Roger Sessions and David Diamond. Since 1987, Zyman has been a member of the Juilliard faculty in the Department of Literature and Materials of Music (Music Theory). He has received numerous awards and commissions from both American and Mexican organizations, chief among them a Cello Concerto commissioned jointly by Mexican cellist Carlos Prieto and Absolute Vodka. Other works include two symphonies; concertos for piano, guitar, and harp; assorted symphonic pieces; several chamber works; a sonata for solo guitar; and several vocal pieces.

Recent projects include an original symphonic score for the film The Other Conquest, directed by Salvador Carrasco and produced by Álvaro Domingo; a
Suite for Two Cellos, commissioned by cellists Carlos Prieto and Yo-Yo Ma; an expanded version of his Concerto for Guitar for the Music in the Mountains Festival of California, and a new Piano Trio for the Iberoamerican University of Mexico City. Zyman's works have been heard in concert throughout the United States, and in Mexico, Argentina, Spain, France, Russia, Peru, and Venezuela. His music is published by the Theodore Presser Company and is recorded on Island Records, I.M.P. Masters, Urtext Digital Classics, and Ambassador.

Samuel Zyman currently resides in New York City with his wife, Dr. Nancy Carrasco, a biomedical research scientist, and their son, Erik.
III. INTERVIEW WITH SAMUEL ZYMAN BY THE AUTHOR
New York City
December 17, 1999 at 11:00 A.M.¹

As stated in the article *Un mexicano en Juilliard*, you began your musical studies with flutist Héctor Jaramillo. Did you study flute with him?

I did study flute with him, yes. It’s not that I started my musical studies with him; he was one of my early teachers. Initially, in fact, he was my piano teacher. No one knows him as a pianist. He is a wonderful flutist and musician and he does play the piano, you might say, a bit informally. He plays jazz mainly; he’s not a formally trained pianist. But, initially, he taught me piano and then flute as well.

Did this have any influence upon your two flute works?

I think so—absolutely. He played a very important role in my musical education in general because he encouraged me to improvise; I often saw him improvising on the piano.

Did he also improvise on the flute?

Yes. And the first few pieces that I ever wrote, more or less seriously when I was a youngster, were pieces for flute. The very first piece that I wrote out clearly for flute was a piece that he and I played; he played the flute and I played the piano. I

¹Interview conducted in English, not Dr. Zyman’s native language.
must've been in my early teens; I don't remember exactly. That definitely played a role because then he taught me how to play the flute, also. I never became a proficient flutist as such, but I can pick up a flute and play a little, even to this day.

I asked the question about Jaramillo affecting your compositional technique because both works are written so idiomatically for the flute.

If nothing else I have an affinity for the flute. The flute was one of the instruments that was closest to my heart, partly because of Héctor's influence, and also because when I was writing, I was writing for him. The magic notion of putting something down on paper and then hearing it—the first time that ever happened—was with that first flute piece. I had some friends who were also his flute students, and we would get together and play a new piece that I had just written, and I remember writing a piece for flute and piano, for two flutes and piano, etc. I'm sure that if I looked really hard, I could find those pieces somewhere.

Your biography states that the *New York Times* called your style, "Neo-Romantic, but with a biting edge." How would you ascribe the use of the term Neo-Romantic to your works?

I think it was speaking about all the works included in that recital, because that description applies to all of them, in the sense that the music is, essentially, tonal. "A biting edge" refers to all of those pieces on the recital, also, and I can tell you
what they were: Concerto for Piano, with the Chelsea Chamber Ensemble, five strings, five winds, and timpani. That piece has also been done with full orchestra; the only difference is that you have a full string section. That piece is sort of Neo-Romantic. It is tonal, and it has this "biting edge" that Allan Kozinn [music critic of the New York Times] refers to in that it is very forward driving, there is a lot of rhythm, and it has a few dissonances in places here and there, more or less à la Prokofieff, if you will. That more or less applies to all of the other pieces. There was also a Sonata for Violin and Piano and a Piano Trio and a Sonata for Solo Guitar, as well as two sets of songs. That's what he refers to, but it more or less applies across the board.

Would this "Neo-Romantic"² label then refer to all of your works? Do you write in different styles? Have you experimented in the past?

One always has to be a little leery about labels. I use them, like everyone else, and I don't resent them, don't deny them, or anything like that. You must be careful, to stick a label on someone saying they're Neo-Romantic or not. I have accepted that label before, and I continue to accept it. But, it's a question of what you understand by that. Yes, my music is by and large tonal, and I really don't write in many different styles. The range of styles that I cover is relatively narrow in the sense that I've never written serial music, experimental music, or aleatoric music

²Usually used to refer to any number of works written in a style reminiscent of that of the late nineteenth century.
or electronic music.

Not even as a student?

I’ve tried. I know how to write a twelve-tone piece and I teach the stuff myself, and I teach my students how to write a twelve-tone piece, but it has never come naturally to me and I have never felt comfortable. I’ve never really written a full [twelve-tone] piece that I’ve shown to anyone or performed; it was more or less an exercise. If you look at the catalog of my works, you will not find any one piece that completely stands out that makes you say, “Wow--this piece seems to have been written by someone else--it’s in a totally different style.” That doesn’t happen. Hopefully, you evolve and your style evolves; you don’t want to just repeat yourself and continue to write the same things. As far as style is concerned, I have been fairly consistent. With Neo-Romanticism, I understand the notion that the music has to be expressive, has to take the audience into consideration, and I’ve been criticized for that. The pendulum is swinging now, and you would not be criticized as a composer for writing for the audience. There was a time when they would say that if you did that, you were pandering and so on. Not that I would let that affect me, mind you. My main aim is to write music that I myself would want to hear as a member of an audience. I chose music as a profession because I love music and I love to listen to music and I love to go to a concert to hear a piece that really moves me, that I can relate to. It’s not that a piece with
some additional challenges such as intellectual or more cerebral challenges doesn’t interest me; it does. But I think that music has to speak to you, upon first hearing. If it doesn’t, there is room for that music, too, but that isn’t music that I would like to write.

I suppose that what you’re suggesting is speaking to the audience on an emotional level, basically through melody.

Yes. With conventional melody and themes and rhythm. Yes, exactly. That doesn’t mean that I want to rewrite Brahms or anything like that. So that’s why I’ve accepted the label Neo-Romantic because I’m not about to negate tonality just for the sake of trying to be original or trying to be modern.

Which has certainly been done, as we all know.

Yes. Again, I don’t criticize it either, but I say that basically that one, as a composer, has to write what style you really want to write.

Of course. If you as the composer aren’t convinced by it, you won’t convince your audience.

That’s exactly the point.

It’s interesting now, at the end of the millennium, now that we’ve lived through Modernism and Post-Modernism, it seems that Post-Modernism is just that—a return to what we once rejected.
Yes, very much.

It’s just interesting because in terms of current flute music, your Concerto is very important, as is that of Lowell Liebermann. Do you know him?

Oh yes--Lowell and I went to school together and I know him personally. We were both students of David Diamond at Juilliard at the same time, and I have great respect and admiration for Lowell. He’s doing great. I always considered him one of the most talented people. He’s written a lot of flute music and it’s all very successful.

It also fits into these parameters about which we’ve spoken.

Right. I’m very pleased about that.

What composer or teacher was most influential in your developing your style, or these works in particular?

What I usually say, and I feel very strongly, is the influence of the masters of the early part of the twentieth century were very inspiring, such as Stravinsky and Copland. There is something very inspiring about a lot of Copland’s music, by the way. Bartók, Hindemith, and Prokofieff were some of the people that were writing music that was very vital and very powerful, modern, and innovative at the same time. This was sort of the parallel track that was going on with serial music and [other] music that was going on, such as abstract and experimental. I didn’t
identify so much with the latter. There are many other composers from before that I have found very inspiring. Bach is a name that always comes to mind.

I was going to ask that because of your extensive use of counterpoint, fugue, and imitation.

Exactly. I love imitative counterpoint as Allan Kozinn himself noticed. I love having an idea in one voice and having it reappear elsewhere and so on. So, Bach is a god to me. There are many other composers that I absolutely love: Schumann, Chopin; I like many, many composers. It would be impossible to say which ones and to which extent they’ve influenced me. On a more immediate level, David Diamond was very important, too. I got a sense of the tradition of the American symphonies from the early part of the century through him. He is also attracted by counterpoint, imitation and things like that. People make jokes about him doing things like that all the time, but he does them beautifully. I would certainly mention him, and you can see. You mentioned Lowell Liebermann before—there was something about Diamond that steered some of his students more or less into that orbit. That’s not to say that we all write the same way, but we’re sort of on the same wave length.

Any other composers in that vein with whom I would be familiar, who were your classmates?

Yes. One that immediately comes to mind that I think is a fabulous composer is
Richard Danielpour. He’s a fabulous composer. Of people that I know personally and that I admire very much, the first person who comes to mind is Richard. Richard is exactly my age and was also a student of Vincent Persichetti.

Persichetti was also another person that we all intensely admired. He had an impact on us personally, artistically and on a musical level--on all of us at Juilliard—he really pervaded the whole school. He was a wonderful, wonderful man, a wonderful composer, and he was always giving. It was absolutely incredible. Persichetti was universally liked.

Was he of any influence to you?

Yes. On a personal level, yes. It was really just a pleasure to be around him. Roger Sessions was, too; I studied with him for one year, and I was very impressed.

Just stylistically speaking, Persichetti...

Yes, I identify more with Persichetti--his optimistic outlook: that I like. I’m not saying that my music sounds like that, but I always felt drawn to that. It’s very fluent music and very spontaneous and bubbly; he was like that. Just a marvelous man. Richard Danielpour studied with him initially, and I think it’s fair to say now that among the composers of my generation or of my age, Richard is one of the most successful. He has written some really incredible orchestral and chamber
pieces for some of the best orchestras: the San Francisco Symphony, the New York Philharmonic, and so on. I don’t know if he has written a lot of flute music, maybe not. But he has written just about everything else. Another name that I would like to mention is Aaron J. Kernis, although I don’t know him personally; he wasn’t at Juilliard or anything like that. He’s more or less of our generation. A couple years ago he won a Pulitzer Prize and that’s another amazing talent. Then you have Michael Torke, for example; there’s another great talent. He writes for the orchestra with an incredible ease and he’s original and so on. If I had to mention just one person that I thought was extremely talented and someone I’m close to both personally and musically, it would have to be Richard Danielpour.

Which, then, of your teachers would you consider to be the most influential?
David Diamond; it would definitely be him.

Are there any specific works of Diamond that you would point to, or just the fact that you had a relationship with him for so many years?

Yes--for about four years. One work of his that I absolutely love is his *Incidental Music to Romeo and Juliet*. I heard the world premiere of his Ninth Symphony in Carnegie Hall conducted by Leonard Bernstein, which I thought was really fabulous. I’ve heard other pieces of his such as his Fourth Symphony, etc. I’ve had it happen when I’m driving in my car, which I almost never do any more, and
the most beautiful piece will come on the radio and I'll say, "My God--what is this? It's the most incredible thing I've ever heard!" and it turns out to be by David Diamond. It's that beautiful.

There have been only three other twentieth century concertos for flute and orchestra by Mexican composers, that of Blas Galindo,³ the Concierto de Santiago of Mario Kuri Aldana and also the Concierto serenata of Juan Carlos Arean.⁴ Comment on the fact that your Concerto for Flute and Small Orchestra is only the fourth in the literature by a Mexican composer.

It's very nice in the sense that I've been able to contribute another piece to that genre. On the other hand, it's also a bit shocking that there aren't more, but what can I say? My main comment is, I'm glad that this happened, because I do have this affinity for the flute, and I'm glad that Marisa thought of this and commissioned the piece and I'm delighted to hear performances of it. I wish that more of my colleagues wrote more music for the flute, and maybe that will happen, since Juan Carlos wrote that other piece. It's a shame that we don't have more.

Similarly, there are but a handful of sonatas written by Mexican composers, such

³Yolanda Moreno Rivas, La composición en México en el siglo XX (Mexico City: Cultura Contemporánea de México, 1994; reprint, Mexico City: Consejo Nacional para la Cultura y las Artes 1996), 56 (page citation is to the reprint edition).

⁴Marisa Canales, interviewed by author, 9 December 1999, via telephone, Houston-Mexico City.
as Rocio Sanz, Armando Luna, Joaquín Gutiérrez Heras, and Juan Carlos Arean.⁵

I was under the impression that the flute was a popular instrument for [Mexican] composers to write.

Yes, but I’m speaking specifically of sonatas. There are many unaccompanied works, chamber works, and works employing extended techniques. I found this very odd that there were not more sonatas.

I remember, say, fifteen or twenty years ago, every composer was writing a piece for unaccompanied flute, in Mexico and elsewhere.

That was during the rise of extended techniques.

I guess that during that time, it wasn’t fashionable to write a sonata for flute and piano.

Perhaps that would’ve been too conventional and too traditional?

But for me, it has been a wonderful vehicle for allowing me to express myself.

The movements and the form— it’s something that I really feel an affinity for.

