STRUCTURE AND STYLE IN THREE FLUTE WORKS OF JOHN LA MONTAINE, WITH THREE RECITALS OF SELECTED WORKS BY BACH, PROKOFIEV, MESSIAEN, REINECKE, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Paula C. Hutchinson, B.A., M.M.
Denton, Texas
December, 1994
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John La Montaine's *Sonata for Flute Solo, Op. 24* (1957) is a standard work in the repertoire for unaccompanied flute. However, two lesser known pieces for flute and piano composed during the same time period are deserving of a wider audience. *Come into My Garden* and *My Beloved, Let Us Go Forth* were transcribed from a song cycle entitled *Fragments from the "Song of Songs"* (1959), a work for soprano and orchestra based on texts from the Song of Solomon.

Although the *Sonata, Come into My Garden, and My Beloved, Let Us Go Forth* originated at about the same time, they each demonstrate different facets of La Montaine's varied compositional style. While the three pieces have in common his unique harmonic language, emphasis on rhythm, and idiomatic flute writing, the *Sonata* has a clearer formal design and the flute is used traditionally with respect to technique and range. The two Song of Solomon pieces demonstrate more modern flute writing and are freer in form because of the influence of a text. The *Sonata* is a carefully crafted, intellectual work that is unified through the recurring use of the minor third, while *Come into My Garden* and *My Beloved* are free, folk pieces that combine vocal and instrumental idioms.
Despite their stylistic differences, all three works show La Montaine's skill in writing effectively for the flute.

This comprehensive study specifically includes: a brief biography of La Montaine, background surrounding the composition of the three works, a thorough analysis of each work, and a style comparison of the three pieces. Materials in the appendixes are: an annotated list of La Montaine's flute compositions; the text of the song cycle *Fragments*; an interview with John La Montaine; and an interview with Doriot Anthony Dwyer, to whom *Come into My Garden* and *My Beloved, Let Us Go Forth* are dedicated.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
PREFACE

Most flutists are familiar with John La Montaine's Sonata, Op. 24, a standard work in the repertoire for unaccompanied flute. However, two other works that originated during the same time period are deserving of a wider audience. Come into My Garden and My Beloved, Let Us Go Forth were originally part of a song cycle and were later arranged by La Montaine for flute and piano. All three pieces are effective and well-written, demonstrating La Montaine's knowledge of the flute's tonal and technical capabilities.

Although the three works were written at about the same time, the Sonata may be considered neoclassic, while Come into My Garden and My Beloved, Let Us Go Forth are more progressive. By comparing and contrasting these pieces through a detailed analysis of harmony, melody, rhythm, and form, I will present a more complete picture of La Montaine's compositional style and flute writing. I would like to bring Come into My Garden and My Beloved, Let Us Go Forth to the attention of a greater part of the flute world, and, at the same time, shed some new light on the Sonata, a staple of the repertoire.

I am especially grateful to John La Montaine for allowing me to interview him. His kindness, good humor, and deep love of his work particularly impressed me, as did his zest for life; at age 74, he had just returned from a three-month African safari. Doriot Anthony Dwyer also
graciously agreed to be interviewed, and I appreciate her sharing her knowledge of La Montaine's works.

In addition, I would like to thank Dr. John Covach, my Minor Professor, who offered valuable suggestions, and my Major Professor, Dr. Mary Karen Clardy, who gave advice and assistance not only on this dissertation, but throughout my graduate career.

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College of Music

presents

A Graduate Recital

PAULA HUTCHINSON, flute
assisted by
Rose Marie Chisholm, piano • Philip Wilder, harpsichord
Stacy Weill, cello
Bonnie Koch, oboe • Denise Schmidt, clarinet

Monday, March 2, 1992  5:00 p.m.  Recital Hall

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Adagio ma non tanto
Allegro
Andante
Allegro

Three Preludes, Opus 18  Robert Muczynski  (b. 1929)
Allegro
Andante molto
Allegro molto

- Intermission -

Sonate pour Flûte, Hautbois, Clarinette et Piano  Darius Milhaud  (1892-1974)
I. Tranquille
II. Joyeux
III. Emporté
IV. Douloureux

Suite de Trois Morceaux, Opus 116  Benjamin Godard  (1849-1895)
Allegretto
Idylle
Valse

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A Graduate Recital

PAULA HUTCHINSON, flute
assisted by
Rose Marie Chisholm, piano • Robert Santillo, harpsichord

Monday, March 8, 1993

Sonata No. 4 in g minor, "La Lumagne" ........................ Michel Blavet (1700-1768)
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Presto
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D. Pour une communion sereine de l'être avec le monde

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- Intermission -

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Scherzo
Andante
Allegro con brio

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A Graduate Recital

PAULA HUTCHINSON, flute
assisted by
Rose Marie Chisholm, piano  •  Linda Sung, harp  •  Stacy Weill, cello

Monday, February 28, 1994 6:30 pm  Concert Hall

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Doctor of Musical Arts
University of North Texas
College of Music

presents

A Graduate Lecture Recital

PAULA HUTCHINSON, flute
assisted by
Rose Marie Chisholm, piano

Monday, October 3, 1994  5:00 pm  Recital Hall

STRUCTURE AND STYLE IN THREE FLUTE WORKS
OF JOHN LA MONTAINE

Sonata for Flute Solo, Opus 24  John La Montaine
   Questioning
   Jaunty
   Introspective
   Rakish

Come into My Garden  John La Montaine
My Beloved, Let Us Go Forth

Presented in partial fulfillment of the
requirements for the degree of
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CHAPTER I

JOHN LA MONTAINE

Described by *Time* magazine as an "unabashed writer of
down-to-earth tonal music,"¹ Pulitzer Prize-winning composer John
La Montaine (b. 1920) began his early musical training in theory and
composition with Stella Roberts at the American Conservatory of Music
in Chicago. He then studied composition with Howard Hanson and
Bernard Rogers at the Eastman School of Music, where he received the
Bachelor of Music degree in 1942. After serving in the United States
Navy from 1942 to 1946, La Montaine studied with Bernard Wagenaar
at the Juilliard School. A talented pianist, La Montaine concertized
extensively and was celestist and pianist in the NBC Symphony Orches-
tra under Arturo Toscanini from 1950 until the conductor's retirement in
1954. In the summer of 1955, La Montaine studied with Nadia
Boulanger at the American Conservatory in Fontainebleau, France. She
encouraged him to devote a major part of his time to composition,² and

¹"Short Takes: Music (John La Montaine)," *Time* CXLI/6 (February
8, 1993), 83.

²Marjory Strauss, "Salute to American Composers: John
La Montaine," *Showcase Music Clubs Magazine* XL/5 (Summer 1961).
since that time, he has abandoned other activities to concentrate on composing.

John La Montaine has been the recipient of numerous awards and commissions. His Piano Concerto Op. 9, commissioned by the National Symphony Orchestra under the auspices of a grant from the Ford Foundation, earned the Pulitzer Prize in 1959. Two Guggenheim Fellowships (for 1959 and 1960) followed this, as well as commissions from the Koussevitsky Foundation and the William Inglis Morse Trust for Music. In 1962, La Montaine received an award and a grant to record his Piano Concerto from the American Academy of Arts and Letters, and that same year, he was the Composer-in-Residence at the American Academy in Rome. La Montaine has also been a guest faculty member at several colleges and universities: the Eastman School of Music (1961, 1964-65), the University of Utah (1967), North Texas State University, now the University of North Texas (1969), and Whittier College (1977).

With composer Paul Sifler, La Montaine founded Fredonia Press in his home of Hollywood, California, in 1975 to publish the works of the two composers, and their recording company, Fredonia Discs, followed in 1977. All of La Montaine's compositions and recordings of his works are available from Fredonia Press and Fredonia Discs.

\[3\] Recorded on CRI-166. Karen Keys, piano. Oklahoma Symphony Orchestra, Guy Fraser Harrison, conductor.
John La Montaine has written for diverse mediums, including symphonic, chamber ensemble, ballet, opera, choral, and solo instrumental works, with performances by such major orchestras as the National Symphony Orchestra, Boston Symphony Orchestra, Philadelphia Orchestra, Chicago Symphony Orchestra, New York Philharmonic, and Los Angeles Philharmonic. The eminent American singers, Leontyne Price and Jessye Norman, have performed his *Songs of the Rose of Sharon, Op. 6* (1947), a Biblical song cycle. An overture commissioned for John F. Kennedy's 1961 inauguration was entitled *From Sea to Shining Sea*, and the Joffrey Ballet choreographed his *Birds of Paradise, Op. 34* (1964), a work based on birdsong and the sounds of nature. La Montaine's three Christmas pageant operas based on medieval miracle plays (*Novellis, Novellis* [1961], *The Shephardes Playe* [1967], and *Erode the Great* [1969]) were premiered in the Washington Cathedral, with the second nationally televised by ABC. A work for bass-baritone, organ, and orchestra with texts from the writings of Henry David Thoreau, the *Wilderness Journal, Op. 41* opened the second season of the Kennedy Center in Washington, D.C., in 1972.

The music of John La Montaine reflects influences from varied styles: medieval, folk, serial, jazz, and the sounds of nature. La Montaine has traveled around the world collecting birdsongs and sounds of wildlife, and in 1994 he journeyed to Africa for a three month safari. The above-mentioned *Birds of Paradise*, based on birdsongs and
nature sounds, and the *Wilderness Journal*, which uses Thoreau's writings, reflect La Montaine's love of nature.

Several of La Montaine's major works have been influenced by his favorite literary texts. He credits his unique style not only to a thorough study of and respect for music of all periods but to extramusical sources as well. He advises young composers:

Revel in all the other sources for your music: your feelings, the feelings of others, nature, the sounds of life around you, literature, painting, photography, your garden. It is the whole of your experience that will give your art its dimension.⁴

La Montaine admires the writings of Thoreau (used in the *Wilderness Journal*), but he is particularly interested in setting Biblical texts, most notably the Song of Solomon. To him it is one of the most beautiful works of literature, and he has used its verses in two song cycles, *Songs of the Rose of Sharon, Op. 6* (1947) and *Fragments from the "Song of Songs," Op. 29* (1959).

La Montaine's music is notable for its straightforward, direct quality. He presents ideas to his listeners unaffectedly, unpretentiously, and with little superfluous material. His rule is: "Pare what you have to say to the bone. Less is more in music."⁵ La Montaine's melodies are

---

⁴John La Montaine, "New and Old Precepts for Composers," *Pan Pipes of Sigma Alpha Iota* LXV/2 (January 1973), 5.

⁵Ibid., 4.
clean lines, often with large, expressive leaps. The texture of his works is uncluttered and characterized by widely spaced sonorities. In this respect, his music may be compared to a fellow American composer, Aaron Copland.

Perhaps one reason La Montaine has been a successful composer is that he is an accomplished performer as well. A virtuoso pianist, he has performed and recorded many of his works. He believes that composers should study instruments as seriously as performers and be involved in live performances. He also suggests studying scores to learn the capabilities of various instruments, including their phrasing, articulation, and tone in different registers. La Montaine is sensitive to the needs of performers and while his works are challenging, the demands on the performer are reasonable. He advises other composers, "Does your piece

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6John La Montaine's major solo appearances include performances of his Piano Concerto at Carnegie Hall with the Eastman Philharmonic (Howard Hanson, conductor) and Birds of Paradise with the Los Angeles Philharmonic (Zubin Mehta, conductor), May 12, 1968. Recordings of La Montaine's works with the composer at the piano are: Birds of Paradise (Eastman Rochester Orchestra, Howard Hanson, conductor), ERA-1006; Six Dance Preludes, Op. 18, Fredonia Discs FD-3; Teaching Pieces for Budding Pianists, FD-4; Twelve Relationships, Op. 10 and Fuguing Set, Op. 14, FD-5; Six Sonnets of Shakespeare, Op. 12 and Conversations for Viola and Piano, Op. 42e, FE-8.

7Erica Beth Weintraub, "John La Montaine: Life on the Edge," Music Educators Journal LXIX/7 (March 1983), 42.
take longer to prepare for performance than the B Minor Mass? Is it as good?\textsuperscript{8}

La Montaine is devoted to his craft and makes a living as a professional composer. Although his advice to would-be composers who want to do the same is, "Don't," La Montaine has always maintained sufficient commissions to support himself financially since winning the Pulitzer Prize in 1959. Periodically he has been a composer-in-residence at various universities. Although in the early part of his career he felt as if he were always "living on the edge"\textsuperscript{10} waiting for the next commission, La Montaine did not desire to become permanently involved in an academic setting. He reflects on the difficulty of being a faculty member: "It takes so much energy for the students, I get so interested in their work, I do no composing while I am there."\textsuperscript{11} For him, "Part-time composers risk writing part-time music."\textsuperscript{12}

\textsuperscript{8}La Montaine, "New and Old Precepts," 4.