In terms of other important twentieth century flute concertos such as Nielsen and Ibert, and more recently those of Rodrigo, Zwilich, Tower, Harbison, and Liebermann, how does your Concerto fit into that repertoire?

⁵Marisa Canales, interviewed by author, 9 December 1999, via telephone, Houston-Mexico City.
I don’t know all these pieces, and it wasn’t as if I started to listen to each of these pieces before I started my Concerto. I’ve heard passages from the Liebermann, and I think that his music is even more tonal and more nineteenth century-inspired than mine; I don’t know if that is a fair assessment of his Concerto. I would suspect that my Concerto is closest to the Liebermann in terms of style.

The Concierto Pastoral of Joaquín Rodrigo has a “Spanish” sound to it through its use of harmonies, rhythm, and texture, especially the use of spiccato to mimic castanets. Did you consciously try to make these or any other works of yours sound “Mexican?”

I can tell you this: in the Concerto specifically, I never tried, consciously, to make it sound Mexican. Whether or not it sounds Mexican is probably for you to decide.

That’s interesting that you say that, because to me, there are several passages that evoke Mexican imagery.

Of course.

To me, when I heard it, there were several things that came to mind; I don’t know if your average audience member would hear this.

I have written other pieces where I have specifically tried to sound Mexican; that’s why I mention this. I can tell you what pieces. For example, I wrote a piece that was commissioned by Benjamín Juárez also called Encuentros; this is just a
symphonic piece. That piece was written specifically to be one of the musical numbers in the recording at the Mexican Pavilion at the World's Fair in Seville in 1992. I was told what they wanted; they wanted some symphonic musical accompaniment that would sound Mexican, that would reflect or try to support the notion that you are looking at pictures of contemporary Mexico. It had to sound Mexican. It was a little like my 1992 version of Moncayo's *Huatango*, or something like that. That's exactly what it is; that piece is specifically nationalistic, if you will. It tries to sound Mexican in that I use themes that come from either the tradition of Mexican symphonic composers such as Chávez, Revueltas, and Moncayo, or from my own perception of traditional folk music, stylized and filtered and everything else. It's not that I did musicological research or anything. As I said, [I used] themes that sound Mexican to me, so I put them in there and the piece is deliberately Mexican. That was my most obviously Mexican piece. Very recently, I composed my Second Symphony, which was commissioned by the director of a very famous hospital in Mexico, El Instituto de la Nutrición, and they were celebrating the fiftieth anniversary of that hospital, and they put together an exhibit of paintings and so on, and they also put together a special concert, and they commissioned a symphony to commemorate or celebrate this. That was at the time when Mexico was really reeling from the 1994 crisis, and the mood of the country was really terrible. Unemployment, the economic situation and all that--you could sense the collective depression of everyone. I
wasn’t living in Mexico at the time or anything, but the director of the hospital specifically asked me to write a piece, and he gave me the title that he wanted. He said, “Let’s call your Symphony *La recuperación del orgullo* (The Recuperation of Pride).” He felt that we still needed to see that Mexicans could do things, and so on. And so, that’s another piece where I made an effort, not as obvious as in the other, this is not intent on being a nationalistic piece, but nevertheless, because I was conforming to the request of the person who commissioned it. This piece is about Mexico, supposedly, and about how we can find things there to be proud of. Especially in the second movement, there are definitely rhythms and motives that I intended to be at least evocative of Mexico, deliberately. On one the other hand, I don’t try to stay away from those things, either.

But you wouldn’t consider these flute pieces, at least on a conscious level, to sound Mexican.

Oh no--not in the least. When I wrote this concerto, I never tried to use any Mexican references or feelings or anything; whatever came out is what is there.

To continue, you use Phrygian and Lydian modes, perfect fourths and fifths, rhythmic ostinatos and tonal ambiguity. I found this modal use quite prevalent, and possibly pointing to being Mexican. Is there an ethnomusicological influence of some sort?

What I can tell you is this: I’m crazy about the modes and modal music. As I was becoming a composer, and I think that every young composer goes through this,
you try to find your own voice or how you express yourself best. I knew that I
didn’t want my music to be atonal or overly dissonant or just totally not tonal at
all, but I was also looking for a sound that would be, without being pretentious,
my sound, a sound that I would be comfortable expressing myself in. The modes
gave me a way. I absolutely loved the modes and modal music in general.

But you’re not influenced by ethnomusicology?

No, not by ethnomusicology. I mean, I’ve always been interested in the modes,
period, as used in Gregorian chant, as used in ancient church music, or the way
Debussy or Ravel used the modes.

I don’t know if you’re familiar with (Mexican composer) Arturo Salinas, but in his
flute pieces, he specifically says that these works are from ethnomusicological
sources.

From the Tarahumaras [Native Americans], etc. But that’s not the case with me.
These are just Western modes; mine are closest to what Ravel would do with the
modes. To give you a specific example, Le Tombeau de Couperin by Ravel, an
absolutely gorgeous piece, is all modal. Well, it’s not all modal, but uses the
modes instead of major/minor tonality. A lot of the harmony is based on modes. I
just love that sound and that use of the modes. I wanted to write music that would
essentially be tonal in the sense that it centered around tonalities and that it has
clear cadences in that you hear a V and you hear a I and things like that, but not
overtly [or] conventionally major and minor. That was not as an intellectual exercise, but rather I loved those sounds, and I came up with passages that might be said to be Lydian or Mixolydian; Phrygian is my favorite. I don’t think that this comes from traditional Mexican music. It may be found there as well, but that’s not where I got it from. Other people have pointed out some Jewish overtones in my music, too.

As mentioned in a review of the Cello Sonata, which evoked stylistic echoes of Bloch’s *Suite Hebraïque,* would you consider your music to have Hebraic influences?

Some people hear these influences, but it was not deliberate or conscious. I don’t deny that they may be there. My Piano Trio from 1983 has moments that sound Hebraic. I didn’t grow up in a religious home, but it wasn’t alien to me, either; I did go to a Hebrew School and we did sing traditional songs.

How did you decide on the particular wind instrumentation (two oboes, one bassoon, two horns) of the small orchestra in the Concerto?

The two people who commissioned the Concerto were Benjamín Juárez [conductor] and Marisa [Canales, his wife, a flutist]. I don’t remember if they told me that they didn’t want me to write a piece for large orchestra or if it was just my choice. Once I decided that it was going to be for a small orchestra, the specific

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choice [of the instrumentation] had to do with Mozart. I wanted a kind of Mozartian orchestra. I wanted it to be relatively intimate and chamber-like, and my guiding light was Mozart as a choice.

Your Concerto has not yet been premiered in the United States. Is a premiere planned?

I am now in the process of looking into that. There has been no premiere in the United States and it could happen soon.

There are several works by Mexican composers for unaccompanied flute and flute with the use of extended techniques (Mario LaVista, Javier Alvarez, Alejandro Escuer). Do you plan any works for unaccompanied flute?

The answer is no. I don’t have anything planned, myself. If there was a commission or someone asked me to do it, I would certainly consider it, but I would tell you that it’s not my most natural medium. Because of all of these other unaccompanied flute pieces that are around, I have never really felt a need to add another one. But still, if the opportunity came around, I’d probably consider it and do it, but right now there are no specific plans to do it.

Did you work closely with Marisa Canales during the compositional process?

No, I didn’t. When I was writing the Concerto, I was in the Bronx and she was in Mexico City. I just wrote it and sent it to her. In the case of my Harp Concerto
and Mercedes Gómez [Mexican harpist], since the harp is such a particular instrument, there was a lot of input and so on. I also have a good friend who is a guitarist who lives a few blocks from here, and I worked very closely with him when I wrote my Guitar Sonata. I don’t claim to know everything there is to know about the flute or anything like that, but I’m able to write without necessarily working closely with a flutist. Since Marisa was down there and I was up here, no. She made a few relatively minor comments about passages being up an octave or down an octave or specific tempos. [In] some cases I took her suggestions and in other cases I didn’t. In other cases, I agreed initially and then changed my mind, that kind of thing. I think it’s fair to say that I basically wrote the piece and sent it to her.

Were you involved during the process of the premiere recording?
I was, but not with the recording. The Concerto was done earlier, in 1991. I did go down to Mexico to attend the performance and rehearsals; it was more the preparation of the premiere which came first. I went down for the rehearsals and the premiere, which were at the Franz Mayer Museum. That went fairly well. As far as the Sonata was concerned, I had nothing to do with the recording. I never heard even the premiere. There was a date, and I barely finished it and sent it down. She and the pianist rehearsed it, played it, recorded it and then I just heard the finished product. There were some phone calls and comments and things like
that, and I did see Benjamín and Marisa at some point. I remember going down and playing the piano part of the first movement. At first, they both found the first movement rather confounding. They sort of liked it, but were a bit puzzled by it, and then they got used to it, and ended up liking it a lot. Finally when I sent them the finished product, Marisa and Ana María [Tradatti, the pianist] just rehearsed it, premiered it, recorded it and then sent me the tape.

Did your compositional technique differ between the Sonata and Concerto?
Yes. Nothing [more] than the obvious, in that one is a sonata and the other is a concerto. I wanted the Concerto to emphasize the virtuoso aspects of the flute. There were some specific things I had in mind. In the first movement of the Concerto, I wanted the flute to shine and to have fast passages and also the cadenza and so on, and to be very exciting and have the overall line to keep getting tighter and faster and tighter and faster, until it relaxes, surprisingly, at the end and it closes. In the second movement, my main interest or intention was to dwell on the ability of the flute to play long held notes, which has always fascinated me. There are passages in which the flute does nothing more than just hold a single note and the idea is that the underlying harmony has an increasing tension. This basic idea I attribute to Mozart, this idea of just holding a note and as you hold it, the vibrato becomes more intense, there's a crescendo and there is a sense that you have to get somewhere until the note finally falls. This is what I
wanted to do in the second movement.

Would you say that this is also Beethovenian in a certain sense, as seen in the symphonies, where the winds will hold a chord while the harmony changes underneath?

That may very well be, that it is Beethovenian or Mozartian. But the idea is that flute would sing and would hold long notes with the beautiful color of the flute and the vibrato. I don’t remember what the details were, but the baby [Zyman’s son, Erik] was very much in mind. Marisa knows; I kept on telling her that. That was a very special time for me because I was working particularly hard on that movement, and there were some sounds that my son would make when he was a baby. I’m not saying that I was transcribing those sounds directly, but there is an echo there of what he was doing. I remember struggling with the computer and struggling with Finale [music notation program] and I got very little sleep in those days. I was working on this project, and then he would wake up and I would bring him over to my wife who would feed him. I would change him and put him back, and I would return to work. This would go on and on, with very little sleep. I didn’t think of that sort of thing with the Sonata. It’s very interesting because when I write a piece for flute and piano or some instrument and piano, what inspires me most is the percussive aspect of the piano, which I find extremely attractive. In a way, it’s more powerful than the orchestra, because the piano can really attack; you never really get an attack as crisp as than in the orchestra.
That’s a very important compositional difference between the two pieces, and also that I have more counterpoint and dialogue in the Sonata than I do in the Concerto. In the Concerto, the orchestra plays the themes and so on, but when writing for the orchestra, I’m a little more interested in the orchestral colors, and when I’m writing a sonata, at least compositionally, I’m more interested in the percussive elements and the forward drive of the piece. I’m always obsessed with the piece driving forward; all my pieces have this. I have this personal reaction to pieces that just sit and don’t go anywhere; those would bore me to death. I’m not naming any names or anything, but in whatever style, [it bores more] if it seems to go nowhere, not hearing a beat, not hearing the tension and release or having a sense that things are not moving ahead. There is a way that things can float, and it’s very nice. For example, in Mahler, the last song from Das Lied von der Erde just suspends, and it’s very beautiful, so I have nothing against that. It’s just when the whole piece, from beginning to end, is just floating there. You see some dissonances here and some sounds, but it doesn’t really move. In the Sonata especially, I wanted things to really take off with almost a nervous energy and never relent.

I think a good deal of what you’re speaking of now also has to do with form. If it’s not clear formally or structurally, it can’t possibly contain these elements that you just mentioned.

Yes. It’s a lot of things together--it’s form, it’s the themes themselves, the
articulation and tempo, the interaction between the players and so on. Some of these concerns appear in both pieces but it's this percussive power of the piano that makes the big difference.

What were the challenges in writing for the flute?

Writing is always difficult. There is also so much wonderful music written for the flute, many concertoos that you have mentioned as well as others that are around. I wanted to stay away from extended techniques. You saw the result—I wanted to use the flute in a perfectly conventional way. The challenge is always if what you are writing is idiomatic, does it work? Does it do what you want it to do? That applied to everything. It's not the same thing as writing for the harp, where you just don't know if this will be playable or not. Technically I think that the flute can play almost anything. It's a very agile instrument. With just knowing the basics—how fast you can go, how high, how low—if you know that and you have a certain feeling for the instrument, I didn't feel any other tremendous challenge or that I was really pushing the envelope or the limit. I was happy to use the flute in the way I already know in that I wanted to say what I wanted to say, basically.

Do you find it gratifying to write for the flute?

Very much. It means a lot to me personally. I own a flute and I love flute music. Thinking of [my Woodwind] Quintet for example, I love it when the flute comes
in—there is something luminous about it. But in general and even in the orchestra, the flute is the instrument that really holds a special place for me, and I’m not just saying that. The horn is also very special to me.

I noticed that the Woodwind Quintet is a printing of your manuscript, and that’s what is available for rental.

The parts are really funny looking—I did all of that. You know what happened is that I submitted it for publication after the Meliora Quintet took it up and started playing it a lot.

But it wasn’t written for them, it was written for the Manhattan Woodwind Quintet, right?

Yes, but then they [the Meliora Quintet] took it up and they became very interested it and performed it quite a lot.

I don’t know if you heard the recording of it, but it’s fabulous.

Yes, I have—it is! I heard them live on NPR [National Public Radio]. After they took up the piece, I thought that perhaps there was interest in the piece, so [I decided to] send it to Theodore Presser. So I sent it to them along with the tape that the Meliora had done, and they liked it and offered me a contract. They said that they would publish it but offered only to publish my manuscript “as is,” without [engraving] it. That’s the difference between that and the Flute Sonata.
With the Flute Sonata there was a market, but I suppose there should be a market for the Woodwind Quintet, as well, which is why they published it, but I don’t know exactly how they make those decisions. When they said, “Yes, we want to publish it but we’ll publish your manuscript as it is,” it turns out that this was an earlier piece, and I didn’t have a computer back then, so it’s handwritten in pencil. When I wrote the piece, in order to get ready for the first performance, I didn’t have either the time or the money to get the parts. So, those parts are cut and paste from the score. Those are the parts; that’s it. And they said, “Send us your original score and parts,” and I said, “But the original parts are horrible!” They said, “Send us whatever you have.” That’s what I did. I couldn’t just stop everything that I was doing in the rest of my life and extract the parts, enter it into Finale and so on. My scores are fairly readable. The story with the Flute Sonata is almost the opposite--I never sent it to them, initially. What happened is that they knew through someone else that I had written a Flute Sonata.

Had it already been performed at that point?

Yes, Marisa had already premiered it.

But not in the United States.

No. At the time, no; that was in 1996. That was a very nice thing because someone had approached them knowing that some of my other works were with
Theodore Presser and said, “We know that Sam has a Flute Sonata, why haven’t you published it?” Presser’s said that they weren’t aware that I had this Sonata, so they asked me to send them the piece.

Especially since a third party had called them and told them about it?
Yes. And in this case, I had done it on Finale and everything. So I sent it to them and I had a recording of Marisa, and they said that they’d really like to publish it, that they would print it and bind it and distribute it, promote it and everything else. I have to say, the product is wonderful. The timing of the piece was wonderful, too. Marco Granados [Venezuelan flutist living in New York City] has always liked it and performed it, and was planning to perform it at the Flute Convention in 1997. The edition came out two weeks before; we timed it for that. 7

This seems misleading. It was published in 1997 but composed and performed earlier.

Yes. It was published in 1997 but composed in 1994.

It’s a bit confusing with the Concerto, also. It was published in 1993 but written in 1991.

Yes, that is right. The Concerto was definitely written in 1991. I remember

7Marco Granados performed the U.S. Premiere in 1996 as well as a subsequent performance at the 1997 National Flute Association Convention, both from the manuscript.
exactly because my son was born in September of 1991, and I was working on the Concerto for Flute, and that was the first piece that I ever did on Finale, which is why it sort of looks funny; it’s an earlier version. I was working on that day and night, and I would just stop whenever he woke up, bring him out for feedings. I will forever link it to that.

When I spoke to Marisa [Canales], she indicated that she would like a flute concerto for full orchestra.

It’s not in the working stages, but we have talked about it, so I know it’s coming. They have mentioned it. Another thing that is in the works is that the OFUNAM [Philharmonic Orchestra of the Autonomous University of Mexico] has explicitly asked me to compose a concerto for flute, harp and orchestra. Lowell [Liebermann] wrote one like that. I think that’s supposed to happen. However, since the UNAM is still on strike, now for seven months, I don’t know what’s going to happen with that. The problem right now is that the budget isn’t that great. They’d like to commission it from me, but they don’t have a lot of money. It probably will happen. I’m excited by the project. One flutist who might be involved is Venezuelan flutist Luis Julio Toro, who has also played my Concerto. The idea is that he [will] play it with Mercedes Gómez and the OFUNAM. That is in the preliminary stages, and Marisa has mentioned her second concerto for full orchestra. When or how that will happen, I don’t know.
Tell me about the recent commission by Michael Emmerson of a trio for flute, cello and piano for his wife, flutist Elena Durán. Is that a work in progress now?

Yes, yes. All I can tell you is that Michael commissioned it from me because Elena is playing with a pianist and a cellist. It sounds like a very nice project, a beautiful combination. I’ve written trios before for violin, cello and piano, which is much more conventional, but the flute gives it a whole different color. I find it very attractive. I can’t tell you very much because I’m only at the stage of sketching out a few things, and I’m also working on a piece for solo guitar. I find it a very exciting project. I love the flute, cello and piano.

In the liner notes of the recording *Música de las Américas*, the conductor Benjamín Juárez (the author of the notes) made reference to the fact that when speaking of the second and third movements of the Sonata, the Neo-Classicism of Stravinsky and Poulenc are brought to mind, as well as recalling the style of Prokofieff. Would you consider this accurate?

Yes, I think it’s accurate. There is something about the music of Prokofieff. If you think of his *Piano Concerto No. 3*, there’s this drive that he has. His form is fairly Classical, and yet it sounds very refreshing and new because of its energy and counterpoint. He also has very spicy dissonances carefully placed. Whenever you find these elements in my music, with the music pushing forward and with some powerful dissonances here and there that are nevertheless resolved and perceived in a tonal context, many of those things come from Prokofieff. And even from Bartók from his *Concerto for Orchestra*. I wasn’t consciously thinking
of Poulenc myself. Benjamin mentions Poulenc and I can see why, with the melodic expression.

Your use of open fifths leads to a certain tonal ambiguity for the listener: we don’t know if certain passages are major, minor or modal. It’s very Coplandesque.

It’s a very mesmerizing sound to me. This again has to do with an aesthetic liking for this, and the fact that it sounds settled, consonant and restful, but it doesn’t sound as obvious as a triad. I also like fourths, as I’m sure you’ve noticed. I use thirds and triads, and I really like minor triads. Yes, it’s a deliberate use of the open fifth because I really like the sound. It sounds a little archaic, too, a little like parallel organum. My liking of this might be comparable to Debussy’s liking of the open fifth. It sounds like chant. I see a connection with the parallel organum and chant. And, by being so archaic, it sounds refreshing.

What’s old is new?

Exactly. And it’s not planned that way as a strategy, it’s just that when you’re a composer and you start looking for sounds and you come across a great sound, it’s beautiful and evocative. The second movement of the Concerto ends that way, so it sounds like it resolves, but it doesn’t. It ends on G-D. A triad would be too obvious. We’ve had enough of that.
Does this go back to your use of contrapuntal elements, in that if you invert a fifth you get a fourth (and vice versa)?

Yes, very much. The use of fourths also has a lot to do with Bartók and Hindemith; I like that kind of harmony. It’s a way of sounding tonal, accessible and even Romantic without being tonal in the style of Tchaikovsky.

Would you consider Beethoven an influence, with the cyclical elements to your pieces?

Yes, very much. I’m crazy about Beethoven too, and I do like the cyclical element, which I have used often. There’s this theme in the second movement (of the Sonata) that comes back in the third; I love those sort of references. Also, what a composer does is make choices. I like this, I don’t like this; this is what I’ll do and this is what I won’t do. Chances are that whatever you did before you’ll do again because you like it. It’s as simple as that. Ultimately you choose something to write a certain way because you like the sound. That’s the problem that I have with some of the other compositional methods. I remember having a very passionate discussion with a colleague who would just write a piece and have a theoretical rationale, by saying that the piece was based on a certain collection of pitches that are arranged this way, whether it is a twelve-tone row or something else. That really governs his choice of pitches. I would often ask him that what if he were writing a piece and at a particular point, because of the way the line goes, you would like to write an Eb but your collection of pitches doesn’t allow an Eb?
Then what do you do? Do you just write the pitch that you’re supposed to write, because that’s what’s prescribed? I want the freedom to write whatever I think sounds great at that particular moment, whatever I like at that moment. And if my preconceived plan doesn’t call for an Eb, the hell with it. I want to write whatever note I want.

That’s interesting because when I was doing the analysis, more so in the Concerto than in the Sonata, (as listeners we all have expectations), I constantly noted that in certain instances we were expecting a pitch, and yet another pitch appeared. So that ties in nicely with giving yourself the compositional freedom.

You always have to have a certain level of surprise, that’s exactly the point. And especially when you’re working in a well-established form because otherwise, like you said, it’s not fresh and it’s not your new way of looking at it, but rather archaic and “Oh, someone already said that.”

Use of cyclical elements works well in your approach to form, and gives it cohesiveness. These cyclical elements seem to be both overt or more subtle, tone color-type elements.

A big challenge for any composer is how to hold a piece together, so that it makes sense from the beginning until the end. I don’t presume to necessarily succeed, but when you attack a project like this, one thing is to have good themes and good ideas. Even then, the biggest issue is, “I’ve got all this, now what?” How do you do it? You don’t want to just repeat yourself, with it being all through-composed
where nothing comes back. You have to strike a balance. The piece has to be interesting, it has to move forward, it has to be cohesive. So, composers look for ways to do that. Some of them come up with ways with twelve-tone rows, when you invert the row...

Which is fine, but what if there is no aural connection?

If you don’t hear it, what’s the point? You have to come up with connections that you can hear, and that’s the type of thing that Bach was able to do and Bartók; you can hear it. It does give the piece coherence, but it also has to have inspiration. Brahms could do it; Schumann could do it; Beethoven could do it.

And in closing, where do you see your Sonata and Concerto fitting into the entire flute repertoire?

In terms of style, not legacy, it goes with the swing of the pendulum. You know, some twenty years ago there were experiments with using sound in unusual ways. The pendulum has swung the other way now. Many of my colleagues are making music more accessible, like John Harbison. This is in that current. This is true of all my music. If you write a twelve tone piece now, it’s sort of behind the times, but you can do it. The flute music of Lowell Liebermann for example. There are other pieces published by Presser in the last six years that are in this vein. This is where I think my pieces fit, [as] quasi-tonal, Romantic and accessible. I’m doing
what other colleagues of mine are doing in terms of style; it’s what’s going on
now and well within that mainstream.

Thank you very much for your time, Dr. Zyman, and for the opportunity to gain
more insight and depth into your flute works as well as your compositional style
and musical philosophy.
IV. INTERVIEW WITH MARISA CANALES, FLUTIST, WHO COMMISSIONED BOTH THE SONATA AND CONCERTO OF SAMUEL ZYMAN, BY THE AUTHOR
Via Telephone, Houston-Mexico City, Federal District
December 9, 1999 at 6:00 P.M.\(^8\)

With so many Mexican composers enjoying international careers, such as Daniel Catán, Javier Álvarez, Eduardo Diazmuñoz, Arturo Salinas and Armando Luna, how and why did you decide to commission Samuel Zyman? Did a particular work of Zyman interest you?

I heard a recording of his Piano Concerto and I liked it very much. I had met him many years before I left to study in Philadelphia. He went to study at Juilliard a year before I left [for Philadelphia]. We had met briefly in those days. When I heard his Piano Concerto... I loved it so much that I decided to call him, and remembered that I had met him, and there our relationship began.

The Concerto was written in 1991 and the Sonata in 1994. Did you commission the works separately or together? Did the success of the Concerto cause you to commission the Sonata?

I commissioned the Concerto first and then commissioned the Sonata because I liked the Concerto so much and, actually, I am going to commission a second flute concerto.

With regards to the second flute concerto that you would like to commission, would you like it to be something similar or something completely different?

\(^8\)Interview conducted in English, not Ms. Canales’ native language.
I would like a concerto for full orchestra, not a chamber orchestra. He was thinking of maybe for flute and harp, but I haven’t yet decided as to whether I would like it for just flute or for flute and harp. It might be a double concerto, but for a full orchestra.

How did Samuel Zyman collaborate with you during the compositional process? Well, he presented the ideas to me and he asked me whether some of the things he wanted were feasible on the flute and then I showed him some of the new techniques. Although his writing is quite traditional, we spent a few sessions exploring sounds and things like that. He had heard me play and he knew me pretty well, so I can tell you that he wrote this Concerto really thinking of me. While he was writing, he kept sending me music and calling me on the phone and... asking me what I thought, and I would play the passages for him and then I remember that very near the premiere of the Concerto, he kept on sending me new music with changes, and there came a moment where I wouldn’t answer the phone because I didn’t want to change anything.\(^9\)

Was it a work in progress until you premiered it?

Yes, it was.