\textsuperscript{9}Weintraub, 42.

\textsuperscript{10}Weintraub, taken from the title.

\textsuperscript{11}Ibid., 42.

\textsuperscript{12}Ibid.
CHAPTER II

THREE FLUTE WORKS: THE SONATA, OP. 24, 
COME INTO MY GARDEN, AND MY 
BELOVED, LET US GO FORTH

John La Montaine has written a large number of works for flute relative to his total output of solo instrumental works. He credits his interest in the flute to friendships with several prominent flutists: Doriot Anthony Dwyer, Keith Bryan, Nelson Hauenstein, and Paul Renzi.\(^1\) Out of his sixteen works for solo instruments (not including piano), nine are for flute. These include an unaccompanied sonata, a concerto, duets for two flutes, variations for flute and clarinet, a piccolo sonata, several pieces for flute and piano, and an adaptation of a vocal work for flute and orchestra. (For an annotated list of John La Montaine's flute compositions, see Appendix A.)

\(^1\)La Montaine interview, June 24, 1994. Doriot Anthony Dwyer, former principal flutist of the Boston Symphony Orchestra (1952-1990), is a soloist and chamber musician. Keith Bryan is Professor of Flute at the University of Michigan School of Music. He has performed around the world in the Bryan/Keys Duo with Karen Keys, pianist. Ms. Keys recorded La Montaine's Piano Concerto. The late Nelson Hauenstein preceded Keith Bryan as Professor of Flute at the University of Michigan. Paul Renzi has been principal flutist of the San Francisco Symphony Orchestra since 1957.
La Montaine's *Sonata for Flute Solo, Op. 24* (1957) is the piece best known to flutists. A standard work for unaccompanied flute, it is an important contribution to a portion of the repertoire that has shown considerable growth in the twentieth century. La Montaine's *Sonata* takes its place in the twentieth-century unaccompanied flute repertoire that began with Debussy's *Syrinx* and continued with such other landmark pieces as the Varèse *Density 21.5*, Jolivet *Cinq Incantations*, Berio *Sequenza*, Ibert *Pièce*, Honegger *Danse de la Chèvre*, Hindemith *Acht Stücke*, and Persichetti *Parable*.

Unlike the aforementioned twentieth-century works for solo flute, La Montaine's Sonata may be termed neoclassical. It is a sonata in the most traditional sense of the word, with four movements in the Baroque order of slow-fast-slow-fast. It makes no use of extended techniques like *Density*, *Cinq Incantations*, or *Sequenza*, but like *Pièce*, it emphasizes the lyric and melodic capabilities of the instrument. In a general sense, the unaccompanied flute works of this century have advanced the technique and expanded the range of the flute. La Montaine's *Sonata* is part of this trend and is an important work in the unaccompanied flute repertoire.

The four-movement *Sonata* contains lyric, soulful melodies in the first and third movements entitled "Questioning" and "Introspective," while the second and fourth movements, "Jaunty" and "Rakish," are lively and make use of syncopated rhythms. The characteristic titles of the movements point to La Montaine's interest in the flute's ability to
express a variety of moods. The varied tone colors of the flute are exploited in all registers and dynamic levels as well.

The Sonata is dedicated to Paul Renzi, principal flutist of the San Francisco Symphony Orchestra since 1957. Renzi was a member of Toscanini’s NBC Symphony Orchestra at the same time that La Montaine was celestist and pianist. When La Montaine played the celesta with the orchestra, he sat directly in front of Renzi, and his dedication of the Sonata to Renzi was in thanks for all that La Montaine had learned about the flute during the four years he sat in front of him.\(^2\) The premiere of the Sonata was given by Paige Brooke for the New York Flute Club on January 25, 1959,\(^3\) and Doriot Anthony Dwyer recorded the work in 1980 on the Fredonia Discs label.

While the Sonata is the most popular of La Montaine's works with flutists, two of his other flute compositions originated during the same time period but are not as well-known. Come into My Garden (1978) and My Beloved, Let Us Go Forth (1980), arrangements for flute and piano of a song cycle composed in 1959, were both dedicated to Doriot Anthony Dwyer, former principal flutist of the Boston Symphony Orchestra. The great-great-grandniece of Susan B. Anthony,\(^4\) Doriot Anthony Dwyer was

\(^2\)La Montaine interview, June 24, 1994.

\(^3\)Paige Brooke was the associate principal flutist of the New York Philharmonic.

\(^4\)Susan B. Anthony (1820-1906) was a champion of civil and political rights for women in America.
the first woman to be appointed principal flutist in a major orchestra. Dwyer joined the Boston Symphony in 1952, replacing Georges Laurent, and served until 1990, when she retired to pursue a career as a soloist and chamber musician. She has often performed as soloist with the Boston Symphony, in chamber groups including the Boston Symphony Orchestra Chamber Players, and in solo recitals around the world.

Dwyer is interested in contemporary music and promotes new works to expand the flute repertoire. She has premiered dozens of new works, including concertos by Walter Piston and Ellen Taaffe Zwilich, the Vocalise by Aaron Copland, and Two Scenes from the Song of Solomon by John La Montaine. Doriot Anthony Dwyer and John La Montaine have been friends since they were students together at the Eastman School of Music. She has recorded La Montaine's Sonata for Flute Solo, Op. 24, Come into My Garden, and Conversations for Flute and Piano, Op. 42 with pianist Susan Almasi Mandel. Dwyer also gave the New York premiere of Conversations at Tully Hall on January 14, 1979.

The works that are dedicated to Dwyer, Come into My Garden and My Beloved, Let Us Go Forth, were originally part of a song cycle composed by La Montaine in 1959 entitled Fragments from the "Song of Songs," Op. 29 for soprano and orchestra (hereafter referred to as Fragments). It is the second work by La Montaine based on selected verses from the eight chapters of the Song of Solomon in the Bible, a text expressing the deep love between King Solomon and a peasant girl who became his bride.
The first work based on this Biblical text was *Songs of the Rose of Sharon, Op. 6* (1947). Leontyne Price gave the premiere with the National Symphony Orchestra, Howard Mitchell conducting, on May 31, 1956. Another notable performance was by Jessye Norman on May 29, 1975, with Daniel Barenboim conducting the Chicago Symphony Orchestra. La Montaine described his interest in setting the text of the Song of Solomon:

> The text, the second chapter of the Song of Solomon, was and is for me one of the wonders of our language. For months I was possessed by its beauty, and kept trying to imagine the environment, the background from which it would be possible for those words to arise to the lips of someone.\(^5\)

Planning a trilogy of works based on the Song of Solomon, La Montaine completed *Fragments* for soprano and orchestra in 1959. The third and final song cycle has yet to be written. *Fragments* was commissioned by the New Haven, Connecticut Symphony under a grant from the William Inglis Morse Trust for Music, and the premiere was given by Adele Addison on April 14, 1959, with Frank Brieff conducting the New Haven Symphony. Addison also performed the work with the New York Philharmonic (February 29, 1964) and the San Francisco Symphony (April 29, 1965).

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\(^5\)Marjory Strauss, "Salute to American Composers: John La Montaine," *Showcase Music Clubs Magazine* XL/5 (Summer 1961), 16.
Come into My Garden, Op. 49, No. 1 for flute and piano was first composed as an orchestral interlude to be performed during Fragments, Op. 29. The original interlude was not for flute solo, but it featured solos by various members of the woodwind family (oboe, flute, clarinet, piccolo, bassoon, and English horn) with thin orchestral accompaniment. However, the flowing, pastoral melody and free, cadenza-like sections are well-suited to the flute, and La Montaine arranged the interlude for flute and piano in 1978.

The phrase "Come into my garden" is an adaptation of verses found in the Song of Solomon. The garden is used as a metaphor for the bride.

A garden locked is my sister, my bride,
   a garden locked, a fountain sealed.
(Song of Solomon 4:12)

(The bride's response)
Awake, O north wind,
   and come, O south wind!
Blow upon my garden,
   let its fragrance be wafted abroad
Let my beloved come to his garden,
   and eat its choicest fruits.
(Song of Solomon 4:16)

I come to my garden, my sister, my bride,
I gather my myrrh with my spice,
I eat my honeycomb with my honey,
I drink my wine with my milk.
(Song of Solomon 5:1)

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6 The orchestral interlude is catalogued as Op. 29a.

Doriot Anthony Dwyer commissioned John La Montaine to write a work for flute and orchestra, and after she played his flute and piano version of *Come into My Garden*, she suggested that it be a part of the work. Thinking that *Come into My Garden* was a beautiful piece, but too short to play alone for her upcoming performance at the National Flute Association convention, she asked him to write a companion piece to go with it. La Montaine responded by writing *Two Scenes from the Song of Solomon, Op. 49* in 1980. The two scenes are *Come into My Garden* (a re-orchestration of the original interlude) and another piece entitled *My Beloved, Let Us Go Forth*, both arranged for solo flute with a small orchestra consisting of strings, piano, and percussion. Dwyer premiered *Two Scenes From the Song of Solomon* at the National Flute Association convention in Boston in 1980, and she gave the West Coast premiere at California State University Dominquez Hills on March 8, 1981, with Frances Steiner conducting.

*My Beloved, Let Us Go Forth, Op. 49, No. 2* (1980) for flute and piano may also be traced back to *Fragments, Op. 29*. It was originally a soprano solo, the fourth song of six in the song cycle, performed immediately after the orchestral interlude *Come into My Garden*. In the adaptation for flute and piano, La Montaine gives the flute some of its

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8Dwyer interview, June 25, 1994.

9The arrangement for flute and piano of *My Beloved, Let Us Go Forth* came later in 1980.
own material from the orchestral version as well as some of the vocal
lines. This joyful piece with its dancing 5/8 rhythms has several virtuosic
passages for the flute in the high register.

The text of "My Beloved, Let Us Go Forth" is given below. (For
the complete text of Fragments from the "Song of Songs," see Appendix B.)

Come my beloved,
let us go forth into the field.
Come my beloved, come my beloved,
let us lodge in the villages.
Come my beloved, my beloved!
Let us get up early to the vineyards,
let us see if the vineyards flourish,
whether the tender grape appear,
and the pomegranates bud forth.
There will I give thee my loves.
The mandrakes give a smell,
and at our gates are all manner of pleasant fruits,
new and old, which I have laid up for thee,
O my beloved.
Come, my beloved!
(adaptation of Song of Solomon 7:11-13)

The pair of works for flute and piano, Come into My Garden and My
Beloved, Let Us Go Forth, originated during the same time period as the
Sonata for Flute Solo. John La Montaine composed the Sonata in 1957,
and the 1959 song cycle Fragments contains Come into My Garden,
originally an interlude, and My Beloved, Let Us Go Forth, the fourth song
in the cycle. A thorough analysis of the structure and style of the Sonata,
Come into My Garden, and My Beloved, Let Us Go Forth will show that the
three works share aspects of harmony and rhythm, but that the two latter
works are freer in form and make more use of the flute's entire range and technical capabilities. All three works are effective pieces that show the composer's skill in writing idiomatically for the flute, and they are rewarding to study because of the wealth of compositional detail. By comparing and contrasting the three pieces, one can gain a fuller understanding of La Montaine's flute writing and his compositional style.
CHAPTER III

ANALYSIS OF THE SONATA

John La Montaine's Sonata for Flute Solo, Op. 24 is traditional in that its overall form resembles that of a standard Baroque sonata. Like J. S. Bach's Partita in A Minor, the first major work for unaccompanied flute, La Montaine's Sonata contains four contrasting movements in the order slow-fast-slow-fast. Both the lyric and technical capabilities of the flute are exploited to express a different mood in each movement: "Questioning," "Jaunty," "Introspective," and "Rakish." Although the four movements of the Sonata are varied in character, the following analysis of each movement will illustrate how the entire piece is unified through the use of a single motive, the interval of a minor third. With regard to intervallic relationships in the flute sonata, La Montaine explains:

... I'm very involved with the significance of intervals. All of the intervals have a very special meaning, and that seems to be quite universal in human experience. ... Whether they go up or down, what they're preceded with and what follows them. ... At the time, I was interested in writing a series of works which would make the maximum use of a particular interval. ... The flute sonata was based on the minor third.

1La Montaine interview, June 24, 1994.
Questioning

The minor third motive appears throughout the first movement entitled "Questioning." The theme of this movement is composed almost completely of minor thirds, and consecutive minor thirds form the basis for many sequential patterns. "Questioning" is clearly in the key of G, but the use of both the natural and lowered third scale degree creates a conflict between the major and minor modes.

The motive of a descending minor third, B♭ to G, opens the first theme of "Questioning." This motive can be perceived as the "question" being asked in the movement; it is repeated throughout and often expanded or varied. In the first phrase, measures 1-4, the question motive is played three times (Example 1). The minor third appears not only as a descending interval B♭ - G, but also as an ascending interval B♭ - D. With each repetition, the B♭ - G motive is preceded by more additional material, and leaps become larger as the phrase progresses.