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\(^9\)Dr. Zyman indicated that the completed Concerto was sent to Ms. Canales, and there was very little collaboration.
Did you ask for anything specifically in or of these pieces?

No. I trusted him completely and implicitly. I told him that he could do anything that he wanted.

What was your first reaction to the Concerto? To the Sonata?

My reaction was that they were—well, more the Sonata than the Concerto—... technically challenging, and that the result was extremely good. You know how at times you feel that the technical difficulties [are] not really worth the effort because the result isn’t really that satisfactory? This didn’t happen at all. I felt that every technical difficulty was perfectly justified, so I felt very happy with that.

So you felt that it wasn’t just “technique for technique’s sake,” as we see with some composers.

Exactly.

Did these works live up to your expectations?

Oh, yes! I expected it to be very good music, which it is; I expected it to be very well written, which it is. I didn’t have any pre-conceptions [or] expectations, but I suppose that all of my expectations were fulfilled.
What may have been some of your pre-conceptions about flute writing, or about Zyman's writing in general, that perhaps would have affected your reaction to the work?

I knew that his writing was always very rhythmic, so I liked and expected that from his music. I guess that I like the rhythmic aspect of all music due to my Latin origin. I like very rhythmic music and I like that particular side of Samuel's writing, so that's probably the only thing I really expected to be present, and it was.

What about the melodic or harmonic aspects of Zyman's music?

Well, he writes beautiful melodies always. I think that his harmonic treatment is Neo-Romantic in that it is always full, and his orchestration is also very Romantic in the way that Romanticism is conceived as far as orchestral music is concerned. His way of working with the orchestra is very good; he is really a magnificent orchestrator.

According to Yolanda Moreno Rivas' book *La composición en México en el siglo XX*, there has only been one other twentieth century flute concerto by a Mexican composer [Blas Galindo, 1960] and one other twentieth century sonata for flute [Rocio Sanz]. How do you see these works as having a place in the Mexican as well as international flute literature?\(^{10}\)

I think that they are incredibly enriching for the repertoire, and I would say that

\(^{10}\)The Moreno Rivas book was a 1996 reprint of a 1994 edition. Many Mexican musicians familiar with the book indicate that it is possibly from the 1980s, making it older and less current than expected.
they are enriching for the general repertoire for the flute, not just the Mexican repertoire; it doesn’t matter that they are Mexican or not. Of course, for the history of Mexican music they are very important. There have been other works written by Mexican composers for flute: *Sonata simple*, by Joaquín Gutiérrez Heras, *Sonata for Flute and Piano*, by Armando Luna, *Concierto serenata* by Juan Carlos Arean—he wrote that for me as well—*Danzón No. 3 for Flute and Guitar* was written for me also, by Arturo Márquez. There have been a lot of new works written in recent years for the flute by Mexican composers and not only for me, but also for people like María Elena Arispe, who was very active about twenty years ago.

Those were either solo or chamber works, no?

Yes, probably, but as I said, Armando Luna wrote a sonata, Joaquín Gutiérrez Heras, a sonata, and Juan Carlos Arean wrote [a] concerto. There is a lot of music by Mexican composers. There is also the *Concerto de Santiago* by Mario Kuri Aldana, which was written around fifteen years ago.\(^\text{11}\)

It must have been a wonderful experience to perform the premiere recording of both the Sonata and the Concerto.

Yes, but it was also a great responsibility.

\(^{11}\text{None of these were indicated in the Moreno Rivas book.}\)
Considering the highly technical nature of these works, what was the recording process like?

(Laughs). You are bringing me back! (Laughs again). I am reliving those moments right now! They were different for both the Concerto and the Sonata. For the Concerto, of course, we needed a small orchestra, but it is of considerable size, and there are always the financial considerations. I worked really hard to gather funds for the recording. We ended up having a very limited amount of money, which meant a limited amount of recording time, which meant my nerves were about to explode, because I knew that I only had five hours (of total recording time) to do it. It should’ve been enough, but we had the hall only for a total of four and one-half hours, which included the placement of the microphones and everything. It was really nerve wracking, not to mention that it was my first recording, also.

In which hall did you record the works?

In the Sala Nezahualcóyotl [of the UNAM].

What role did you play in the recording process? The producer? The conductor? In that particular recording, I didn’t want to be involved in anything else but playing. So I let the producer really tell me what he thought and I followed almost blindly, in that I didn’t question him. If I felt that something was fine and he did
not, I just redid it, because I felt that my ability to be critical at that point was really not the best. I was just concerned with playing things correctly flute-wise, technique-wise and rhythm-wise, so I let the producer and conductor really take charge of the whole process. I just did what I knew how to do, which was play the flute.

When was it recorded?

1993.

Did you put together an orchestra, or was it an orchestra that was already existed?

Well, a majority of the players were from [the Chamber Ensemble of Mexico City], Benjamín’s [Juárez, Ms. Canales’ husband] group. The core, mainly strings, were all there. The winds and brass were just the friends and the musicians that usually played when Benjamín needs extra musicians. So, they were all people that I knew that I had worked with. Everyone was paid, but they were also my friends.

What was the composer’s role in the recording process?

He was not present. I showed him the tapes, but basically what was done was done, because at that point, we didn’t have any more money to do anything else. For the Sonata, we could’ve changed if he had wanted, but Ana María [Tradatti,
the pianist] could've redone things if we had needed, but he didn't want them.

I noticed that on your CD, *Música de las Américas*, the Cultural Institute of the National Autonomous University of Mexico and the National Cultural Institute appear. What role did these agencies play? Did they provide funding?

Yes, I got financial help from them. The UNAM facilitated the hall, and I also got some money from the School of Chemistry. The problem is that they give you very little money. I had a grant from FONCA [The National Cultural Institute] for paying most of the musicians, but it's never enough.

Did the UNAM donate the hall, or give it to you at a reduced cost?

They gave it to us at a very reduced cost.

You premiered the Concerto in November, 1991, at a concert given in celebration of the tenth anniversary of the Anáhuac University at the Franz Mayer Museum. Describe its premiere performance. What was that like?

It was very exciting. The university got involved in the commissioning of the piece.

How so?

They paid part of it. The university and I split the cost of the commission in half. Because of this, the president of the university was very excited; he was very supportive of the whole process. Samuel came, of course. It was a very solemn
occasion for the university. It is a young university, but it was its tenth anniversary, and they were very proud of how things were progressing, and enjoyed the fact that they were using the premiere of the Concerto as a celebratory aspect of the ceremony. I thought it was a delightful idea. The whole evening was very festive and joyful, but it was very solemn as well, giving it a very nice flavor that isn’t always present in concerts.

How was the premiere of the Concerto received?

Incredibly well, incredibly well! Lots of flutists were present because I told a lot of people that they should come and listen to this new piece, so the whole audience was full of flutists!

What was Zyman’s reaction to the premiere?

He was delighted; he was really happy.

How much longer after that did you make the premiere recording?

Not very long.\textsuperscript{12}

Was it the same orchestra as that of the premiere?

\textsuperscript{12}Numerous attempts were made to retrieve specific information regarding the date of the first recording from Ms. Canales; all were unsuccessful.
Yes.

The liner notes indicate that your performance of the Concerto was wonderfully successful in Europe. Where? When? With what orchestra?

I played it in Paris at the Church of La Madeleine with the Sinfonietta de Paris.\textsuperscript{13}

What was that like? How was it received?

It was amazing because I was lucky enough that they had programmed, in the second part of the concert, the Mozart Requiem, so the church was packed. There were people standing; there were over 800 people in that church. They gave me a standing ovation! It was received very well. I was lucky that the Mexican Ambassador to France attended the concert. We sent him an invitation to the concert, and he came. TeleVisa [Mexican television network] was present there, so they broadcast part of the concert here in Mexico, and the Ambassador brought me flowers and came to congratulate me and invited us (Benjamín, who conducted the orchestra, and me) to have dinner with him at the Mexican Embassy in Paris. It was a magical night.

Did you perform it in any other cities in France or Europe?

No.

\textsuperscript{13}Dr. Zyman verified this performance as having occurred on July 23, 1993.
It was just one performance in Paris?

No, it was two performances in the same place.

As a performer, what challenges did you face when learning the Concerto for the first time?

I guess that the use of rhythm—the way he uses rhythm—was very challenging. He uses a lot of music in the high register, too.

In terms of rhythm, are you speaking of the rhythm of the flute part, of the orchestra part, the interaction of both elements, or all of these aspects?

Well, I felt that the orchestra part was so well written that it never felt as if I was “against” it, as happens in so many concertos. So, in that part, I felt very much at ease. I guess it was only the technical aspect of the flute that presented a challenge.

What challenges did you face when learning the Sonata for the first time?

I thought that the Sonata was much more difficult. I don’t know what your impression was, but I found that to be the case. It was also a very rewarding experience because Ana María is a wonderful pianist, and we have worked together for many, many years, we are very good friends, and we understand each other musically very well. It was really challenging, but not really difficult, if you know what I mean.
When was the premiere of the Sonata?

I premiered it before recording it, and with the same pianist.14

Have you performed it since the recording?

Oh yes--at least twelve times.

Zyman's use of sonata form is quite clear in both works, as is the use of rondo form in the last movement of the Sonata. What did you do to bring out the structure?

I really don't think that it needs any help at all. The writing is so clear, the way things are presented and then recapitulated--it just flows very easily and is very obvious to the listener, I think.

Discuss your interpretation of the beginning of the second movement of the Sonata, with the unaccompanied flute solo.

I love it! I think it creates a wonderful atmosphere. I don't know--I guess it gives me the opportunity to present my feelings. It allows the performer to bring out something that is usually hidden, and that comes out very clearly in a phrase such as that, in a moment such as that; the lonely voice of the flute is all there is in the hall. There is nothing else to add except your feelings, because there are no

14 Numerous attempts were made to acquire this information from Ms. Canales. Dr. Zyman verified that the recording occurred on 11/8/94, and that the premiere was performed on 12/8/94 at the Museo Elénico in Mexico City.
difficulties technically. There is only the sound that you are producing that is creating the atmosphere.

It's just the emotional content of the music there.

I would say so, yes.

Discuss your interpretation of the second movement of the Concerto.

I must tell you the most wonderful story about this! You remember that there is a [certain] part where the notes are repeated.\textsuperscript{15} Well, Samuel told me that he was writing the part right after his son, Erik, was born. He told me that for that pattern of repeating notes, he was inspired by the cries of his baby, because he started slowly and then gradually got faster. He felt that he wanted to translate that into music, and created these phrases. When he explained that to me, it made such a difference to how I performed it. It was really delightful.

Do you feel that these works are idiomatic for the flute?

I think so. They are very well written for the flute. I don’t know if he knows my flute playing so well that I felt so much at ease with them. I think that he overdoes a little with the higher register, but it’s very flutistic, and it’s very much a part of the flute language.

\textsuperscript{15}Second movement, measure 22.
The Concerto has not been performed in the United States. Do you plan on performing the United States premiere?

I would love to. I have been invited a couple of times to do it, and then the plans have fallen through.

Would that be as a soloist with your orchestra, or as a soloist with another orchestra here in the United States?

We are planning to do a festival of Urtext artists. Urtext is the CD label that recorded the works. It would include Benjamín [Juárez], Carlos Prieto [cellist], Juan Carlos Laguna, the guitarist, and probably a couple of singers. We are putting together a series of programs and we are going to do four concerts next year in Los Angeles, and in one of them might be the Concerto.

Do you plan to commission any other works from any other Mexican composer?

I am very active commissioning music. Robert Rodriguez who, until now, was resident composer of the San Antonio Symphony, is writing a concerto for me.

When is Rodríguez’s work scheduled to be completed?

He will start writing it in the Summer [of 2000].

Any date for when the new concerto of Zyman might be expected?

16Owned and operated by Ms. Canales.
There is always the financial aspect of it. I wanted to do it for this year [1999] and it wasn’t possible. I haven’t spoken to Samuel in the last few months, and I don’t know how his schedule is. He seems to be busier every time I talk to him. I hope that we’ll be able to start this new piece, even if it’s at the end of next year.

Have you commissioned other works by any other Mexican composers?

Oh, yes, by many! I have commissioned around twenty or twenty-five pieces, some of them by Gabriela Ortiz, Armando Luna, Jorge Grites.

Is there anything else regarding the works themselves or Samuel Zyman that you would like to add?

It has been very rewarding in that every time I play his music, people react to it very well and a lot of colleagues come and ask for the music. I find that to be wonderful, because by commissioning these pieces, I have done something for the repertoire, and that is very rewarding. It’s music that interests people, not just academic music. It’s just music that people like.

In closing, would you say that the reaction to this music has been favorable, by audiences and colleagues alike?

Oh yes. I gave the Sonata to my teacher in France, Jean-Michel Varache, and he immediately put it together with the pianist that he works with and they now perform it. He has taught it in the Conservatory of Versailles.
V. CONCERTO FOR FLUTE AND SMALL ORCHESTRA

The Concerto for Flute and Small Orchestra, written in 1991, was premiered by Marisa Canales and the Mexico City Chamber Ensemble at the concert given in celebration of the tenth anniversary of the Anáhuac University, at the Franz Meyer Museum in Mexico City in November of 1991. Since that time, American flutist Elena Durán has performed it with the National Symphony (of Mexico), Mexico City; it has also been performed by Venezuelan flutist Marco Granados with the Philharmonic Orchestra of Lima, Peru. A United States premiere has not yet been formally planned.