Example 1. Sonata, 1st Movement, Measures 1-4.
The first phrase also serves to establish the tonality of the movement. The tonic is clearly G, with the root, third, and fifth of the chord outlined, but the use of both B♭ and B♮ here and throughout the movement creates an alternation between the keys of G Major and G Minor. This coexistence of the major and minor modes is a characteristic of the entire piece as well.

The first phrase, which contains three statements of the descending minor third "question" motive, may be considered the theme of the movement. This theme is repeated with slight variations and in different keys throughout the movement; each statement is connected by an episode or bridge section. The climax of the movement is the return of the theme in the original key of G. Table 1 outlines the form of "Questioning."

The choice of key areas for each repetition of the theme is unusual in that none is in the key of the dominant and some keys are remote. The second statement of the theme is an exact transposition in the key of C Major/C Minor, the subdominant. While C is a related key of G, the next key area of the theme, G♭ Major/F♯ Minor, is distant from the tonic. La Montaine then modulates from G♭ to B♭ Major/B♭ Minor through use of the two common tones, B♭ and D♭. The theme in B♭ is similar, but not identical, to the opening; the rhythm is altered and shorter note values are used. Measures 38-41 are a recapitulation of the theme in the tonic key of G, but with several small changes. The minor
Table 1. Form of "Questioning."

<table>
<thead>
<tr>
<th>Measure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1-4</td>
<td>Theme in G</td>
</tr>
<tr>
<td>m. 5-9</td>
<td>Episode</td>
</tr>
<tr>
<td>m. 10-13</td>
<td>Theme in C</td>
</tr>
<tr>
<td>m. 14-18</td>
<td>Episode</td>
</tr>
<tr>
<td>m. 19-20</td>
<td>Partial statement of theme in G♭</td>
</tr>
<tr>
<td>m. 21-24</td>
<td>Theme in B♭, altered rhythmically</td>
</tr>
<tr>
<td>m. 24-27</td>
<td>Episode</td>
</tr>
<tr>
<td>m. 27-38</td>
<td>Build to climax and return of G</td>
</tr>
<tr>
<td>m. 38-41</td>
<td>Theme in G</td>
</tr>
<tr>
<td>m. 42-44</td>
<td>Codetta</td>
</tr>
</tbody>
</table>

Third B - D in the first and second measures is replaced with the perfect fourth C - F, and there are octave transpositions as well.

Between the statements of the theme, La Montaine uses sequential material to lead to the new key areas. The minor third appears often in these patterns both on the surface and on deeper structural levels, but as the movement progresses, new intervals are gradually introduced. While the first phrase establishes the theme in the key of G, the second phrase, measures 5-9, is made up of sequential material leading to the new key area of C Major/C Minor. The pairs of minor thirds, D - F and D - B, combine to produce a dominant function chord in the key of C. This passage is made up of an upper and lower voice. The upper voice has
only descending minor thirds, while the lower voice generally has
ascending minor thirds. Both voice parts leap by minor third to reach
the climax of E♭ in measure 9 (Example 2). The upper voice part
contains the pitches B - D - F - A♭, the vii°₇ chord in the key of C.


After the theme is stated in C Major/C Minor, the following
section, measures 14-18, is used to lead into the new key area of G♭
Major/F♯ Minor. This transition section still makes use of the minor
third motive, but perfect fourths are present melodically and on a deeper
structural level (Example 3). La Montaine has placed *tenuto* markings

over the pitches B, E, A, and D, thus highlighting a sequence of ascending perfect fourths. The conflict between major and minor thirds is particularly noticeable in this section as well; melodic fragments are often constructed of a descending minor third followed by a half step, thus outlining a major third.

Although the minor third has unified the movement thus far, it is seldom heard in the section leading to the climax, measures 27-38. Instead, the prominent intervals are the tritone (rarely used previously), the perfect fourth, and the perfect fifth. The pitches under each phrase mark are often grouped in threes, with a common pattern of leaps being tritone and perfect fifth (Example 4). These groupings of three pitches weaken the natural accent pattern of the 6/4 meter by placing emphasis on weak beats in the measure.


The lack of minor thirds in this section combined with the abundance of the intervals of the tritone, perfect fourth, and perfect fifth provide a striking contrast to the rest of the movement, in which phrases
were constructed of minor and major thirds. The major third is present beneath the surface, however, in measures 36 and 37 (Example 4). The use of consecutive major thirds (G♯ - C - E - G♯) to lead back to the tonic key in measure 38 completely destroys any sense of a traditional dominant-tonic progression.

Since it is the third scale degree that determines whether a key is major or minor, La Montaine's use of both $\flat$ 3 and $\sharp$ 3 throughout the piece contributes to a sense of conflict between parallel major and minor key areas. Other intervals, such as the perfect fourth, tritone, and perfect fifth, are introduced to provide contrast and to increase intensity, but the basic question of major or minor remains unresolved at the end of the movement. The last three measures are a codetta, and the movement closes with the descending minor third D - B♭. Although the last interval suggests G Major instead of G Minor, the conflict between major and minor that was explored during the whole movement has not been clearly resolved. It is as if the question is still unanswered.

"Questioning" is a well-constructed movement written with close attention to motivic connections and intervallic content. However, La Montaine also knows the instrument for which he is writing. The material in "Questioning" is particularly idiomatic for the flute in regard to its range as well as its dynamic and tonal capabilities. La Montaine's melodies are full of wide, expressive leaps, and the flute is able to connect them smoothly and easily without sacrificing a soulful tone quality that is appropriate to this movement.
La Montaine is aware of the flute’s tendency to be loud in the high register and soft in the low register; he takes advantage of this frequently and even uses it to highlight important structural points in the music. In the section that leads to the climax of the movement, measures 27-38, the flute begins pianissimo in the low register, then begins a gradual ascent in both register and dynamic level to reach the fortissimo high B♭ that begins the restatement of the original theme. Rhythmic intensity increases as well. Besides the accelerando, note values become progressively shorter and rests appear less often, causing the flutist to take short, gasping breaths. Thus, the questioning becomes increasingly higher-pitched, impatient, and almost frantic.

When the theme is restated in measures 38-41, La Montaine dramatically moves down from the high register through the middle register to the extreme low register in the space of four measures (Example 5). He even makes use of the low B, an optional key on the

Example 5. Sonata, 1st Movement, Measures 38-41.
flute not used commonly at the time the piece was written. Thus, La Montaine's understanding of the flute's dynamic and tonal capabilities in each register allows him to project more clearly the structure of this movement.

*Jaunty*

"Jaunty," like the first movement of the *Sonata*, is characterized by the coexistence of the major and minor modes. The minor third motive that was so important in "Questioning" is used throughout this movement and often appears as the basis of sequential patterns. The form of the second movement is traditional; it is a rondo containing a recurring theme separated by episodes. The most notable feature of "Jaunty," however, is its rhythm.

This movement of the *Sonata* is a lively dance in 3/8 time, and rhythm is an important element that contributes to its character. La Montaine uses accents, syncopation, and hemiola to add rhythmic vitality. In 3/8 meter, the strongest beat of the measure is the first, and both beats two and three are weak. La Montaine plays with this idea, and his deviations from the normal accent pattern of 3/8 provide the jaunty character of the movement.

For example, in the opening four measures (Example 6), an agogic accent would naturally occur on D in the first measure, G in the second measure, and D in the fourth measure because of the longer length of these pitches. However, La Montaine counteracts this tendency by

Putting accents on the first beat of each measure. The performer must clearly execute these accents to avoid having the first note sound like a pick-up. Interestingly, when the same rhythmic pattern of the first two measures reappears in measures 14 and 15 (Example 7), La Montaine allows the agogic accent to take precedence over the metric accent.


Syncopation is also used throughout this movement. The first phrase ends on the downbeat of measure 8, so one would expect the second phrase to start on the downbeat of measure 9. However, the second phrase comes in one beat early on the third beat of measure 8. Beat three, normally a weak beat, receives emphasis because of this early entrance (Example 8).

La Montaine uses hemiola to great effect. Examples 9 and 10 show two similarly constructed phrases; in the first, the accent falls on the downbeat of each measure, but in the second, there are three accents in the space of two measures. Besides playing with the normal accent pattern of a measure, La Montaine changes long-term rhythmic expectations as well. Most of the phrases in this movement are eight measures long and are made up of two four-measure segments. In any meter, the downbeat of each measure receives stress, but in fast 3/8 time where there is one large beat per measure, one also senses alternating strong and weak measures. In this movement, the first measure is strong,


the second is weak, and so on. After hearing the first eight-measure phrase made up of two, four-measure segments in the pattern strong-weak-strong-weak, one expects to hear a consequent phrase that is also eight measures long. However, the second phrase is nine measures long instead of eight. La Montaine has added an extra measure to throw off the rhythmic balance of the antecedent and consequent phrases.

Another instance of an extra measure is in the closing section of this movement (Example 11). La Montaine again disturbs the normal accent pattern of strong and weak measures by adding the extra bar, measure 192. The effect is dramatic; the listener initially suspects that the movement is over, and the subsequent final four measures come as a surprise.


While the syncopation, hemiola, and other unexpected accents in the movement entitled "Jaunty" are striking and unusual, the form of the movement is traditional. It can be classified as a rondo, a form that dates back to the French Baroque *rondeau*. In "Jaunty," a refrain section
in the tonic key continuously returns and is separated by various episodes (Table 2).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1-7</td>
<td>A (refrain)</td>
</tr>
<tr>
<td>m. 18-33</td>
<td>B</td>
</tr>
<tr>
<td>m. 34-50</td>
<td>A</td>
</tr>
<tr>
<td>m. 51-66</td>
<td>C (lyric theme)</td>
</tr>
<tr>
<td>m. 67-83</td>
<td>A</td>
</tr>
<tr>
<td>m. 84-104</td>
<td>D</td>
</tr>
<tr>
<td>m. 105-151</td>
<td>A (extended)</td>
</tr>
<tr>
<td>m. 152-167</td>
<td>C</td>
</tr>
<tr>
<td>m. 168-183</td>
<td>A</td>
</tr>
<tr>
<td>m. 184-196</td>
<td>Codetta</td>
</tr>
</tbody>
</table>

The refrain section occurs five times, but on each repetition, La Montaine varies the theme slightly. The second statement of the refrain has new articulation patterns: the slurs in measures 5 and 9 are replaced with staccato tonguing, and two-note slurs are added to measures 6-7 and 10-12. The third statement makes use of repeated sixteenth notes instead of single eighth notes, but even more noticeable is the change of the B♭ in measure 3 and the B♭ in measure 4 to B♭ and B♭, respectively. The fourth statement of the theme is similar to the first, but also includes an extension which explores distant key areas. (This will be discussed below.) Finally, much of the last refrain is
transposed up an octave to make use of the flute's brilliant tone in the high register for the closing of the movement. All the statements of the refrain are clearly recognizable as the theme, but each is changed slightly for variety.

While La Montaine's thematic treatment of the rondo form is traditional, some of the key relationships are unexpected. All of the refrains are in the tonic key, a standard feature of the rondo, but here, as in the first movement, it is unclear whether the key is G Major or G Minor. The major and minor modes coexist, even within the same phrase. As shown in Example 12, the lowered third and lowered sixth scale degrees imply G Minor, while the natural third and natural sixth degrees suggest G Major in the first phrase.


The B section of the rondo is traditional in that it outlines the dominant of the key of G, but the two statements of the C section are unusual in the choice of key areas. It is standard for the episodes of a simple rondo to be in the dominant key if the piece is in major or the
relative major if the piece is in minor. The lyric theme of the first C section is in the Lydian mode based on Eb (Example 13). Eb is a diatonic key of G Minor, but a remote key of G Major. The use of the Lydian mode instead of major or minor stands out as well.


![Musical Example]

When this theme returns later in the movement, it is transposed to Ab Lydian. This is reminiscent of the classical sonata rondo form, in which an episode is first stated in the dominant key, then later in the tonic key (Figure 1). La Montaine has preserved the traditional fifth relationship by transposing the lyric theme from Eb down a fifth to Ab.

Other unusual key areas are found in the D section as well as in the extension of the fourth statement of the refrain. In the D section, phrase segments alternate between G Major/G Minor and E Major, with E Major motives marked *forte* and motives in the key of G marked *piano*. Unlike the lyric theme in Eb, the key of E Major is related to neither G Major nor G Minor. In the fourth statement of the refrain, measures 136-144 contain a melody in the key of A Major/A Minor, keys that are distant from the tonic as well.
Unusual key relationships between the refrain and the episodes of the rondo are a noticeable feature of the second movement, but the interval of a minor third plays an important role here as it did in the first movement. Minor thirds occur frequently on the surface of the music as well as on a deeper level. A sequence based on the descending minor thirds A - F♯ - D♯ - C - A is shown in Example 14.