Writing in the traditional concerto form, Zyman said that his influence for the orchestration was Mozartian: strings plus two oboes, one bassoon, a pair of horns and timpani.\textsuperscript{17} The three movements are: \textit{Allegro energico}, \textit{Lento espressivo}, \textit{Allegro animato}. All are in sonata allegro form.

\textsuperscript{17}Samuel Zyman, interviewed by author, 17 December, 1999, minidisc recording, composer’s residence, New York City.
FIRST MOVEMENT - Allegro energico

TABLE I: Analysis of Form

EXPOSITION

Orchestral Introduction
Measure 1
G minor/Phrygian
Whole-step and half-step
motives

Theme I (flute)
Measure 13
Octatonic scale

Transition
Measure 26

Theme II (flute)
Measure 28
Ab-D tritone
Scalar passages

Transition
Measure 40
A Phrygian
(flute)

DEVELOPMENT

Section I
(Poco più mosso)
Measure 48
D-Eb half step
Fragmentation of
Themes I and II

Section II
(Più mosso)
Measure 69
Syncopated eighth notes
and quarter notes
F Lydian, perfect fourths
Rising scalar passages

Section III
(Poco più mosso)
Measure 102
Continued syncopations
Scalar passages, tritones
Diminished harmonies

CADENZA

Measure 146
Development of Themes I and II
Scalar passages throughout all ranges

RECAPITULATION

(Lento espressivo)
Measure 173
From orchestral motive, measure 1
G minor/Phrygian, Bb minor
The orchestral introduction opens the movement; G minor and G Phrygian dominate the first four measures. The violas and cellos enter in measure 1 with a rhythmic motive, full of tension and drive. Its derivation is from the second part of the flute theme, which later appears in measure 17. (This will be referred to as "Y;" see Example 4.) The meter indicates 4/4 time, but the subdivision of the motive into eighth-note groupings of 3+5 (either 3+2 or 2+3) and 4+3+1 creates an overt rhythmic tension.

EXAMPLE 1: Opening Motive of the Concerto, Measures 1-3

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This idea of rhythmic regroupings is in keeping with the tradition of Mexican symphonic composers. Whether it be Silvestre Revueltas’ use of 5/16 and 7/8 eighth-note and sixteenth-note ostinatos in Sensamayá or José Pablo Moncayo’s three quarter-note division of 6/8 meter (resulting in 3/4 meter) in the popular
Huapango. Zyman adds his signature to this otherwise innocuous 4/4 meter.

The violins enter next on B, measure 5, now a major third higher than the viola and cello motive just four bars earlier (on G). The first interval, which was previously a descending whole step (viola G-F), is now a descending half step (violin and viola, B-Bb).

EXAMPLE 2: Opening Motive with the Use of the Half Step, Measures 5-6

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The use of the descending half step is prevalent throughout this work and an “integral part of [my] musical language." Next, horns enter in measure 7 as the oboes play tritones (B-F) and G#s sound in the timpani, cellos and double basses. This outlines another important interval in this composer’s vocabulary: the

18Samuel Zyman, interviewed by author, 17 December, 1999, minidisc recording, composer’s residence, New York City.
diminished triad. Another diminished triad is outlined, this time horizontally, in the cellos and basses: measures 5-8, G#, measures 9-10, F, measures 11-12, D.

The short orchestral introduction ends when the flute enters with Theme I, measure 13. Sweeping and expansive, this theme covers almost the entire range of the flute through mainly scalar, conjunct motion. Theme I is comprised of two important elements: Octatonic Patterns (X) and the use of E Phrygian (Y), and its expansion.

EXAMPLE 3: Octatonic Patterns in the Flute, Theme I (X), Measures 13-14

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EXAMPLE 4: E Phrygian Aspect of Theme I (Y), Measures 17-19

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X is a four-bar phrase, comprised of Example 3 and the repetition of these two bars, but an octave lower. In measure 13 a change in texture results from the use of *pizzicato* cellos and basses, outlining the same G# diminished chord, this time spanning two bars. Y, the second element of Theme I, is accompanied by the perfect fifth, E-B, so that the second part of this theme has a more stable feel of tonality than the previous section, accompanied as it was by diminished chords. The open fifth, according to Zyman, adds a tonal and accessible element to the music, without being quite as Romantic or tonal as with Tchaikovsky’s use of that same interval as accompaniment.19 The tritone F-B is present in the flute, measures 23-25, reminiscent of F Lydian, as the flute ends Theme I.

The flute enters with Theme II in measure 28, after a two-measure, motivic bridge, based on Y material. The D-Ab tritone is used in the orchestra to accompany the eighth-note and sextuplet flute theme, also conjunct in nature, which outlines the same D-Ab, and the Eb-A tritone. The *pizzicato* strings play a B diminished chord, followed by an F# diminished chord. As the flute completes Theme II, the oboe enters in measure 36, in imitation of this theme, but the tritone has been exchanged for a perfect fifth, E-A. The flute re-enters in measure 40, with Theme II transposed to A Phrygian; this entrance serves as the Transition to the Development, Section I.

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19Samuel Zyman, interviewed by author, 17 December, 1999, minidisc recording, composer’s residence, New York City.
Each of the subsections in the Development Section of the first movement follows the tempo markings as indicated in Table 1: Analysis of Form. At the *Poco più mosso*, the oboe and the solo flute play in fifths, D-A, set as whole notes. Tension is created with the viola’s elaboration of the sextuplet theme (Theme II) on Eb, while the cellos begin a rhythmic *ostinato* pattern on D. The D-Eb semitone is sustained while the flute develops Theme II simultaneously, but in D Phrygian. In measure 54 the Theme I, Motive X reappears exactly as in the exposition. This initiates a series of *stretto* imitations, one beat later, in the oboe, bassoon, back to flute, violin I and then returning to the bassoon. The violas momentarily state two measures of Y-related material, followed by the flute’s statement of the X Motive a whole step higher, leading to further *stretto* imitation by the oboe and bassoon. The flute completes this phrase, interrupted after four measures by *tutti* orchestral material derived from the Y Motive, extended by one beat and in 5/4 meter. The soloist enters again in measure 63, with a return to 4/4 time, and a variant of Theme II, now outlining an Eb-A tritone. Rapid passage work ascends to a third octave A, and descends using a G melodic minor scale. An expectation of G minor is aroused by these scalar passages, particularly in measure 67, but B is subsequently tonicized. There is no third present, but the note E in the oboe sounds as an unresolved 4-3 suspension.

Section II of the Development begins at the *Più mosso*, measure 69. The violins sustain the use of the note B, while the other strings join in syncopated
eighth-note and quarter-note rhythms which just hint at a B diminished chord.

This syncopated rhythm, in 4/4 time, alternates with measures of ascending scalar passages in 2/4 time. Tension is increased, leading to the *Molto agitato* reappearance of the flute in measure 75. The falling half step of the Y Motive is set now in sixteenth notes; the tritone created by the repeated note F in sixteenth notes by the flute against the Bs sounded by the lower strings is striking. During this F Lydian passage in the solo flute, the horn utters a high call. This high horn call foreshadows the expansive flute theme coming in measures 83, 85, and 89, and foreshadows the high, sustained melody used by the flute in Theme I of the Second Movement, *Lento espressivo.*

EXAMPLE 5: High Horn Call, Evoking Mexican Imagery, Measures 76-79

![Sheet music example](image)

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Although Zyman says he did not have any Mexican imagery in mind at this particular moment,²⁰ it yet may evoke the image of an ancient Aztec ritual, blowing the conch shell, high above the Pyramid of the Sun outside Mexico City.

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²⁰Samuel Zyman, interviewed by author, 17 December, 1999, minidisc recording, composer’s residence, New York City.
During this entire passage the lower strings iterate an open fifth, E-B, changing to Ab-Eb when the flute cadences on a third octave Ab in measure 90. More perfect fourths (Eb-Ab) are presented as double stops in the violins as tension continues to build through repeated and then syncopated sixteenth notes. These fourths continue into the next major area of the Development Section.

Section III of the Development begins at measure 102, characterized by mounting tension. This section begins in 3/4 meter, set in the score as *Molto agitato*. The faster tempo, and shorter rhythmic motives in sixteenth and eighth notes in the solo flute’s third octave, allow the flute to soar above the orchestra’s diminished chord and tritone string accompaniment. The strings contribute to the tension by switching between *arco* and *pizzicato*, while playing syncopated sixteenth-note passages. Another appearance of the motive from the beginning of this section starts in measure 138, but based on F#, and set against a C-F# tritone. At measure 140, the flute leaps down a diminished seventh, from Bb to C#, while the entire orchestra supports the flute’s syncopation, in 3/8 meter, with G diminished chords. The *agitato* builds until the Flute Cadenza, which commences at measure 146.

This development section is the largest section of the first movement; at 98 measures, it is practically half of the 183 total measures. Zyman’s musical aesthetic is concerned with drive, energy and motion. In reaching a particular level of energy, there is a need to continue to reach for the next level; there always
seems to be one more "mountain to climb." In the *Prelude to Tristan and Isolde* by Wagner, each climax is followed by another, and so forth. In Wagner it seems endless; in Zyman's development section the "level of energy just increases until it finally comes down, arriving at the Flute Cadenza."\(^{21}\)

As stated, the Flute Cadenza begins at measure 146 with the release by the orchestra of its G diminished chord. The Cadenza also serves as a quasi-Recapitulation, in a permutation of a more traditional approach to sonata form. The last use of the first theme (X), was in the first part of the Development Section, as a point of imitation. It is now stated on Bb (a perfect fifth lower) and truncated to three measures instead of four, but is recognizable nonetheless. The Cadenza is virtuosic in nature, using thematic, motivic, scalar and modal elements of all aspects of this movement. Of particular interest is Zyman's use of the low register of the flute in measures 150-153 as well as at the close of the Cadenza, measures 169-172, expertly exploiting this expressive and rich register.

The Recapitulation begins in measure 173. Now marked *Lento espressivo*, the horn enters in a somber rendition of the Y theme, with the accompaniment of a G-D open fifth, with the fourth (C) suspended within. This theme, although notated using the same rhythmic values as before, seems to be in augmentation due the significantly slower tempo. The oboe enters in measure 177 with the half-

\(^{21}\)Samuel Zyman, interviewed by author, 17 December, 1999, minidisc recording, composer's residence, New York City.
step motive of the Y theme, on B and Bb. The final entrance of the flute transforms this motive. The half step in the oboe becomes a whole step in the flute, Bb-Ab, and subsequently outlines a Bb minor triad in second inversion. The strings sustain a Bb-F, resulting in a feeling of rest.

SECOND MOVEMENT - *Lento espressivo*

In contrast to the virtuosic quality of the outer movements, the second movement, marked *Lento espressivo*, presents a flute line more akin to that of a vocal aria; a melody of great intensity.\(^{22}\)

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<tr>
<td>Measure 1</td>
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<td>D Phrygian</td>
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<tr>
<td>Descending line,</td>
</tr>
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<td>cello and bass</td>
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<td>Theme I (flute)</td>
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<td>Measure 8</td>
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<td>A Phrygian</td>
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<td>Perfect fourths</td>
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<td>Perfect fifths</td>
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<td>Theme II (flute)</td>
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<td>Measure 18</td>
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<td>C minor</td>
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<tr>
<td>Scalar passages</td>
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<td>Perfect fifths</td>
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<th><strong>DEVELOPMENT</strong></th>
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<td>Measure 26</td>
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<td>C minor</td>
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<td>Measure 44</td>
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<td>B diminished</td>
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<td>Chord</td>
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<td>Retransition</td>
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<td>Measure 62</td>
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<td>F# diminished</td>
</tr>
<tr>
<td>triad</td>
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</tbody>
</table>

RECAPITULATION

Measure 71
A minor
(v of D Phrygian)
Orchestral chaconne
Theme II (flute)

The second movement opens with a six-bar chaconne, expressed through
the use of the strings in a syncopated quarter-note and half-note figure. This
opening phrase consists of the perfect fifth, D-A (with a C passing tone, beat 4),
Bb-F in the second measure, and a G minor seventh chord in the third. In measure
4, there is a whole-note chord consisting of two superimposed fifths, D-A and A-
Eb, changing to D-A (with C, the seventh) in measure 5, followed by an Eb major
chord in measure 6 coming to rest on another perfect fifth once more, A-E,
implying A minor. The first five measures also employ the D Phrygian Mode: D-
C-Bb-A-G-F-Eb-D.

In the seventh measure, the oboe enters with another A-E fifth, preparing
for the entrance of the solo flute in measure 8, which is on a sustained A and
marks the beginning of Theme I. The chaconne repeats in syncopated strings as
the flute soars to a third octave D, expanding up to a third octave Bb (Example 6).
Zyman indicated that he did not have any pictorial aspects in mind when creating
this first part of Theme I. However, these sustained high notes, which are even more sustained later in the movement, clearly evoke the soaring mountains found throughout Mexico, as described by Mexican composer Arturo Salinas in a similar passage found in his work for flute entitled *Unámi*.  

The second part of Theme I (Y) consists of eighth-note perfect fourth and perfect fifth leaps in the flute, to the accompaniment again of the *chaconne* in the strings, measure 13.

**EXAMPLE 6: Aspects of Theme I in Flute - X (Sustained Notes) and Y (Eighth Notes), Measures 8-15**

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Theme II begins in measure 18, on an Ab major chord, as opposed to the

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23Samuel Zyman, interviewed by author, 17 December, 1999, minidisc recording, composer’s residence, New York City.

24Arturo Salinas, Program Notes for *Unámi*. (Monterrey: Published by Composer, 1991), 4.
ubiquitous perfect fifth. The flute begins Theme II on improvisatory-sounding C minor passages, leading to the third octave G, accompanied by the perfect fifth G-D in the strings, indicating a move to G minor. In measure 22, the flute plays new improvisatory-style passages around a repeated G; triplets lead to sixteenth notes, and triplet sixteenth notes to thirty-second notes.

EXAMPLE 7: Improvisatory Style, End of Theme II, Measure 22

The third octave G is sustained in the flute for three and one-half measures, under which the \textit{chaccone} is once again stated, implying C Dorian. The Y Motive is used briefly in the flute in measures 30 and 31, as the tonality shifts to F minor in measure 34. The scalar passages of Theme II re-enter, now in F minor, as the orchestra makes a slow \textit{crescendo}. The improvisatory figure of Example 7 returns, this time on D, but through the use of Eb the section has returned to the original mode of D Phrygian.

The Development thus begins in measure 44. Although this marks yet another entrance of the \textit{chaccone} in the strings, the harmony now uses a B
diminished chord, with the diminished fifth (B-F) in place of the perfect fifth. Zyman likened this development section to those of Beethoven and Mozart, in that this development also begins with expository material, altered harmonically.\textsuperscript{25} The flute sustains a three and one-half measure third octave D to the accompaniment of diminished chords; additional Y-based material appears in measures 48 and 49. The solo part becomes even more improvisatory and rhapsodic as the Y Motive is transformed by sixteenth notes (measure 54), followed closely by scalar passages descending from third octave B.

Following the use of a C\# diminished chord for modulatory purposes, the Retransition commences in measure 62 with C and G minor passages in the winds over an F\# diminished chord in the strings. The flute enters in measure 66 with a long, ascending scalar passage with octatonic and chromatic elements: D-E-F-G-G\#-A\#-B, and D-E-F-G-G\#-A\#-B-C-D, followed by descending G-F-E-D-C\#-B in measures 67 and 68. Imitation is the primary texture at this point, with an oboe entrance in measure 67 on the octatonic motive, and followed by the horn in measure 68. The use of the high register of the horn recalls the same timbral element used by Zyman in the horn call of the first movement, for an added cyclical touch.

The Recapitulation begins in measure 71 with the syncopated \textit{chaconne},

\textsuperscript{25}Samuel Zyman, interviewed by author, 17 December, 1999, minidisc recording, composer's residence, New York City.
now on A, or v of the D Phrygian opening of the Exposition. As in measure 7, the chaconne resolves to A (measure 75), and then to D Phrygian (i), measure 77. The flute also enters with Theme II scalar material, now at the tonic (D Phrygian) level in measure 77, while the strings sustain the familiar D-A open fifth. The horns enter with a quarter-note and eighth-note syncopation three measures before the close. The movement ends in D Phrygian with half-step decoration of the dominant in the repeated passage in the flute, from measures 81 to 83.

THIRD MOVEMENT - *Allegro animato*

**TABLE 3: Analysis of Form**

**EXPOSITION**

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<th>Orchestral Introduction</th>
<th>Theme I (flute)</th>
<th>Transition</th>
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<td>Measure 1</td>
<td>Measure 25</td>
<td>Measure 33</td>
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<tr>
<td>Violin I, introductory theme</td>
<td>A Phrygian</td>
<td>Expansion of eighth-note motive in flute</td>
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<td>Tritones, Octatonic scale</td>
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<td>Diminished harmonies</td>
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<table>
<thead>
<tr>
<th>Theme II (flute)</th>
<th>Transition</th>
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<tr>
<td>Measure 37</td>
<td>Measure 41</td>
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<td>From introductory theme</td>
<td>Scalar passages, violins</td>
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<tr>
<td>Diminished harmonies</td>
<td>G#-D tritone</td>
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**DEVELOPMENT**

<table>
<thead>
<tr>
<th>Section I <em>(Più mosso)</em></th>
<th>Section II</th>
</tr>
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<tbody>
<tr>
<td>Measure 51</td>
<td>Measure 66</td>
</tr>
<tr>
<td>G Phrygian</td>
<td>D Dorian</td>
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</table>

*Pizzicato* strings, calmer
Sustained D in flute reminiscent of Movement II
Section III
Measure 95
Development of Theme I fragment over D pedal

Section IV
Measure 117
Development of Theme I fragment over E pedal

CADENZA
Measure 143
Development of Themes I and II

RECAPITULATION

(Vivo)
Measure 156
Eighth-note motive in flute from
Transition, measure 37
G# diminished chord

The third movement, Allegro animato, opens with a D-Ab tritone in the second violins, oboes and horns, continuing the sustained D from the second movement. The introductory theme, through its use of the two sixteenth-notes and an eighth-note figure (measure 1, first violins), is related to the same figure at the very opening of the Concerto. The octatonic eighth notes of measure 2 (F-G-Ab-Bb-B♭-C♯-D-E-F), are patterned such that the result is a syncopated 3/8-2/4-3/8 division of the 5/4 meter. These ideas are developed over the next six measures until the oboes enter with another statement of the introductory theme in measure 10. This time, the theme uses a tritone in the two sixteenth-notes and an eighth-note figure, previously a major third, and over an articulated, syncopated, E-B fifth in the strings. Measure 10 also marks the first entrance of the lower strings.
Zyman indicated that he delayed the use of the lower strings so that there would be a greater impact upon their arrival.\textsuperscript{26} The horns enter with yet another statement of the introductory theme, although fragmented, in measure 13, followed by the timpani on a Bb-E tritone. An imitative section opens with D minor scalar passages in the first violins, passing to the second violins. The horns and lower strings continue to iterate the Bb-E tritone underneath these energetic scalar passages; the section comes to a close at measure 23 with the entire orchestra sounding an A-E perfect fifth.

At this time the flute begins Theme I, which has no melodic material in common with the introductory theme, but there is a connection to the Y (Eighth-Note) Motive from the first theme of the second movement. Theme I, in A Phrygian, has both an Eighth-Note Motive (X) and a Scalar Passage (Y). Also, the second measure of this theme (beat 1) shares the same melodic contour with the first, but in diminution.

\textsuperscript{26}Samuel Zyman, interviewed by author, 17 December, 1999, minidisc recording, composer's residence, New York City.
EXAMPLE 8: Eighth-Note Motive (X) and Scalar Passage (Y) of Theme I, Measures 25-26

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Theme I is met with a very sparse accompaniment until the expansion of the X Motive in measure 33, when a G# diminished accompaniment of the X Motive is developed intervalically and rhythmically. The previously simple X Motive, in 4/4, is now subdivided as 2/4-3/8-3/8-3/8-3/8, in two-bar increments, due to the placement of accents and articulations. In measure 37 Theme II is stated, in which the flute recalls introductory melody of the first violins, but now a perfect fifth higher. The Transition begins in measure 41, as the timpani plays a G#-D tritone and imitative scalar passages are passed back and forth in the first and second violins.

The Development, Section I, begins in measure 51 with a variant of the X Motive of Theme I, now stated by the horn. This occurs over a G-D pedal, functioning as the dominant for C Phrygian. In measure 57, the oboe continues this motive from the horn, but now at the level of C Phrygian. This procedure continues with the flute entrance in measure 62, a variant of the entire first theme,
now in E Phrygian and accompanied by syncopated, *pizzicato* strings.

The Development, Section II, follows in measure 66. The *pizzicato* strings allow for a wonderful change in texture, as an eighth-note line ascends from the cellos to the violas to the violins, and then descends. A calmer mood is also projected by a whole note in the flute, recalling, perhaps, the sustained whole notes of the second movement. The perfect fifth G-D is emphasized throughout this section until measure 74, when an A-E perfect fifth is temporarily interpolated. The line in the flute continues to ascend, culminating with a third octave A sustained over three measures, as the violins play E-A descending perfect fifths. An unusual harmonic progression is implied as the A-E perfect fifth now changes to an Eb-Bb, and then returns to the G-D perfect fifth in measure 88.

The Development, Section III, begins in measure 95 with another expansion of the X Motive of Theme I, in the violas. It appears that the Recapitulation might not be far, but this motive only repeats, while the second violins vacillate between D and A. There is no recapitulation however; the flute enters in measure 102 with further elaboration of this material, first in D minor, then in E Phrygian (measure 109) and eventually sustains a third octave E over an E-B perfect fifth in the strings.

The Development, Section IV, begins in measure 117 with the viola X Motive Expansion, now in E Phrygian, and ascends to a scalar passage (measure 122) over an E pedal in the cellos and basses. The second violins enter, in
imitation three measures later, followed by the first violins, in measure 126. Musical tension is increased as the entire orchestra sounds a G# diminished chord in measure 129, with contrary motion between the oboe and bassoon contributing to the tension, through measures 129 to 133. Syncopated figures appear throughout the orchestra until the appearance of two simultaneous fifths: a perfect fifth, B-F#, and a tritone, F#-C, measure 139. This represents the climax of the movement, due not only to superimposed fifths, but also the rhythm; though marked in 4/4 meter, the prevailing rhythm is 3/8 measures due to the placement of articulations and accents. These elements lead to the Cadenza, which echoes the structure and developmental style of the first movement.

A relatively short cadenza commences in measure 143, mainly exploring the X (Eighth-Note) Motive. At the end of the Cadenza, Vivo is indicated in the score, and a scalar passage, based on the Y Motive, provides a transition to the brief Recapitulation, also indicated as Vivo, measure 156. The X Motive is played in the flute against a G# diminished chord, followed by 3/8 metric subdivisions. Although the entire string section accompanies the flute in rhythmic unison, the flute soars above them all in its third octave, up to a fourth octave C. Più vivo is indicated in measure 165, over a B-F# perfect fifth. The solo flute line, in unison with the strings, once again dominates the texture due to its register. Sustained lines in the oboes and bassoons make reference to the second movement, as fp sustained whole notes in the strings and timpani continue the coda’s drive. Perfect
fifths give way to perfect fourths, B-E and F#-B, as the strings and flute careen towards the ending. In the final measures the perfect fifth, B-F#, returns, but with an added fourth, E, provided by oboe and second violin. The flute triumphantly finishes its flourish on a third octave B, defining the harmony and bringing this concerto to a close.
VI. SONATA FOR FLUTE AND PIANO

This work was first recorded by Marisa Canales and pianist Ana María Tradatti in November, 1994, and was subsequently premiered by the duo on December 8, 1994 at the Museo Elénico in Mexico City. Ms. Canales has performed it extensively throughout Mexico, and it has also been performed in Mexico by American flutists Elena Durán and Asako Arai. Marcos Granados performed its American premiere in New York City in the spring of 1996, and again at the National Flute Association Convention in Chicago, Illinois, in August of 1997, as well at the Convention the following year in Phoenix, Arizona. Dr. Pamela Youngblood performed it at the 1999 Convention in Atlanta, Georgia, as well as at Texas Woman’s University, where she is Assistant Professor of Music, in October, 1998. Most recently, it was performed by Dr. Kimberly McCoul Risinger, Assistant Professor of Flute at Illinois State University, in April, 1999 at the New Jersey New Music Forum at Kean University.

This sonata was commissioned after the great success of Zyman’s Concerto. The movements are Allegro assai, in sonata form; Lento e molto espressivo, in ABA\(^1\) form; and Presto, in rondo form.

FIRST MOVEMENT - Allegro assai

**TABLE 4: Analysis of Form**

**EXPOSITION**

<table>
<thead>
<tr>
<th>Theme I</th>
<th>Transition</th>
<th>Theme II</th>
<th>Transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 1</td>
<td>Measure 23</td>
<td>Measure 28</td>
<td>Measure 44</td>
</tr>
<tr>
<td>D Phrygian Descending tritones</td>
<td>A minor/Phrygian Piano ostinato</td>
<td>E minor thirds in piano</td>
<td></td>
</tr>
</tbody>
</table>

Theme III
Measure 46

**DEVELOPMENT**

<table>
<thead>
<tr>
<th>Section I</th>
<th>Section II</th>
<th>Section III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 55</td>
<td>Measure 82</td>
<td>Measure 95</td>
</tr>
<tr>
<td>From Theme III Return of piano ostinato</td>
<td>Pentatonic scale</td>
<td></td>
</tr>
</tbody>
</table>

Section IV
Measure 99
G minor/Phrygian (accelerando)
From Theme I

**RECAPITULATION**

Measure 111
D Phrygian

**CODA**

*(Presto)*
Measure 144
Theme I opening motive

In this work of enormous virtuosity for both instruments, the flute enters with an agitated D Phrygian first theme, in eighth-note groupings of 3+3+2,
creating metrical tension against the written common-time meter. This asymmetrical eighth-note grouping is analogous to that used in the opening motive of the Concerto, measures 1-3.