![Musical notation]

passage in measures 120-127. Descending minor thirds alternate with descending major thirds, and there is also a conflict between G Major and G Minor, then between G Major and E Major. However, the underlying pattern is the sequence of minor thirds G - E - C♯.

The rapid alternation of major and minor chord qualities is evident in measures 128-131 (Example 16). A sequence based on descending major thirds only, E - C - Ab, provides the transition back to the repeat of the lyric theme in Ab (Example 17).


![Musical notation]

The minor third and major third appear frequently on the surface and as the basis of sequential patterns, but La Montaine uses other [Stemmed notes represent structurally important pitches.]

Intervals occasionally for contrast. Measures 186-187 are made up of consecutive perfect fourths followed by consecutive perfect fifths. This is similar to the first movement, in which La Montaine added the new intervals of the tritone, perfect fourth, and perfect fifth to build to the climax.

Thus, the second movement is similar to the first in that it is characterized by the coexistence of the major and minor modes. The rondo form of "Jaunty" is more structured than the form of "Introspective," but the key relationships La Montaine uses in this traditional form are often unexpected. However, for the listener, the most prominent trait of the second movement is its rhythmic vitality. With syncopation, hemiola, and other rhythmic techniques, "Jaunty" is full of surprises.

*Introspective*

Like the first two movements of the *Sonata*, the third movement entitled "Introspective" is ambiguous in respect to mode. However, while
"Questioning" and "Jaunty" clearly establish a tonic of G, the principal key area of "Introspective" is unclear. This movement is based almost solely on the interval of the minor third, which occurs melodically and as the structural basis of entire phrases. The form of the third movement is simpler than that of the first two movements, consisting of four statements of a theme framed by a short introduction and coda.

In a traditional Baroque four-movement sonata, the third movement is slow and in a related key, often the relative minor. La Montaine's Sonata has a tonic of G, and the movement entitled "Introspective" seems to suggest a tonic of D. However, the mode of this movement is extremely ambiguous. While the first two movements of the Sonata fluctuate between the major and minor modes, the theme of "Introspective" (Example 18) alternately suggests D Minor, D Major,


\[\text{Example 18. Sonata, 3rd Movement, Measures 3-8.}\]

D Dorian, and D Mixolydian with the use of F#, F#, C#, and C#. A triad based on D is almost never outlined, unlike the first and second
movements in which the tonic triad, major or minor, was often arpeggiated. The result is a very unstable, unsettled feeling, perhaps exactly what La Montaine intended in order to create an introspective mood with a sense of internal conflict.

Analyzing this movement in a certain key area does not seem as effective here as it was in the previous movements. A closer examination will reveal that "Introspective" is based almost entirely on the interval of the minor third. For example, the introductory measures that precede the theme are composed completely of minor thirds (Example 19). Triads built on D and A are outlined in measures 1 and 2, but there is no clear sense of a key. The meter is 6/8, but the pairing of pitches a minor third apart counteracts the normal tendency of a triple division of the beat in 6/8 time. The performer must clearly emphasize beats one and four of the 6/8 measure.


The theme of this movement, measures 4-7 (refer to Example 18), is also composed almost completely of minor thirds. The meter alternates between 7/8 and 6/8. Each grouping of notes in the measure, whether it is two or three, is built on minor thirds, and La Montaine has
added slurs above each group to accentuate this. The two- and
three-note slurs give the melody a sighing quality, and it is characterized
by wide expressive leaps between the groups of minor thirds.

The form of this movement is less structured than that of the
preceding movements. The body of "Introspective" is framed by an
identical introduction and codetta and consists of four statements of the
same theme (Table 3). Each repetition of the theme is lengthened until
the last. Also, the dynamic level gradually increases toward the middle of
the piece; the second statement of the theme reaches forte, and the third
builds to fortissimo. Thus, the movement takes the shape of an arch in
thematic extensions and dynamic level.

Table 3. Form of "Introspective."

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Theme</th>
<th>Theme\textsuperscript{i}</th>
<th>Theme\textsuperscript{ii}</th>
<th>Theme</th>
<th>Codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>4 measures</td>
<td>10 measures</td>
<td>15 measures</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>piano</td>
<td>pianissimo to forte</td>
<td>piano to fortissimo</td>
<td></td>
</tr>
<tr>
<td>mezzo piano</td>
<td>piano</td>
<td>piano</td>
<td>pianissimo</td>
<td>pianissimo</td>
<td></td>
</tr>
</tbody>
</table>

Each time the theme is repeated, it becomes more ornamented,
similar to the Baroque tradition of ornamenting a melody the second
time it is played. The first statement of the theme has only one
embellishment, the grace note G in measure 5. The next two occurrences
of the theme contain two grace notes. The more the theme is repeated, the larger the interval between the grace notes and the principal notes; the third statement of the theme has a grace note which leaps a tritone. The fourth statement contains a total of eleven grace notes, some of which leap distances as large as a major seventh to the principal note (Example 20).


While the first and last statements of the theme are brief and similar in pitch content (except for ornamentation), the second and third repetitions contain extensions which grow out of the theme. Much of this additional material is based on the minor third; this interval appears melodically as well as on a deeper level. Measure 16 contains the high point of the second statement dynamically and registrally. The high G in that measure begins a pattern of descending minor thirds, G - E - C♯ - A♯, that leads into the next repeat of the theme (Example 21).
Another instance of a pattern based on the minor third appears at the climax of the movement (Example 22). The $B_b$ in measure 28 is the highest and loudest note of the entire movement. From that point, the melody gradually moves down in register and dynamic level to prepare for the final statement of the theme. Beginning from the $B_b$, the underlying pattern of this section is $B_b - G - E - C\#$ in the top voice, and $A_b - F - D, F - D - B$, in the lower voice. The $E - C\#$ is repeated several times.
times, but in measures 33-34, it has the same rhythm as the descending minor third which opened the first movement. Thus, La Montaine reinforces the motivic unity created in the entire Sonata through the use of the minor third.

"Introspective" is similar to "Questioning" and "Jaunty" in that it makes use of the interval of the minor third both melodically and as the underlying structure of entire phrases. While the first two movements have a tonic of G with a fluctuation between the major and minor modes, the third movement is not clearly in a certain key. The first and last statements of the theme suggest that D is the tonic, but the extensions of the theme in the middle of the movement do not imply any key area. Even the codetta of "Introspective" is open-ended; the last three notes seem to suggest A Major, the dominant. In this respect, "Introspective" is like a Baroque slow movement which ends on a dominant chord to prepare for the following movement.

*Rakish*

The most technically demanding movement of the Sonata, "Rakish" relies on heavy accents and syncopation to define its character. Like the first two movements, it clearly has a tonic of G, but fluctuates between the major and minor modes. The minor third, so prevalent throughout the whole work both on the surface and on deeper structural levels, is important in "Rakish" as well. The descending minor third motive that opened the Sonata is quoted in this movement many times. The form of
the fourth movement is similar to that of "Questioning"; a theme is repeated with slight variation in several key areas which are connected by bridge sections.

As in the second movement "Jaunty," rhythmic vitality is the most prominent trait of the final movement. At a tempo marking of \( J = 120 - 126 \), its sixteenth-note rhythms are fast-paced and breathless. "Jaunty" is full of heavy accents and is highly syncopated, reminiscent of jazz rhythms. Measures 29-33 are typical of the syncopated rhythms found throughout the movement (Example 23).


![Example 23](image)

Syncopation as a result of pitch groupings is illustrated in Example 24. Notes that descend by perfect fourth are grouped in threes, and the first note of each group, also the highest in register, naturally receives an accent whether or not it is indicated in the score. This syncopation is much more extended than that in the previous example. Here, the pattern must last for three full measures before the first note of a group of three again falls on the downbeat. When it does in measure 24,
La Montaine averts the natural accent by placing an accent on the third sixteenth note of the measure.

As in the second movement, La Montaine often sets up rhythmic expectations, then deviates from them. In the first few measures of Example 25, for instance, the listener comes to expect that accents will continue to fall on beats one and two of every measure. However, in measure 92, the accents suddenly shift to the offbeats. The harmonic rhythm intensifies as well. At first, each melodic interval is repeated, but after the shift in accents, each interval sounds only once.
Other rhythmic techniques that add variety in this movement are diminution and augmentation. In measures 38-40, La Montaine states a melody in eighth notes immediately followed by its repetition with sixteenth note values (Example 26). The same technique occurs in measures 70-75 (Example 27). The theme from the beginning of the movement appears in augmentation in the closing section (Example 28).


Example 27. *Sonata*, 4th Movement, Measures 70-75.

With its fast tempo and relentless sixteenth-note rhythms, "Rakish" is the most technically demanding of the four movements in the *Sonata*. La Montaine takes advantage of the flute's agility and quick response in executing the difficult and fast-paced phrases. As in the other movements, he makes use of the complete range of the instrument, here from low C to high B♭. He often contrasts the high register with the middle range, as in Example 27. It is notable that most of the accents La Montaine indicates are for pitches in the middle to high register of the flute, where notes speak more easily, as opposed to the low register, where it is more difficult to produce an accent.

The form of this movement is similar to that of the first movement "Questioning," rather than to the form of the other fast movement "Jaunty." In "Rakish," a theme returns several times slightly varied and in different key areas. Each statement of the theme is separated by an episode or bridge, which is often based on fragments of the theme or on patterns of intervals, such as the minor third.

The theme of "Rakish" (Example 29), like the themes of the first and second movements, is in the key of G, but alternates between the major and minor modes with the use of both B♭ and B♯. The D♭ major

harmony in measure 2 is unusual, but can be seen as a neighboring chord to the dominant at the end of measure 2. Also, D♭ is reached by adding a minor third above the B♭ at the end of measure 1. The third and fourth measures are derived from the first two measures; the first six notes of the movement are repeated in measure 3, then an additional minor third above D♭ is added. Looking ahead, measure 5 again restates these seven notes. Because of the use of successive minor thirds to build the theme, the first phrase quickly leaves the key of G; only the first two measures clearly imply G Major/G Minor. The overall form of the fourth movement is shown in Table 4.

Each statement of the theme is nearly an exact transposition of the original. The theme in C has added pick-up notes at the beginning, and the theme in D has an extra beat at the end. The return of the theme in G near the end of the movement appears in augmentation; the first four notes are eighth notes instead of sixteenth notes.

The key areas of the theme are all related keys of G Major or G Minor, except for the key of E Major. At first, the successive key areas seem to be related by perfect fourth: G to C and B♭ to E♭. Keys are related by major third in the closing section, which contains fragments of
the theme. The first five notes of the theme appear in the key of B, a major third above G, then in the key of E♭, a major third below the tonic.

A clear sense of tonic is only felt in the first two measures of each statement of the theme, where the progression I - V is outlined. Much of the movement is not written in a certain key but is based more on interval relationships. As in the first three movements of the Sonata, the interval of the minor third is the most prominent. It has already been
stated that parts of the theme were constructed by stacking successive minor thirds. Examples of minor thirds appearing melodically would be too numerous to mention, but the following excerpts (Examples 30 and 31) are typical of the constant use of minor thirds throughout the movement.


The minor third is often the basis of sequential patterns. In measures 55-57 (Example 32), the lower voice descends by minor third: F - D - B - G#. In Example 33, every melodic interval is a minor third, but the whole phrase is structured around the ascending minor third pattern D - F - G# - B - D - F - G# - B. Example 34 contains major thirds on the surface, but the underlying pattern is again that of ascending minor thirds.

Example 32. Sonata, 4th Movement, Measures 55-57.

Example 33. Sonata, 4th Movement, Measures 89-95.

La Montaine does make use of other intervals occasionally for contrast. In Example 35, minor thirds appear on the surface in groups of
three, but each set descends by the interval of a perfect fifth. Measures 21-23 stand out in this movement as they are constructed of perfect fourths, although major and minor thirds appear in the upper voice (Example 36).

La Montaine uses the final movement of the *Sonata* to reinforce the motivic connection between all four movements, that of the descending minor third first heard at the beginning of "Questioning." While there are many descending minor thirds throughout the whole piece, and all, in a sense, may be related to the very first use of that motive, in "Rakish" the descending minor third motive is often set apart and appears with note values long enough that it can be recognized as a quote of the first appearance of that motive in "Questioning."

For example, in measures 41-43, the descending minor third motive appears in longer rhythmic values, is syncopated, is set apart by rests, and has a *tenuto* marking and a *sforzando* on the upper note (Example 37). In measures 70-72, the minor third motive is highlighted by the *fortissimo* dynamic and *tenuto* and accent on the upper note (Example 38). The clearest reference to the beginning of the *Sonata* occurs at the very end of the piece. The last two notes are the descending minor third B♭ - G, the same pitches that opened the *Sonata*. Here they are stated as two *tenuto* quarter notes, the only use of this

rhythm in the entire fourth movement. La Montaine also quotes additional material from the first movement. A fragment from the theme of "Questioning" is heard in "Rakish" in measures 38-39 and measures 87-88 (Examples 39, 40, 41).