EXAMPLE 9: 3+3+2 Eighth-Note Groupings, Measures 1-2

The angular first theme consists of large interval leaps, accentuating the tritone, and octatonic scalar passages, which occur in measures 8 and 9. Rhythmic and harmonic tension is created by the accented and syncopated accompaniment of B-F or F-B tritones in the piano, which continue until measure 9. The theme enters again, now in the piano, in measure 10; a fugato texture begins with the entrance of the flute, one beat later, a whole step higher. The restatement of

Theme I of the flute in measure 18 is now on A, a perfect fifth higher than the opening. An A minor/A Phrygian hybrid is projected by the A-Bb motion in the flute line, accompanied by F#-G#-A in the bass. The B-F tritones in the piano return as the flute ascends in measure 20, and continues the upward motion. The theme is expanded up to high C, while truncating measure 22 to 3/4 time. This fourth octave C climax is mirrored in the piano, playing in unison with the flute in the third register (A-G#-F#-C, measure 23); the two instruments continue this unison through the Transition via descending tritones.

Theme II begins in bar 28. The second theme now is almost twice as slow as the first, with the quarter note marked at 80-84 (as opposed to 152 in the first theme, measure 1). Though the tempo is slower, the rhythmic values of this theme area are often much faster, as in the thirty-second-note passages. The flute sustains a third octave B at the beginning of Theme II while the B-F tritones reappear, now as full sixteenth-note figures alternating with F#-C-F# (left hand) and D-A-Eb (right hand). This primarily tritone-based ostinato continues as the flute presses forward with a trill-like A-Bb thirty-second-note figure. The A-Bb half-step aspect of this theme can be linked to the half step found at the very opening of the piece, and indicates a move towards the dominant, A, from D. Other aspects of Theme II include syncopated sixteenth-note and thirty-second-note figures (measures 30, 31 and 33) and tritone leaps in the flute. The piano breaks the rhythmic ostinato in bar 34 and imitates the half-step, thirty-second-
note motive, as the flute continues to leap downward in tritones. The left hand of
the piano now alternates perfect fifths and fourths, no longer tritones. More
imitation between the flute and piano follows, with another fugato section in
measure 36, wherein the piano enters with the second theme and the flute does the
same, only an eighth note later in stretto fashion. This section ends at the
conclusion of measure 38, as the flute and piano descend in whole-tone scalar
passages, adding a new and contrasting tonal variety to the harmonic texture. The
second theme reappears in the flute in measure 39, now at the B-C half-step level,
to the accompaniment of the perfect fifth and perfect fourth ostinato. Another
whole-tone passage follows in measure 42, affirming its previous use.

EXAMPLE 10: Whole-Tone Elements, Measure 42

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The Transition to Theme III, although only two bars in length, points to the
new thematic material that follows. This transition, beginning at measure 44, consists of descending parallel thirds in the piano. The flute re-enters a bar later with an a descending sixteenth-note passage in E minor, preparing the more relaxed and dance-like third theme, which, according to Zyman, is so reminiscent of traditional Mexican themes.²⁹

EXAMPLE 11: Theme III, Reminiscent of Traditional Mexican Themes, Measures 46-48

The E minor is short-lived, as a modulation occurs in measure 49, to Eb major, by way of G# minor and F# major chords in measure 48, making the arrival at Eb major in measure 49 sound as an enharmonic equivalent to D# major. The Eb major in measures 49 and 50 is established quickly as the new tonality, through

²⁹Samuel Zyman, interviewed by author, 17 December, 1999, minidisc recording, composer's residence, New York City.
the V-I (Bb-Eb) movement in the piano and in the flute. The texture changes
suddenly in measure 51, as a soaring, expansive counter-melody is sung by the
flute, and the Mexican melody, as heard in measure 46, returns in the piano.

The Development, Section I, begins in measure 55, based on fragments of
Theme III and octatonic aspects of Theme I, expressed as ascending scalar
passages (measure 60). The Development Section continues to ascend to the third
octave flute until reaching a fourth octave C in the flute (measure 78), then
descends via a syncopated, sixteenth-note passage (measure 79). The grouping of
accented sixteenth notes results in a metrical subdivision of three measures of 3/16
meter. This continues into the following bar, which is comprised of tritones in
both instruments, until the Development, Section II.

The Development, Section II opens with a sustained, third octave B,
alogous to that present in the opening of Theme II. The tritone ostinato
associated with Theme II returns while the flute trills an A-Bb (measure 83). This
trill is reminiscent of the thirty-second-note passage in measure 29, and occurs in
measures 85, 88, 91 and 93. Triplets in the flute (measures 86 and 88) create more
rhythmic variety and tension, and are set against the tritone and sixteenth-note
ostinato of the piano. The third octave G# trill in measure 91 indicates the change
of the ostinato in the piano to G# minor, with the G#-D# fifth in the right hand.
The G# minor tonality continues in measure 94. An immediate change of texture
occurs at the Meno mosso, measure 95. Zyman surprises the listener with a
chordal, G minor section; A# was expected. Two measures of the following progression occur in measures 95 and 96: i - III - iv - VI - i, expressed as quarter-note chords in the piano against a descending, pentatonic, syncopated, eighth-note and quarter-note rhythm in the flute. The harmonic motion in measure 97 is then i - III, leading to an unexpected Ab major chord, (the Neapolitan), in measure 98, emphasizing the Phyrgian mode. The last chord of measure 98 is an F minor seventh chord leading to the tonality of G minor (measure 99), exemplifying the use of a Mixolydian cadence, through use of the subtonic, a technique favored by Zyman.30

EXAMPLE 12: Use of the Mixolydian Cadence, Measures 98-99 and Diminution/Augmentation of the Opening Motive, Measure 99

30Samuel Zyman, interviewed by author, 17 December, 1999, minidisc recording, composer’s residence, New York City.
The Development, Section III begins in measure 99 with an alteration of Theme I, now in G minor, and alluding to G Phrygian with the Ab in the flute. Written in diminution, the effect is one of augmentation, given the tempo indication of *Lento e rubato*, marked as quarter note equal to 50. (See Example 12). This freer, rhapsodic figure is repeated in measure 100 and then ascends, imitated by the piano a measure later. The Mexican melody of Theme III enters in measure 103; the G# of the flute clashes with the G of the piano, left hand. At the *accel. poco a poco* indication in measure 109, the diminution/augmentation figure remains in the piano, and a two-bar acceleration leads to the Recapitulation and its previous tempo.

The Recapitulation begins in 111, with an exact repetition of Theme I in the flute; the difference occurs in the piano accompaniment, a diminished chord as opposed to the original tritone. This is virtually an exact repetition of the Exposition until measure 137, (analogous to measure 26). In the place of Theme II (measure 138), an acceleration begins and continues to the end of the movement, expanding the tritone and eighth-note motive. The Coda begins in measure 144, with a faster tempo indication, *Presto*, marked quarter note equal to 168. The beginning motive of Theme I enters in both instruments in A Phrygian (measure 144). The forward motion continues until the piano’s final chords comprised of two perfect fifths (D-A and A-E), bringing this movement to a close.
SECOND MOVEMENT - *Lento e molto espressivo*

**TABLE 5: Analysis of Form**

**A SECTION**

<table>
<thead>
<tr>
<th>Theme I (a)</th>
<th>Variant of Theme I (a')</th>
<th>Variant of Theme I (a''')</th>
<th>Transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 1</td>
<td>Measure 7</td>
<td>Measure 13</td>
<td>Measure 18</td>
</tr>
<tr>
<td>C minor/</td>
<td></td>
<td></td>
<td>(Anticipating</td>
</tr>
<tr>
<td>E minor</td>
<td></td>
<td></td>
<td>Theme II)</td>
</tr>
<tr>
<td>(Solo flute)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**B SECTION**

<table>
<thead>
<tr>
<th>Theme II (b)</th>
<th>Variant of Theme II (b')</th>
<th>Variant of Theme II (b''')</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 23</td>
<td>Measure 28</td>
<td>Measure 35</td>
</tr>
<tr>
<td>A minor</td>
<td>E minor</td>
<td>D minor</td>
</tr>
<tr>
<td>Dotted eighth-note and thirty-second-note figure</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**A' SECTION**

<table>
<thead>
<tr>
<th>Theme I</th>
<th>Transition</th>
<th>Theme II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 42</td>
<td>Measure 47</td>
<td>Measure 49</td>
</tr>
<tr>
<td>C minor/Phrygian (Solo flute)</td>
<td>Chordal motion from Movement I, measure 95</td>
<td></td>
</tr>
</tbody>
</table>

This beautiful and evocative movement opens with a four-bar flute soliloquy. Theme I, intoned by the solo flute, ends on an E with a *fermata*, measure 6. The solo flute continues the next appearance of this theme (measure 7) but now slightly altered (a'). Beginning on Ab, the opening eighth-note figure is transformed to triplet (measure 7), the second measure triplet becomes a sextuplet (measure 8), followed by an ornamented trill. The piano joins the flute in measure
9, the third measure of $a^1$, with a striking and mysterious thirty-second-note sextuplet figure, comprised of perfect fourths and fifths. As the melodic line descends in the flute (measure 10), a syncopated, chordal accompaniment in the piano alludes to the first movement, measure 95. The third entrance of Theme I, $a^{11}$, begins in measure 13; Ab remains as the opening note. Now, the intervallic content of the second bar is expanded to include a tritone, not a whole step, following the triplet. The piano enters in the third bar, as seen in $a^1$, also with the fourth and fifth intervals. The flute soars above the piano, and the climax of this phrase changes to a fourth octave C, as opposed to a second octave C, heard in measure 3. The piano completes this appearance of the theme, while the flute sustains a third octave A, measure 16. The piano continues the descending, syncopated, chordal motion heard in measure 10, reminiscent of the chordal motion in both $a^1$ and Movement I, measure 95.

The Transition begins in measure 18 with the introduction of a dotted eighth-note and thirty-second-note figure, and foreshadows both the rhythmic and intervallic aspects of Theme II. Descending eighth-note and quarter-note syncopated fifths continue in the piano (measure 21), changing to triplets in measure 22.

Theme II of the B Section begins on an E, referring to the E fermata, measure 6. Over an A minor chord in the piano, the theme begins placidly on sustained Es, moving to a perfect fifth, D-A. The piano incorporates both the
triplet and then the eighth-note and quarter-note syncopation patterns as heard two bars earlier. The structure of this phrase is a Classically-inspired antecedent-consequent one: measures 23-25 being the antecedent (and ascending) phrase, measures 26-27 being the consequent (and descending) phrase.

EXAMPLE 13: Antecedent-Consequent Phrase Structure of Theme II, B Section
Antecedent Phrase, Measures 23-25

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Consequent Phrase, Measures 26-27

As the A-E perfect fifth continues in the left hand of the piano, the flute flourishes upward with a thirty-second-note scalar passage ascending to a third octave F. The tritone is prevalent in measure 26 with the B-F in the piano, the F-B in the flute, and then the D-Ab at the end of the measure. This also indicates the descent of Theme II, the consequent aspect of this five-bar phrase. The next entrance of the theme (b¹) begins in measure 28. Now in E minor, the melody in the flute begins on B, a fifth above the previous appearance of Theme II. The previously mentioned antecedent-consequent phrase structure continues: measures 28-30, the antecedent and measures 31-34, the consequent. However, the consequent phrase is now expanded by two measures through the use of an ornamented measure (measure 32) and the addition of a measure in 2/4 meter. In measure 35 the flute
plays the antecedent phrase in D minor, and the piano continues with the consequent phrase, also expanded.

The flute soliloquy indicates the return of the A\textsuperscript{1} section of this A B A\textsuperscript{1} form. Zyman adds some expansive elements, including a leap of a minor ninth in measure 44 instead of a minor sixth in bar 3, as well as a tritone leap in measure 45, not a perfect fourth, bar 4. The Transition in measure 47 is comprised of the syncopated chords heard in the first movement. In Movement I, measure 95, the chordal structure in G minor was: i - III - iv - VI - i. In measures 47-48, Movement II, the chordal structure in G minor is: v - VI - v\textsuperscript{7} - v - VI - iv - i - VI - v\textsuperscript{7} - i. The flute plays the final lament G minor (V) lament of Theme II to the accompaniment of G-D dotted eighth notes and sixteenth notes in the piano.