Thus, the final movement of the *Sonata* is used to tie together the whole piece by quoting the first theme of the first movement. Like the

movements "Questioning" and "Jaunty," "Rakish" fluctuates between the major and minor modes and seems to have the principal key area of G; however, much material is constructed solely on interval relationships without respect to a certain key. As in the entire *Sonata*, the minor third is the most prominent interval both melodically and below the surface. The character of the final movement is achieved through use of constant syncopation, jazz rhythms, heavy accents, and fast technical passages making use of the entire range of the flute.

Thus, the interval of the minor third is the unifying force of the *Sonata*. It appears throughout the entire piece both melodically and below the surface as the structural basis of phrases. The descending minor third motive that opens the *Sonata* is quoted in the third and especially the final movements. While there is a great deal of emphasis on intervallic content, the *Sonata* cannot be considered atonal. Its principal key area is G, with a coexistence of both the major and minor modes. The form of each movement is based on thematic statements separated by episodes; the second movement is a traditional rondo.

Rhythmic vitality is an important characteristic of the fast movements, with syncopation, hemiola, and accents creating many rhythmic
surprises. La Montaine wrote the two fast movements with the technical agility of the flute in mind, but all four movements contain idiomatic writing for the instrument. La Montaine makes use of the flute's entire range, but often saves the high register for climaxes. He is always aware of the flute's dynamic and tonal capabilities in each register. The *Sonata for Flute Solo* is an effective, well-written piece that is recognized as a standard in the repertoire for unaccompanied flute.
CHAPTER IV

ANALYSIS OF COME INTO MY GARDEN AND
MY BELOVED, LET US GO FORTH

Come into My Garden

John La Montaine's *Come into My Garden* was first written as a brief orchestral interlude to be performed in the middle of a large work for soprano and orchestra, *Fragments from the 'Song of Songs,' Op. 29*, a Biblical song cycle based on texts from the Song of Solomon. *Come into My Garden* originated at around the same time as the *Sonata* for unaccompanied flute; the song cycle *Fragments* was composed in 1959 and the *Sonata* in 1957. La Montaine arranged *Come into My Garden* for flute and piano in 1978.

Although *Come into My Garden* was not originally for flute, the melody lies well for the instrument. All of the themes used are actually derived from soprano lines in another part of the song cycle. *Come into My Garden* has a pastoral, folk quality which is in part created by the constant use of the perfect fourth interval in both the melody and harmony. The work sounds improvisatory and unstructured, although the form is based on repetitions of the main theme and cadenza paired with various countermelodies.
The orchestral interlude *Come into My Garden* was not entirely a flute solo, but included solos by many members of the woodwind family: piccolo, flute, oboe, English horn, clarinet, and bassoon. These solo instruments were accompanied by a small orchestra of strings, piano, and harp. A sample of the original score is given in Example 42.

Example 42. *Come into My Garden, Op. 29a* for Orchestra, Measures 42-44.
In the arrangement for flute and piano, the flute is given all the wind solos. (The only solos that were originally for flute are measures 3-6 and 71-72 of the flute and piano version.) The piano part in the transcription contains the material played by the strings, piano, and harp, as well as a few wind solos, in sections where two winds were paired in the original version. Measures 6-14 of the flute part in the transcription are newly composed material not found in the original.

The melodic material of *Come into My Garden* is taken from the sixth movement of the song cycle, "I sleep, but my heart waketh." (For the complete text of *Fragments*, see Appendix B). The lyrical melodies given to the flute were originally conceived as vocal lines. For instance, the main theme that recurs throughout *Come into My Garden* (Example 43) was taken from the vocal part in the sixth movement of the song cycle. The text that goes with that melody is "Come with me from Lebanon, my spouse, with me from Lebanon" (Example 44).


The flute melody in measures 6-14 of *Come into My Garden* originally had the text "Thou art all fair my love; there is no spot

in thee" (Examples 45 and 46). Measures 18-29 of the flute part derive from measures 53-62 of the last movement of Fragments, with the text "Until the day break, and the shadows flee away" (Examples 47 and 48). Finally, the vocal line "I will get me to the mountain of myrrh and to the hill of frankincense" became measures 47-55 of the flute part in *Come into My Garden* (Examples 49 and 50).


Example 47. Come into My Garden, Flute Part, Measures 18-27.


performance of *Come into My Garden* will be more meaningful if the performers know the original text for the melody. *Come into My Garden* is a love poem made up of a collage of beautiful verses from the Song of Solomon.

The theme of *Come into My Garden* is the vocal melody "Come with me from Lebanon, my spouse, with me from Lebanon" (Example 51). It is a pastoral, folk-like melody based on the pentatonic scale G - A - B - D.

Example 51.

- E. The interval of the perfect fourth, prevalent in folk music, is outlined here several times, from A - D and D - G. It is unclear what the tonic is, but the interval A - D, which occurs three times, strongly suggests that D is the tonic; the perfect fourth interval implies the dominant and the tonic scale degrees.

Grace notes lend a mournful, plaintive quality to this melody and make it reminiscent of the theme of the third movement of the *Sonata, "Introspective"* (Example 52). As in "Introspective," each time the theme is repeated, more grace notes are added and the leaps from the grace note to the principal note become wider (Examples 53 and 54). Even with the addition of grace notes, the melody is still clearly recognizable. However, the theme is partially disguised at measure 30 through the use of quintuplet rhythms and fast flourishes (Example 55).


The theme is repeated often in the piece by both the flute and piano, and after almost every statement, the solo continues with a
Example 55. *Come into My Garden*, Flute Part, Measures 30-40.

cadenza section. The perfect fourth, an important interval in the theme, is the basis for the cadenzas as well. The flute and piano cadenzas consist mainly of arpeggiated quartal chords (Examples 56 and 57).


The use of harmonics in the flute part in measures 43-44 is unusual. Harmonics in La Montaine's flute writing are rare; his style is more traditional than that of Varèse, Berio, and Jolivet, pioneers of extended techniques for flute. In the original orchestral version of *Come into My Garden* written in 1959, harmonics are not indicated in the score (refer to Example 42). However, this section was originally for two flutes. Perhaps La Montaine tried to simulate the entrance of another flute by changing the tone color with harmonics, or, more likely, he realized that the fingering was very difficult and harmonics would greatly simplify it.

With its flowing melodies and free cadenza sections, *Come into My Garden* sounds improvisatory and unstructured. Its form is based on repetitions at various transposition levels of the main theme and the cadenza that follows it. La Montaine often pairs the theme and cadenza with a counter-melody, one of the other three vocal melodies in Examples 46, 48, and 50. The form of *Come into My Garden* is outlined below (Table 5).
Table 5. Form of *Come into My Garden*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Flute</th>
<th>Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>A + cadenza</td>
<td>Sustained chord</td>
</tr>
<tr>
<td>m. 3</td>
<td>A + cadenza</td>
<td>Sustained chord</td>
</tr>
<tr>
<td>m. 5</td>
<td>B</td>
<td>A + cadenza</td>
</tr>
<tr>
<td>m. 17</td>
<td>C</td>
<td>A + cadenza</td>
</tr>
<tr>
<td>m. 30</td>
<td>A</td>
<td>A + cadenza</td>
</tr>
<tr>
<td>m. 43</td>
<td>D</td>
<td>A + cadenza</td>
</tr>
<tr>
<td>m. 58</td>
<td>B</td>
<td>B, B</td>
</tr>
<tr>
<td>m. 71</td>
<td>A</td>
<td>Sustained chord</td>
</tr>
</tbody>
</table>

*Note.* A = Theme "Come with me from Lebanon, my spouse, with me from Lebanon"; B = "Thou art all fair my love; there is no spot in thee"; C = "Until the day break, and the shadows flee away"; and D = "I will get me to the mountain of myrrh and to the hill of frankincense."

Each thematic statement is in a new key area. While the theme does not have any chord progressions to define its key clearly, the perfect fourth interval is able to imply the tonic. The tonic of the first statement of the theme is D; the following six repetitions have tonics of G, F, C, B♭, F, and G. The melodies of sections B, C, and D suggest tonics of D, G, and G, respectively. When these sections are paired with the main theme, the flute and piano are each in different key areas. Thus the piece does not really have a principal key area; there is more emphasis on flowing melody and pleasing sonorities.

*Come into My Garden* is made up mainly of vocal lines and cadenzas in both the flute and piano. There is very little harmony, only a few
sustained chords in the piano that serve as a background to the solo lines. Added-note chords occur often, such as the opening A Major chord with an added D. This harmony is also used at the close of the piece, causing the end to sound inconclusive and uncertain. *Come into My Garden* was originally an interlude in the middle of the song cycle, so this ending is appropriate.

The interval of the perfect fourth was prevalent in the themes and cadenzas, and quartal chords appear as well. A chord built in fourths with the added note A is shown in Example 58. Quintal harmonies are used in measures 5 and 29. La Montaine prefers open, widely-spaced sonorities to create the pastoral mood of *Come into My Garden*. He never uses harmony to define a key, only for color and to provide a backdrop for the solo lines.


Although *Come into My Garden* is a transcription, its vocal melodies are particularly suited to the flute. La Montaine has written predominantly in the middle to high register of the instrument, the best range to highlight the flute's singing tone quality. The scoring for piano
is light, so there is never a problem projecting the flute's sound in any register.

La Montaine advises the performer to "feel a sense of rapture" when playing *Come into My Garden*. It should sound free and improvisatory, although rhythms are clearly indicated in the score. Many parts of *Come into My Garden* have no time signature, and barlines, where included, are there mainly for the convenience of the performers. The quarter note beat is constant at $J = 66$, but in the cadenza sections, rubato is appropriate to the style. La Montaine cautions against over-analyzing this brief piece, whose purpose seems to be to delight and charm the audience with its beautiful pastoral melodies. "It's not an intellectual piece in any sense, as some of the other pieces are. It's a love piece, and there's no sense about love."

Although the themes of *Come into My Garden* were originally written for soprano, they are also well suited to the flute. In his transcription for flute and piano, La Montaine places the flute in the optimum register for projecting a singing tone. *Come into My Garden* is folk-like and pastoral, characteristics that are enhanced by the use of the perfect fourth in melodies and cadenzas and by open, widely-spaced sonorities in the piano. Added-note chords and quartal and quintal harmonies are used for color; chords never define a key area. *Come into

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3La Montaine interview, June 24, 1994.

4Ibid.
My Garden is a free, improvisatory piece composed of a collage of vocal melodies that showcase the flute's expressive tone quality.

My Beloved, Let Us Go Forth

In the song cycle Fragments from the 'Song of Songs,' the orchestral interlude Come into My Garden is immediately followed by the fourth movement entitled "My Beloved, Let Us Go Forth" (hereafter referred to as My Beloved). This song was scored for soprano solo accompanied by a full orchestra of winds, strings, percussion, piano, and harp. (For the text of My Beloved, see Appendix B.) La Montaine transcribed My Beloved for flute and piano in 1980.

When La Montaine adapted My Beloved for flute and piano, he adhered closely to the original score. The flute is given both vocal lines and orchestral parts, and much of the flute's material is in the upper register, where it can easily sing out over the accompaniment. A folk dance written in 5/8 with changing meters, My Beloved is rhythmic and heavily accented. La Montaine's harmonic language is an extended tonality; he makes use of quartal and added-note chords, mode mixture, unusual chord progressions, and remote modulation. The constant modulation and overall formal design of My Beloved are dependent on the text.

In the transcription of My Beloved, Let Us Go Forth for flute and piano, La Montaine followed the original score closely. (A sample of the orchestral score is shown in Example 59.) However, measures 163-166
(the closing section) of the flute and piano version are newly composed; the original song did not have a conclusive ending as it was meant to lead into the next movement. Also, the tempo of My Beloved in the song cycle was $J = 208$; for the transcription it is reduced to $J = 192$.

In the flute and piano arrangement, the flute retains the vocal lines and also takes some of the instrumental parts. For example, the vocal line "Come my beloved, let us go forth into the field" appears in the flute version unchanged from the original (Examples 60 and 61).


The flute version is more embellished than the original soprano part in the next examples (62 and 63). La Montaine transposes the part up an octave for the flute and adds a grace note, pick-up notes, and a flourish at the end. A more ornate interpretation of the original vocal melody occurs in measures 80-84 of the flute part. The flute has both the melody and some sixteenth note figures that were played by instruments in the orchestra (Example 64 and 65).


As well as all of the vocal solos, the flute has orchestral parts that were originally written for flute, oboe, clarinet, or violin. This is possible because in the song *My Beloved, Let Us Go Forth*, each stanza of text is
Example 64. *Fragments from the "Song of Songs," Op. 29, Movement IV, Voice Part, Measures 80-84.*


separated by substantial sections scored only for orchestra. For example, the flute part in measures 48-56 was first written an octave lower for violin (Example 66).

In the flute and piano arrangement of *My Beloved,* the piano has a reduction of the orchestral score. Although the piano never plays any of the solo lines, it does have most of the important accompanying parts. The piano also functions as a percussion instrument, especially at the beginning of the piece. The rhythms on the repeated G pedal in measures 1-34 were also played by the tambour in the original version.

Driving rhythms, unusual meters, and numerous accents give *My Beloved* its lively, dance-like quality. La Montaine describes it as "an

The meter of *My Beloved* is predominantly 5/8, unusual for a dance but more interesting than 6/8 meter. The beat groupings within the 5/8 meter are also unexpected: two plus three instead of the more common three plus two. La Montaine does not restrict himself to the 5/8 meter only. He often alternates 5/8 with 3/8, 2/8, and 3/4, using whatever time

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5Ibid.
signature is necessary to best notate his sometimes complex rhythmic patterns (Example 67).


Together with the changing meters and the lilting feel of 5/8 time, La Montaine employs syncopation to provide rhythmic surprises and variety. In measures 7-10, when the 5/8 meter has just been established, La Montaine uses syncopated rhythms that place accents on weak beats two and five (Example 68).

The harmonic language of *My Beloved* is more clearly tonal than *Come into My Garden*. Unlike *Come into My Garden*, *My Beloved* does use functional harmony. However, La Montaine extends the classic conception of tonality with dissonant pedals, quartal harmony,

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added-note chords, mode mixture, modal chord progressions, and whole-tone chord progressions.

For the first fifty measures of the piece, La Montaine employs a G pedal with a repetitive rhythmic pattern, while the harmony changes above. However, the only sections that are in the key of G Major are measures 22-26 and 48-50. The G pedal is not even related to the other key areas in measures 1-50, D Major, A Major, B Major, and C# Major. The striking dissonance between the pedal tone and the V7 chord in C# Major is shown in Example 69. The G pedal becomes increasingly dissonant and creates tension before it finally resolves to a consonant E in measure 51.

While in *Come into My Garden* quartal chords were used only for color, in *My Beloved* they are used within the context of a certain key area. In Example 70, the melody is in G Major, and the accompanying
quartal chords are relatively consonant. The final chord of the piece, a D harmony with an open fifth, is approached not by its dominant, but by a sequence of quartal chords in the upper voices and by the leap of a fourth, G - D, in the bass (Example 71).

As well as quartal harmonies, La Montaine makes use of added-note chords that create a mild dissonance. In measures 114-115 (Example 72), the harmony being outlined is the $V^7$ chord in F Major. The added note is the tonic, F, which particularly clashes with the E and G on the downbeats of each measure. Also notable is the use of both E$\flat$ and Eb in the $V^7$ chord.

La Montaine's predilection for using both the major third and minor third together was very evident in the *Sonata* and can be found to a lesser extent in *My Beloved*. While in the *Sonata* the equal occurrence of the natural third and lowered third created a coexistence of the major and minor modes, *My Beloved* is predominantly in a major key and the occasional use of the lowered third is used for color. For instance, in

Example 73, the harmony is $V^7$ in A Major (with an added note A), but the bass has a G₈ while the upper voices have G♯. Example 74 is in C Major, and the tonic chord appears as both major and minor. This can also be referred to as mode mixture, a technique dating back to the late eighteenth century, in which chords from the parallel minor are incorporated in a major key.

Related to the idea of mode mixture is La Montaine’s use of modal chord progressions. In Example 74, we would expect the tonic chord to be approached by the $V^7$ chord, but the bass has B♭ instead of B♯.

La Montaine altered the third of the $V^7$ chord, changing it from B♯ to
Example 73. *My Beloved, let Us Go Forth*, Measure 51.


B♭. However, the B♭ combined with the F in the soprano suggest a B♭ Major chord, the b VII chord in the key of C.

In some cases, La Montaine uses chord progressions that are clearly not based in tonality, but instead are derived from a sequence of intervals, as was often true in the *Sonata*. In Example 75, chords progress upward by perfect fifth. The overall result is the progression G Major - A Major - B Major, a chord sequence that would not be found in any key.
This progression continues by whole step, C# - Eb - F - G, returning to A in measure 68. The bass line also moves by whole tone. The entire sequence is diagrammed in Example 76. This same type of whole-tone progression may also be found in measures 129-139, where the sequence is D - E - F# - Ab - Bb - C - D - E.

The idea of chords progressing by whole step is extended to that of key areas. Measures 22-47 modulate through the keys of G Major - A Major - B Major - C# Major; however, each key is not defined by a complete chord progression, only a prolonged dominant seventh chord. After 10 measures of V7 in C# Major, there is an unusual unprepared modulation to G Major, a key that is a tritone away (Example 77).


The key areas explored in *My Beloved* and the pattern of modulation help to define the form of the piece, but the form is also dependent on the text of the original vocal setting. The form, key
areas, and text of *My Beloved* are outlined in Table 6. Since the flute part contains all the vocal lines, the performer can easily see how the text was set.

Although at first glance some of the remote modulations seem arbitrary, they are closely related to the text. As discussed above, in the first main section of the piece La Montaine modulates up by whole step through the keys of G, A, B, and C#. It can now be seen that each key area contains one phrase of the text. The successive modulations upward portray the peasant girl's increased excitement for seeing her beloved spouse. The modulations in the sections originally written for orchestra are also interrelated. In each of the A sections the orchestra modulates by perfect fourth: A - D - G, D - G - C, C - F, and A - D - G. The first and last A sections are also in the exact same key areas.

*My Beloved* constantly changes key, often with each phrase of text. There does not seem to be a definite tonic; however, there is a long G pedal at the beginning of the piece and the key of G is emphasized more than other keys throughout the work. The piece builds to a climax in the last A section and continues on to a V - I cadence in G in measure 157, the clearest and most definite cadence of the entire work. Despite this, the last three measures suddenly shift to the key of D, and the piece ends with a modal cadence in D (see Example 71).

Though the closing of *My Beloved* is unusual with respect to the key, it does allow La Montaine to write a brilliant passage for the flutist ending on a D5. *My Beloved* is different from the *Sonata* or *Come into My*
Table 6. Form of *My Beloved, Let Us Go Forth*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td></td>
</tr>
<tr>
<td>m. 11</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Key Area</td>
</tr>
<tr>
<td>D</td>
<td></td>
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<tr>
<td>G</td>
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<tr>
<td>A</td>
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<tr>
<td>B</td>
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<td>C#</td>
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<tr>
<td>G</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td></td>
</tr>
<tr>
<td>m. 58</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>chord progression up by whole step</td>
</tr>
<tr>
<td></td>
<td>G - A - B - C# -</td>
</tr>
<tr>
<td>m. 70</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>Key Area</td>
</tr>
<tr>
<td>D</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(table continues)</td>
</tr>
</tbody>
</table>
Let us get up early to the vineyards,
Let us see if the vine flourish, whether the tender grape appear, and the pomegranates bud forth.
There will I give thee my loves.

The mandrakes give a smell, and at our gates are all manner of pleasant fruits, new and old, which I have laid up for thee, O my beloved!
Garden in that it contains several virtuosic passages for the flute in the extreme high register; an instance of this type of writing is shown in Example 66. This passage was originally scored for violin; La Montaine transposed it up an octave for the flute.

The most technically difficult passage in the high register occurs in measures 152-157 (Example 78). This was scored for flute in the 1959 song cycle, but all of the C4's and the D5's were one octave lower. At that time it was not unprecedented for flutes to play a high D (Varèse’s Density 21.5 and Prokofiev’s Classical Symphony come to mind), but it was not common practice to write extended technical passages in the extreme high register. La Montaine adapted My Beloved for flute and piano in 1980, and since the original version in 1959, playing standards had risen greatly. With this generation of flutists, it is reasonable to expect that any experienced player could execute a passage such as this; modern composers treat the high register the same technically as the middle and low registers.

*My Beloved* makes more use of the flute's upper register than *Come into My Garden* or the *Sonata*. Most of the vocal melodies are transposed up an octave for the flute. Before the flute and piano version of this piece, La Montaine arranged *My Beloved* for flute and orchestra in *Two Scenes from the Song of Solomon*. The upper register writing allowed the flute to project easily over the thick orchestral texture. Of course, in an unaccompanied piece like the *Sonata*, there is no problem with projection, so the extreme high register can be used sparingly for contrast.

Even though *My Beloved, Let Us Go Forth* was originally written for soprano and orchestra, it makes an excellent showpiece for the flute. The soprano melodies are well-suited to the flute's singing tone, and the orchestral passages highlight the flute's technical agility in the upper register. Lively 5/8 rhythms, accents, syncopation, and changing meters are part of La Montaine's idea of a free folk dance. La Montaine's
harmonic language is not traditional; he creates an extended tonality with quartal and added-note chords, mode mixture, whole-tone progressions, and remote modulation. Constant modulation in the piece results partly as an interpretation of each phrase of the text. With its lively rhythms, colorful harmonies, and brilliant flute writing, *My Beloved, Let Us Go Forth* is an exciting piece to listen to and perform.
CHAPTER V

STYLE COMPARISON

An audience listening to a performance of the Sonata followed by Come into My Garden and My Beloved, Let Us Go Forth might never suspect that these pieces were composed by the same person, much less written within two years of each other. La Montaine, who for a long time resisted putting dates on his works, reflects, "I wouldn't have thought [these pieces] were written anywhere near the same time." The traditional, four-movement Sonata seems to have nothing in common with the free, folk-like Come into My Garden and My Beloved, Let Us Go Forth. However, all three pieces share certain characteristics that place them in the same compositional period and point out essential elements of La Montaine's style. Extended tonality, rhythmic interest, and idiomatic flute writing are common to each of the three works.

First, the Sonata, Come into My Garden, and My Beloved, Let Us Go Forth are all tonal compositions, as opposed to atonal or twelve-tone music. La Montaine has composed serial and highly chromatic works; several of his flute compositions are based on twelve-tone rows. The Concerto, Conversations, Canonic Variations, and Twelve Studies for Two Flutes

1La Montaine interview, June 24, 1994.
are all serial pieces, but they are written in a consonant style and are quite accessible to the listener.

The *Sonata*, *Come into My Garden*, and *My Beloved* are not tonal in the traditional sense. All three works exhibit La Montaine's particular type of extended tonality through the use of several common techniques. The coexistence of the major and minor modes that defined the entire *Sonata* is present to a lesser extent in *My Beloved*, where it is manifested as mode mixture, since *My Beloved* is predominantly in a major key. Modality as well as tonality are evident in all three works. The second movement of the *Sonata* contains a Lydian theme, and the third movement alternately suggests the Dorian and Mixolydian modes, as well as major and minor. The theme of *Come into My Garden* is based on the pentatonic scale, but the tonic is ambiguous because there is no leading tone, as is often the case in modal melodies. *My Beloved* contains the modal progression $b$ VII - I.

Quartal harmonies are present in all three works. Although the *Sonata* is based on the minor third, quartal chords are arpeggiated in the second and fourth movements, and the first movement contains a sequence built on fourths. The cadenzas in *Come into My Garden* are composed almost completely of arpeggiated quartal harmonies. *My Beloved* contains a few quartal chords, and key areas progress by fourth as well.

Remote modulation is common to the *Sonata* and *My Beloved*, and few, if any, standard chord progressions are present in the three works.
In the *Sonata*, the themes of the second and fourth movements outline the tonic and dominant, but most melodic material is based on the interval of the minor third. *Come into My Garden* has no traditional chord progressions, and in *My Beloved*, chord sequences are often determined by a pattern of intervals, such as consecutive whole tones or perfect fifths.

Another feature common to all three works is rhythmic interest. In the fast movements of the *Sonata* and in *My Beloved*, La Montaine uses accents, driving rhythms, and syncopation to add vitality. He often surprises the listener by setting up rhythmic expectations, then deviating from them. Changing meters are present in the third movement of the *Sonata* as well as the other two pieces. The unusual 7/8 meter in the *Sonata*’s third movement creates a strange, lilting quality, while the 5/8 time in *My Beloved* provides a new interpretation of a folk dance.

Finally, La Montaine’s flute works always exhibit idiomatic writing for the instrument, both in transcriptions of vocal works and in original flute compositions. In the *Sonata*, La Montaine is attentive to the flute’s dynamic capabilities with respect to register. Both *Come into My Garden* and *My Beloved* contain vocal melodies that allow the flute to demonstrate its singing tone quality. *Come into My Garden* can make use of the gentle middle register of the flute since it is lightly scored, while *My Beloved* places the flute in its upper register to project over the thick texture of the accompaniment. In transcribing the vocal melodies from the song cycle, La Montaine often transposes them up an octave and ornaments them with grace notes and figures appropriate for the flute.
Technical passages in *My Beloved* and the fast movements of the *Sonata* are challenging and require agility, but the demands on the performer are reasonable.