THIRD MOVEMENT - \textit{Presto}

<table>
<thead>
<tr>
<th>TABLE 6: Analysis of Form</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rondo Form</strong></td>
</tr>
<tr>
<td>A Measure 1</td>
</tr>
<tr>
<td>Tonally unstable</td>
</tr>
<tr>
<td>E minor</td>
</tr>
<tr>
<td>(Dominant pedal)</td>
</tr>
<tr>
<td>Transition Measure 16</td>
</tr>
<tr>
<td>Diminished chords</td>
</tr>
<tr>
<td>B Measure 21</td>
</tr>
<tr>
<td>Disjunct</td>
</tr>
<tr>
<td>Flute theme</td>
</tr>
<tr>
<td>Diminished chords</td>
</tr>
<tr>
<td>A Measure 57</td>
</tr>
<tr>
<td>A minor</td>
</tr>
<tr>
<td>Tonally stable</td>
</tr>
<tr>
<td>C Measure 64</td>
</tr>
<tr>
<td>Quarter-note and</td>
</tr>
<tr>
<td>eighth-note figure</td>
</tr>
<tr>
<td>Half-step motion</td>
</tr>
</tbody>
</table>
The third movement, in rondo form, is set in a perpetual motion style.\textsuperscript{15} This movement in 12/8 meter, with the dotted quarter note equal to 168, is unrelenting in its forward motion. Episode A is set over a dominant pedal (E) and is transitional in nature.\textsuperscript{16} The flute outlines a diminished triad (G\#-B-D) in measure 1. The piano follows with a B-D-F diminished triad, measure 2. The flute continues to ascend, articulating diminished triads to the fourth octave C, measure 5, then descends exploring the same harmonies. The flute and piano play unison, ascending, eighth-note figures in the keys of C minor and G minor, returning to a B diminished chord, measure 8. The flute line ascends once again as the piano plays F-B tritones, measure 9, leading to F\# diminished harmonies. The piano continues the eighth-note descent to measure 14, where more tritones occur (G-C\#): the left hand arpeggiates E minor and F minor chords, thirds


\textsuperscript{16}Ibid.
omitted. The Transition begins in measure 16, where the E and F diminished chords are expressed more melodically in the right hand of the piano as scalar passages, then continued by the flute.

Episode B is characterized by a piano *ostinato*, consisting of whole-step motion in the left hand, and tritone and minor third intervals in the right hand. The G♯-F♯ whole-step motion indicates the arrival of a stable key area, A minor. This stability was not present in Episode A, which was more transitional in function, due to the dominant pedal, E, over which it was set. The angular flute theme is characterized by three-note groupings of eighth notes, dotted quarter notes and disjunct melodic motion, similar to Theme I, Movement I. Accented, quarter-note duplets add rhythmic tension when set against the eighth-note *ostinato* in the piano, measures 28, 31 and 33. Pentatonic elements comprise another aspect of the piano’s left hand, through the descending Db-Bb-Ab-F♯-Eb-Db-Bb-Ab, measures 34-35.

More accurately to describe Episode B, which is clearly the largest section of this rondo, several divisions must be made. The expansion of Episode B begins in measure 38 (B¹) after the return of the piano *ostinato* in measure 34, as heard previously in measure 21. B¹ is varied in that the flute theme appears an octave lower in the first half of the measure, and then expands to a third octave A in the second half of the measure, as opposed to an Eb in measure 26. Measure 39 continues the ascent to a C in the fourth octave. Quarter-note duplets of the flute
against the eighth-note ostinato of the piano create rhythmic tension, measure 46; the piano momentarily breaks the ostinato pattern to continue the flute duplets in the following bar. B\textsuperscript{11} begins in measure 48 with a different ostinato in the piano, comprised only of tritones in the right hand and Ab-Gb whole-step motion in the left hand. An abrupt change in texture occurs in measure 52 when the eighth-note ostinato is replaced by accented F#-C tritone chords; the flute line in this measure is transposed a diminished fourth (continuing to a major third) higher than its first appearance in measure 25.

In measure 57, Episode A abruptly enters for five bars, an octave higher than its previous appearance in measure 1. The flute and piano play in unison in measure 60 (beats 3 and 4), adding to the brilliance of the flute’s third register. A rallentando at the end of measure 64 acts as a brief transition to Episode C.

Episode C (measure 64) is based on a half step, expressed as two eighth notes and a quarter note (Eb) and an eighth note (D), first in the piano and continued by the flute. The flute line begins to ascend (measure 68); the use of accents increases the syncopation. The piano vacillates between major and minor chords while the flute plays diminished triads, measures 69 and 71. The climax is reached in measure 76 with the fortissimo, fourth octave C in the flute, while the piano percussively articulates the following chords: F minor, B minor, C# minor, C minor (measures 76-79). In measure 84, a brief appearance of Episode A returns in the flute (measure 84), over a B diminished chord in the piano. The
same episode enters an octave lower in the flute, measure 86, as the line descends and loses its rhythmic drive.

Episode D begins in measure 90, a clear cyclical reference to the solo flute soliloquy in the second movement.

EXAMPLE 14A: Cyclical Elements in Movement III Episode D, Measures 90-92
The pensive quality of the flute's lament is maintained until the fermatas in both the flute and the piano, measure 94.

The Transition, indicated as Quasi cadenza, accel., begins in measure 95 as a two-note motive derived from Episode B, measure 21 of the piano, or measure 25 of the flute. This syncopated, solo flute passage continues for four measures; the piano enters in measure 99 with accented quarter notes. A breath mark is indicated at the end of measure 102, leaving the listener with a feeling of utter uncertainty. This is shattered by the forte entrance of the piano in measure 103, outlining pentatonic scales in the left hand and tritones in the right hand, comprising the ostinato. The piano ostinato associated with Episode B enters in measure 107, and is subsequently truncated by one measure when Episode A interrupts in measure 138. This appearance of Episode A is an exact repetition of the opening statement of this episode.

The Transition associated with Episode A enters in measure 152, leading to
a fragmentation of Theme B, measure 159. Both instruments *crescendo* through this passage to Episode C, measure 163. The rhythmic energy peaks through the chordal accompaniment in the piano (A minor: i - III - iv - V), as the flute continues the forward motion in the syncopated rhythms of this episode, now in the third octave, measures 163-164. The rhythmic drive is relentless until the final chords in the piano, as the flute pierces the texture with fourth octave Cs and Ds, bringing this sonata to a frenetic close.
VII. CONCLUSIONS

Samuel Zyman, writing in the Neo-Romantic compositional style, makes use of both beautiful melodic lines and highly contrapuntal writing. He varies the traditional sonata allegro form through the use of multi-sectioned development sections, which constantly build to higher levels of harmonic tension and rhythmic drive.

He achieves great cohesiveness through cyclical elements, whether they be exact quotes or timbral references to earlier musical events; rhythmic motives also act to unify his works. Through the use of the Phrygian, Lydian and Mixolydian modes, a very original and haunting overall musical quality is achieved.

Zyman writes in a more accessible style, as can be likened to works of Lowell Liebermann or recent works of John Harbison. In the case of Zyman, this accessibility is achieved through clear formal structures and easily-discernable, memorable melodic lines.

It is my intention, with the completion of this document, that Samuel Zyman become more prominent in not only the flute-playing world, but also throughout the musical world. Hopefully, this will result in a long overdue United States premiere of his Concerto For Flute and Small Orchestra.
APPENDIX A
SAMUEL ZYMAN: COMPLETE LIST OF WORKS

Three Movements for Piano (1981)  
Unpublished: Manuscript.  
Duration: 10'

Soliloquy for Orchestra (1982)  
Unpublished: Manuscript.  
Duration: 12'

Bashe, Trio for Violin, Cello and Piano (1983)  
Unpublished: Manuscript.  
Duration: 20'

Two Songs on Poems by Miguel Guardia (1984)  
Unpublished: Manuscript.  
Duration: 12'

Sonata Concertante for Violin and Piano (1986)  
Arranged for Violin and String Orchestra (1986).  
Unpublished: Manuscript.  
Duration: 15'

Symphony No. 1 (1987)  
Unpublished: Manuscript.  
Duration: 35'

Scherzo and Fugue for Orchestra (1987)  
Extracted from Symphony No. 1.  
Unpublished: Manuscript.  
Duration: 15'

Song Cycle Solamente sola, on Poems by Salvador Carrasco (1987)  
Unpublished: Manuscript.  
Duration: 9'

Quintet for Winds, Strings and Piano (1988)  
Commissioned by the Chelsea Chamber Ensemble.  
Unpublished: Manuscript.  
Duration: 16'

Sonata for Guitar (1988)  
Commissioned by guitarist Dennis Koster.  
Published by AIG Music (1992).  
Unpublished: Manuscript.  
Duration: 18'
Concerto for Piano (1988)  
Duration: 24’

Dance for Piano (1989)  
Commissioned by the Rutgers Summerfest.  
Unpublished: Manuscript.  
Duration: 5’

Quintet for Winds (1989)  
Commissioned by the Manhattan Wind Quintet.  
Published by Theodore Presser and Company (1997).  
Duration: 20’

Concerto for Guitar and String Orchestra (1990)  
Commissioned by the Westfield Symphony Orchestra, NJ.  
Unpublished: Manuscript.  
Duration: 11’

Concerto for Cello and Orchestra (1990)  
Commissioned jointly by Absolut Vodka and Carlos Prieto for the 1990 Absolut Concerto at Avery Fischer Hall with the American Symphony Orchestra; written for cellist Carlos Prieto.  
Published by Theodore Presser and Company (1994).  
Duration: 28’

A Little Trip through Mexico, An Opera for Children (1991)  
Libretto by sixth grade students of The Computer School in Manhattan.  
Commissioned by the Lincoln Center Institute and New York School District No. 3.  
Unpublished: Manuscript.  
Duration: 35’

Concerto for Flute and Small Orchestra (1991)  
Commissioned by the Conjunto de Cámara de la Ciudad de México for flutist Marisa Canales.  
Published by Theodore Presser and Company (1993).  
Duration: 18’

Encuentros (1992)  
A symphonic work for a section (México hoy) of the Mexican Pavilion at Expo ‘92 in Seville, Spain.  
Commissioned by TeleVisa.  
Unpublished: Manuscript.  
Duration: 10’

Sonata for Cello and Piano (1993)  
Commissioned by cellist Rajan Krishnaswami.  
Duration: 16’
Unpublished: Manuscript.

Sonata for Flute and Piano (1993)  
Commissioned by flutist Marisa Canales.  
Published by Theodore Presser and Company (1997).  
Duration: 20'

Concerto for Harp and Orchestra (1994)  
Commissioned by the Orquesta Sinfónica de Minería  
(Mexico City) for harpist Mercedes Gómez.  
Published by Theodore Presser and Company (1994).  
Duration: 18'

Fantasia for Cello and Piano (1994)  
Commissioned by cellist Carlos Prieto.  
Unpublished: Manuscript.  
Duration: 8'

Two Motions in One Movement for Solo Piano (1996)  
Commissioned by the Music Teachers Association of California.  
Published by Theodore Presser and Company (1996).  
Duration: 8'

Quintet for Accordion and String Quartet (1996)  
Commissioned by accordionist Patricia Tregellas.  
Unpublished: Manuscript.  
Duration: 7'

Symphony No. 2, La recuperación del orgullo (1996)  
Commissioned by the Instituto Nacional de la Nutrición “Salvador Zubirán” to celebrate the fiftieth anniversary of its founding.  
Unpublished: Manuscript.  
Duration: 25'

La otra conquista (1997)  
Original score for the film directed by Salvador Carrasco and produced by Álvaro Domingo.  
Unpublished: Manuscript.  
Duration: 35'

Fantasia sobre un tema original de Erik Zyman (1997)  
For woodwind octet. Commissioned by the Sinfonietta Ventus ensemble.  
Unpublished: Manuscript.  
Duration: 11'

Trio No. 2 for Violin, Cello and Piano (1998)  
Duration: 15'
Commissioned by the Universidad Iberoamericana
(Mexico City).
Unpublished: Manuscript.

Expanded Concerto for Guitar and String Orchestra (1999)  Duration: 23'
In three movements. Commissioned by Craig and Judi Gladen for guitarist Dennis Koster and the Music in the Mountains Festival, Nevada City, CA.
Unpublished: Manuscript.

Suite for Two Cellos (1999)  Duration: 15'
Commissioned by cellist Carlos Prieto for cellists Yo-Yo Ma and Carlos Prieto.
Unpublished: Manuscript.
APPENDIX B: WORKS IN PROGRESS AS OF NOVEMBER, 1999

Sarah’s Suite: A Suite for Solo Guitar
Commissioned by Daniel O. Wagster.

Trio for Flute, Cello and Piano
Commissioned by Michael Emmerson for flutist
Elena Durán.
APPENDIX C: SAMUEL ZYMAN: DISCOGRAPHY

Sonata Concertante for Violin and Piano

Quintet for Winds, Strings and Piano/Song Cycle Solamente sola/Concerto for Piano and Chamber Ensemble

México hoy (Encuentros)

Concerto for Cello and Orchestra

Concerto for Flute and Sonata for Flute and Piano

Fantasía for Cello and Piano

La otra conquista

Sonata for Cello and Piano
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