While extended tonality, rhythmic interest, and idiomatic flute writing are common to the *Sonata, Come into My Garden*, and *My Beloved*, in order to gain a more complete understanding of La Montaine's varied compositional styles, one must also examine what techniques differentiate the three works. La Montaine refuses to be classified as a composer who writes in one particular style. He explains:

> [All of my works] are very different from each other. I don't just turn the page and write another one. . . . There are a lot of composers who establish a way to write, but I don't do that. . . . In every piece, I go about things differently, so I have no regular procedure for composing.  

Although the *Sonata, Come into My Garden*, and *My Beloved* share aspects of harmony and rhythm, the *Sonata* is more traditional in form and in approach to the instrument. *Come into My Garden* and *My Beloved* contain more progressive flute writing and are freer in form, possibly because they are interpretations of a text.

Compared to other twentieth-century unaccompanied flute works, La Montaine's *Sonata* is traditional in its use of the instrument. Years before the composition of the *Sonata* in 1957, composers such as Varèse, Jolivet, and Berio were already experimenting with special effects and

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2Ibid.
extended techniques for the flute, such as harmonics, flutter-tonguing, key clicks, multiphonics, glissando, whistle tones, and quarter tones. La Montaine uses no extended techniques in the Sonata, and in comparison to other twentieth-century flute works, the Sonata could have been written forty years earlier. La Montaine's writing for the flute in the Sonata is similar to that of the American composer Robert Muczynski in his Sonata and Three Preludes.

Flute compositions of the twentieth century have raised the technical standards of playing and expanded the range of the instrument. La Montaine's Sonata does require technical agility and makes use of the complete range of the instrument, but the virtuosic passages are idiomatic for the instrument and the high register is used only occasionally for climaxes or to provide contrast.

With respect to its form and phrase structure, the Sonata may be termed neoclassic. It has the traditional four-movement form of the Baroque church sonata with the same order of movements, slow-fast-slow-fast. The first, second, and fourth movements are in the key of the tonic, while the third is in a related key. The form of each movement is clear and structured; repetitions of a theme are separated by episodes. The second movement is based on the Classical sonata rondo form. Phrases in the fast movements are usually the standard length of four or eight measures. Although La Montaine uses syncopation, regular meters and recurring rhythmic patterns are found in all but the third movement.
The form of each movement of the *Sonata* is clearly defined, but *Come into My Garden* and *My Beloved* are much freer in form because of the presence of a text and because of the folk character La Montaine intends to create. *Come into My Garden* can hardly be said to have a formal design; it is a collage of melodies from the final movement of the song cycle *Fragments*. These melodies are freely combined with each other and are expanded with cadenzas. In *My Beloved*, the form and to some extent the key areas are influenced by the text structure. Each phrase of the text is generally set in a new key, and the constantly changing rhythms and varying phrase lengths are due to the fact that the verses from the Song of Solomon do not have a regular poetic meter.

La Montaine's use of the flute in *My Beloved* is more progressive than in the *Sonata*. The *Sonata* is traditional with respect to the use of the various registers of the instrument. In *My Beloved*, the flute is placed more often in the middle and high registers to show its brilliant tone quality and to project over the thick texture of the accompaniment. This would not be necessary in an unaccompanied piece like the *Sonata*. However, *My Beloved* is more representative of modern flute works in that it contains virtuosic passages in the extreme high register of the flute.

Another difference in the use of the flute between the three pieces lies in the fact that the *Sonata* is written in a purely instrumental, as opposed to vocal, style. The *Sonata* contains intricately articulated technical passages and its melodies in both the fast and slow movements are made up of wide leaps. *Come into My Garden* and *My Beloved*, on the
other hand, are transcriptions of vocal works. However, they combine both vocal and instrumental idioms; besides the vocal themes, *Come into My Garden* has instrumental style cadenzas and *My Beloved* contains virtuosic orchestral parts.

La Montaine's compositional approach to *Come into My Garden* and *My Beloved* is completely different from his approach to the *Sonata*. With its motivic unity created by use of the minor third as the basis of melodies and as the underlying structure of entire phrases, the *Sonata* is a meticulously composed, intellectual work. Its musical material is highly concentrated, especially in the fast movements, where the driving rhythms constantly push forward with one well-crafted idea after another.

On the other hand, *Come into My Garden* and *My Beloved* are down-to-earth folk pieces. *Come into My Garden* is a love poem, a piece written purely for pleasure. Its flowing, pastoral melodies and colorful harmonies are designed to enchant the listener. The unmetered theme and cadenzas suggest freedom from formal conventions, as do the changing meters in *My Beloved*. While *Come into My Garden* is a gentle love poem, *My Beloved* is a heavily accented folk dance, a joyful celebration of a couple's love for each other.

Although the *Sonata*, *Come into My Garden*, and *My Beloved*, *Let Us Go Forth* originated during the same time period, they each demonstrate different facets of La Montaine's varied compositional style. While the three pieces have in common La Montaine's unique harmonic language,
emphasis on rhythm, and idiomatic flute writing, the *Sonata* has a clearer formal design and the flute is used traditionally with respect to technique and range. The two Song of Solomon pieces demonstrate more modern flute writing and are freer in form because of the influence of a text. The *Sonata* is a carefully crafted, intellectual work that is unified through the recurring use of the minor third, while *Come into My Garden* and *My Beloved* are free, folk pieces that combine vocal and instrumental idioms. Despite their stylistic differences, all three works show La Montaine's skill in writing effectively for the flute.
APPENDIX A

FLUTE WORKS BY JOHN LA MONTAINE


Twelve Studies for Two Flutes, Op. 46 (1979)
Published by Fredonia Press.

Published by Fredonia Press.


Two Scenes from the Song of Solomon, Op. 49 for flute and orchestra (1980)
Commissioned by and dedicated to Doriot Anthony Dwyer. Adapted from Fragments from the "Song of Songs," Op. 29 for soprano and orchestra. Includes Come into My Garden (originally an orchestral interlude) and My Beloved, Let Us Go Forth (the fourth song of the song cycle). First performance at the National Flute Association Convention, Boston, 1980; Doriot Anthony Dwyer, soloist. West Coast premiere at California State University Dominguez Hills, March 8, 1981; Frances Steiner, conductor, Doriot Anthony Dwyer, soloist. Published by Fredonia Press.

Come into My Garden, Op. 49, No. 1 for flute and piano (1978)
Dedicated to Doriot Anthony Dwyer. Adapted from an orchestral interlude in the song cycle Fragments from the "Song of Songs," Op. 29. Published by Fredonia Press. Recording by Doriot Anthony Dwyer and Susan Almasi Mandel: Fredonia Discs FD-9.
Dedicated to Doriot Anthony Dwyer. Originally the fourth song
in the cycle *Fragments from the "Song of Songs," Op. 29*. Published by
Fredonia Press.

Dedicated to Lois Schaefer. Commissioned by the Piccolo
Committee of the National Flute Association as a requirement in
the First Biennial Piccolo Artist Competition held at the NFA
Convention in Boston, August 19-22, 1993. Published by
Fredonia Press.
APPENDIX B

TEXT OF FRAGMENTS FROM THE "SONG OF SONGS",

OP. 29 BY JOHN LA MONTAINE
I. Set me a seal upon thine heart.
    as a seal upon thine arm;
form love is strong as death,
    jealously is cruel as the grave.
The coals thereof are coals of fire,
    which hath a most vehement flame.
Many waters cannot quench love,
    neither can the floods drown it.
Let him kiss me with the kisses of his mouth
    for thy love is better than wine.
Because of the savor of thy good ointments
    thy name is as ointment poured forth,
therefore do the virgins love thee.
Draw me, and we will run after thee.
The king hath brought me into his chambers.
We will be glad and rejoice in thee;
    we will remember thy love more than wine.
The upright love thee.

II. My beloved is white and ruddy
    the chiepest among ten thousand.
His head is as the most fine gold;
    his locks are bushy and black as raven.
His eyes are as the eyes of doves by the rivers
    of waters washed with milk and fitly set.
His cheeks are as a bed of spices, as sweet flowers.
His lips dropping sweet smelling myrrh.
His hands are as gold rings set with beryl.
His belly is as bright iv'ry overlaid with sapphires.
His legs are a pillars of marble
    set upon sockets of fine gold.
His countenance is as Lebanon,
    excellent as the cedars.
His mouth is most sweet,
    yea he is altogether lovely.
This is my beloved, and this is my friend,
    O daughters of Jerusalem.

III. Wither is they beloved gone,
    O fairest among women?
Wither is they beloved turned aside,
    that we may seek him with you?
My beloved is gone down into his garden,
    to the beds of spices,
to feed in the garden and to gather lilies.
I am my beloved's and my beloved is mine;
    he feedeth among the lilies.
IV. Come my beloved,
    let us go forth into the field.
Come my beloved, come my beloved,
    let us lodge in the villages.
Come my beloved, my beloved!
Let us get up early to the vineyards,
    let us see if the vineyards flourish,
    whether the tender grape appear,
    and the pomegranates bud forth.
There will I give thee my loves.
The mandrakes give a smell,
    and at our gates are all manner of pleasant fruits,
    new and old, which I have laid up for thee,
    O my beloved.
Come, my beloved!

V. By night on my bed I sought him whom my soul loveth;
    I sought him, but I found him not.
I rose up to open to my beloved
    and my hands dropp'd with myrrh,
    and my fingers with sweet smelling myrrh
    upon the handles of the lock.
I opened to my beloved,
    but my beloved had withdrawn himself.
I will rise now and go about the city.
    In the streets and in the broad ways.
    I will seek him whom my soul loveth.
I sought him, but I found him not;
    I called him but he gave me no answer.
The watchmen that went about the city found me,
    they smote me, they wounded me.
The keepers of the walls took away my veil from me.
I am black but comely,
    O ye daughters of Jerusalem,
like the tents of Kedar,
    as the curtains of Solomon.
Look not upon me because I am black,
    because the sun hath looked upon me.
My mother's children were angry with me,
    they made me the keeper of the vineyards,
    but mine own vineyard have I not kept.
Tell me, O though whom my soul loveth,
    where thou feedest,
    where thou makest thy flock to rest at noon;
for why should I be as one that turneth aside
    by the flocks of thy companions?
VI. I sleep but my heart waketh.  
It is the voice of my beloved that knocketh, saying,  

Open to me, my sister, my love, my dove,  
my undefiled;  
for my head is filled with dew,  
and my locks with the drops of the night.  
Come with me from Lebanon, my spouse, with me from Lebanon!  
Behold, thou art fair, my love;  
behold, thou art fair.  
Thou hast doves’ eyes within thy looks.  
Come with me from Lebanon, my spouse,  
with me from Lebanon!  
Until the day break, and the shadows flee away,  
I will get me to the mountain of myrrh  
and to the hill of frankincense.  
Thou art fair, my love;  
there is no spot in thee.  
Come with me from Lebanon, my spouse,  
with me from Lebanon!  
Look from the top of Amana,  
from the top of Shenir and Hermon,  
from the lions’ dens,  
from the mountains of the leopards.  
Thou hast ravished my heart, my sister, my spouse;  
thou hast ravished my heart with one of thine eyes,  
with one chain of thy neck.  
Come with me from Lebanon, my spouse,  
with me from Lebanon!  
How fair is they love, my sister, my spouse,  
how much better is thy love than wine.  
Behold, thou art fair!
Interview with John La Montaine
June 25, 1994

Note. Paula C. Hutchinson will hereafter be referred to as PCH and John La Montaine will hereafter be referred to as JLM. (Edited for clarity.)

PCH: How was your trip to Africa?
JLM: That's a question so big, I don't know if you have time. To put it in a nutshell, it was marvelous, a great adventure every single day.

PCH: Were you collecting birdsongs there?
JLM: I did collect quite a bit in the way of sounds of wildlife, not only birds. I've been doing that for many years. I find it a great inspiration for things that I write.

PCH: Are you going to use that material in a new piece?
JLM: I don't ever predict what I'm going to write.

PCH: I guess you know the work of Messiaen, his use of birdsong?
JLM: Yes, of course, and many other composers.

PCH: Have you ever thought about writing a flute piece based on birdsong?
JLM: The orchestral works that I've written that incorporate sounds of birds include a great deal of material for flute. As far as writing a piece for flute which is exclusively that, I don't think I've done that, but there are certainly a lot of reflections of what the birds have taught me in my works.

PCH: I don't need to ask you very much biographical information; I have that already, but is it true that you taught at North Texas State University?
JLM: I never taught there, but I was invited as a visiting composer for a short time, a few days. One of my works was performed by the jazz ensemble. It was called Incantation for Jazz Band. They gave the work its first reading there. I did meet the students in a question and answer session, but I didn't actually do any teaching there.
PCH: Was that in 1969?

JLM: I can't tell you any dates whatsoever.

PCH: North Texas is where I am a student now.

JLM: It seems to be a splendid campus. I admired all the people I met there. The jazz department is simply marvelous.

PCH: And you also taught at Eastman?

JLM: Yes, I was there two different times. I was a visiting professor of composition.

PCH: I've noticed that you've written quite a few flute pieces. How did you become interested in the flute?

JLM: When I was a student at the Eastman School, I was good friends with Doriot Anthony Dwyer, the great flutist of the Boston Symphony. Also, I knew Nelson Hauenstein, who taught for many years at Eastman. Later, a great friend, Keith Bryan, has been promoting my works all over the world. He concertizes a great deal. This week, he is recording my flute concerto in the Czech republic. It's going to be on a recording the Morton Gould flute concerto and a work by Howard Hanson.

PCH: How did you learn to write for flute so well? All of your flute pieces seem to be written so well for the instrument.

JLM: I'm delighted to hear that. If it's true, it comes from a love of the instrument and very deep study of it. Also, when I was a student at Eastman, a freshman, Nelson Hauenstein, who later taught for many years at Ann Arbor, commissioned me to write a piece for flute. I wrote a fugue for three flutes, which is a lost manuscript. I haven't seen it since I wrote it. Later on, after he died, his students and Keith Bryan commissioned me to write the flute concerto, which Keith is now recording. That flute concerto was dedicated to Nelson Hauenstein.

PCH: Do you have any other friends that are flutists?

JLM: None that are very close friends. I have met and become acquainted with many flutists. I've been to the flute conventions. My close friends I've already mentioned to you. Another friend was Paul Renzi. I played with the NBC Symphony for the last four years of Toscanini's tenure as celestist and pianist. When I
played celesta, I sat right in front of Paul Renzi and his father, who was the first oboe. Toscanini liked them very much, and I learned a great deal just sitting in front of Paul Renzi. We didn't really get deeply acquainted, but I learned a great deal from him.

PCH: Did he also play in the San Francisco Symphony?

JLM: I think he may still, unless he's retired.

PCH: Your Sonata is dedicated to him?

JLM: Yes, it was a thank-you note for all I learned from him in the four years I sat in front of him.

PCH: Did he ask you to write the Sonata?

JLM: No, but I think he knows I dedicated it to him.

PCH: I really like the titles of the different movements. Are they supposed to be about a certain person?

JLM: No, it is just certain characteristics. Also, I'm interested in the fact that the flute can express such a big variety of moods, and those movements certainly are reflective of that ability of the flute.

PCH: It's a very challenging piece to play. I've been working on it a lot.

JLM: There are very difficult things in it, especially the movement which takes a very big breath supply.

PCH: I like how you use the high register in parts of that piece.

JLM: Pardon me?

PCH: I like the way you use the high register of the flute in that piece.

JLM: Thank you very much. When you have compliments, you must speak them especially loud.

PCH: Was there a premiere of the Sonata?

JLM: Yes. The premiere was in New York for the flute club. I can't remember the name of the performer.

PCH: Was it Paige Brooke?
JLM: Yes.

PCH: So that was the premiere?

JLM: Yes.

PCH: I’ve also been trying to analyze the Sonata as far as the tonality and the key areas.

JLM: Good luck!

PCH: It seems to be a conflict between G Major and G Minor. Is that how you thought of it?

JLM: That's not the way I look at it. In every piece, I go about things differently, so I have no regular procedure for composing. It's very difficult for me to reconstruct the process of thought for any work. I don't know what I can say that's useful. Certainly I'm very involved with the significance of intervals. All of the intervals have a very special meaning, and that seems to be quite universal in human experience. Whether they go up or down, what they're preceded with and what follows them . . . those things are the very profound bottom of what I do.

PCH: It seems like the minor third is very important.

JLM: I think at the time I was doing that particular work, I was interested in writing a series of works which would make the maximum use of a particular interval. I believe the flute sonata was based on the minor third. There's a sonata for piano four hands that is based on the perfect fourth. I don't know whether I carried that idea further or not.

PCH: Would you say the last movement is based on the minor third also?

JLM: I think all four movements are, but that's not the only thing that's used, of course. That was the center of it.

PCH: What other ideas did you base it on?

JLM: I just couldn't go in to that, because I would have to rethink the whole work, and I have other works I'm thinking about now.

PCH: So you asked Doriot Anthony Dwyer to record the Sonata?
JLM: Yes, but she didn't record the work which she commissioned me to write, because that hadn't been written at the time the recording was made. The work that she commissioned me to write was called *Two Scenes from the Song of Solomon*.

PCH: I just talked to Doriot Anthony Dwyer recently.

JLM: Did you? I'm just crazy about her. She's a wonderful artist. She knows where the high point of every phrase is, how to go to it and how to leave it. She can highlight the meaning of a whole phrase. She's not only a brilliant flute player, but a brilliant thinker, in my opinion. I told her I wanted to write a work for flute with strings and percussion, and that I wanted to base it on a song cycle that I wrote called *Fragments from the Song of Songs*. Those two "scenes," as I called it, are based very closely on the song cycle.

PCH: Yes, I have the score for that work.

JLM: You do? Well, as you know, that is a very large work for soprano and orchestra. There is quite a lot of material in it. I have been very interested in the Song of Songs, and that song cycle was the second for soprano with orchestra. The first one was called *Songs of the Rose of Sharon*. I'm hoping one day to write a third cycle which uses almost all the remaining words in the Biblical chapter. A lot of those pieces are interrelated.

PCH: Is the Song of Solomon one of your favorite literary works?

JLM: I've written a great many religious works using Biblical texts and related texts to Biblical subjects. I have a very big place in my heart for the orchestral work *Fragments from the Song of Songs*. It's one of the top five works that I've written that I love.

PCH: I'd like to hear a recording of it. Was it ever recorded?

JLM: We have a cassette made from the premiere when Adele Addison sang it with the New Haven Symphony under Frank Brief. It's not a public recording. I think you can get copies from us for $15.00. I'll have to check with Paul Siffer on that.

PCH: So Doriot Anthony Dwyer commissioned *Two Scenes from the Song of Solomon*?

JLM: Yes. She played the premiere here in California. That's probably written in the score. Then she played it again for the flute convention in Boston.
PCH: She told me that you also added a third movement to that for the convention. Is that true?

JLM: I don't know what she's talking about. Perhaps she played another piece on the same program. There isn't another piece that goes with that. She might have played the Sonata.

By the way, when I came back from Africa, there was a note from her saying that she wasn't satisfied with her playing of one of the movements on the recording. She felt that there was something wrong with or needed in one of the movements of the Sonata. I'm awfully interested to know what she said. It had something to do with the ending. When you know a player of that caliber, you certainly listen to what they say. I'm going to call her one day, ask her what it is, and see if I approve of it.

PCH: She wanted to make a change in the music?

JLM: Yes, at the ending of one of the movements. Are there four or five movements in that?

PCH: There are four.

JLM: I think it's the last one that she wasn't satisfied with.

PCH: You also have *Come into My Garden* arranged for flute and piano. Did you do that first, before the version with strings and percussion?

JLM: No, the first version was the one in *Fragments from the "Song of Songs"*. That is with symphony orchestra, although it doesn't use the whole orchestra. It uses the strings and a few woodwinds, including piccolo, and piano. It's a very nice setting of it. But of course it doesn't ever get performed separately.

PCH: It was an interlude in the song cycle?

JLM: Yes.

PCH: Where was it played exactly?

JLM: The recording was simply taken from the first performance in New Haven when Adele Addison sang it.

PCH: Where is *Come into My Garden* performed in the song cycle itself? Is it right before the fourth movement?
JLM: Yes, it was the interlude that divided the work in the middle. Then, *Let Us Go Forth* comes in the cycle . . . I can't tell you . . .

PCH: I think it's the fourth movement.

JLM: You have it; thank you for telling me. Are you interviewing me, or am I interviewing you? I forget! I take it you're a good flutist.

PCH: I do play a lot. I'm working on my doctorate in flute.

JLM: I hope I'll have a chance to hear you sometime. The flute society this past year commissioned me to write a work for piccolo. Did you know about that? I wrote a piece that is going to be played at the convention this summer. It's called the *Sonata for Piccolo and Piano*. It's my opus 62, I think.

PCH: That's a different piece from the one performed in Boston?

JLM: No. It was performed informally in Boston last summer. Now it's going to be done at one of the main concerts. It wasn't actually performed. It was a contest piece that six different piccolo players played. I was there for that. They were all so good, I couldn't believe it, and all so different.

PCH: Doriot Anthony Dwyer was telling me that when you were working on some of the pieces, she would play parts of it for you, and you would decide to change things.

JLM: Yes, it was a great help to me. I appreciate that so much, because when you have a great player, you have an enormous resource.

PCH: Did she work with you on the arrangements for flute and piano?

JLM: I don't think so. I think she just commissioned me to do it and let me have my way. It might be that when we got into rehearsal that she suggested some changes. I can't remember that for sure. I think mostly she was pleased with what I did. She may have made some suggestions. She always does; that's her way. It's worth listening to.

PCH: So she commissioned the version with orchestra, and not with piano?

JLM: Yes. Then I did the piano arrangement after the orchestral.

PCH: I wasn't sure if she commissioned all the arrangements of it.
JLM: Only the one for flute, strings, and percussion.

PCH: Then she recorded *Come into My Garden* for flute and piano, but she didn't record *My Beloved, Let Us Go Forth*. Why?

JLM: That hadn't been written when she made the recording.

PCH: Should they be played together as a pair?

JLM: The thing that's been played most is *Come into My Garden*; it's been played all over the place, sometimes with quite a rapturous response from the soloist and the audience. The second one is a great deal harder for the piano, and probably for the flutist too. It has a lot of rhythmically tricky things, so it scares away anything but the top echelon of flutists.

PCH: I'm planning to play both of them on a recital.

JLM: Great for you! Do you have a very good pianist?

PCH: Yes, she should be able to play it.

JLM: That's great. Good luck, because it is difficult.

PCH: It seems like they need to be played together.

JLM: I think the first one stands very well by itself in a program because it's so utterly different from other things. At least that's what's been done. It's been played a great deal more than the two together. I like the idea of the two together; it's sort of a "one-two."

PCH: I'm planning to give a lecture recital soon, to finish my degree. I'll be talking about the pieces first, then playing them.

JLM: It's funny, so many people have gotten master's degrees and doctor's degrees analyzing and doing my work, and I don't have either degree!

PCH: So the text is from the Song of Solomon in the Bible. What verse is *Come into My Garden*?

JLM: I'm not sure that the words in that connection are anything but mine. I don't believe that juxtaposition of words appears that way. Just about everything else does. It's a marvelous text.
PCH: I think Come into My Garden is a very different kind of piece from the Sonata.

JLM: I should say so. You can say that about all my works. They're very different from each other. I don't just turn the page and write another one like Milhaud. There are a lot of composers who establish a way to write, but I don't do that.

PCH: What is the melody of Come into My Garden based on? Is it modal?

JLM: Do you mean this? (Hums part of the first phrase.) That's in the song cycle, and the words that go with that are: "Come with me from Babylon, with me from Babylon." It's kind of a folk melody. There's quite a considerable folk reeling in that whole work, with an ancient story being told.

PCH: And My Beloved, Let Us Go Forth?

JLM: That also has a very folk quality.

PCH: Do you think of that piece in a certain key? It seems to start in one key and end in another.

JLM: If you see a key signature, there has to be some relation to that key, but I don't start from thinking that way. I can't tell you what I do, but I don't say, "This is in a certain key and that's the dominant and this is the subdominant, then we modulate to the supertonic." I went through all that stuff, but it seems so utterly boring to me, I don't bother with it.

PCH: The rhythm is very interesting, too.

JLM: Yes, it's an imagined dance of a very free, folk nature. I'm very interested in that sort of thing.

PCH: How did you become interested in folk music?

JLM: Well, you hear it all the time. I've always loved diatonic music even though I've written highly chromatic and twelve-tone music. I'm interested in all kinds of music. That's what troubles people who try to pigeonhole me. I just love folk tunes and I'm still doing it. I try to put things always in a context which is my whole, and that context affects everything that goes into it. I don't know how to say those things, but that's what I do.
PCH: These pieces, *Come into My Garden* and *My Beloved, Let Us Go Forth*, were actually written about the same time as the *Sonata*, weren't they? 1957 and 1959?

JLM: Oh dear, dates again. You surprised me. I wouldn't have thought that they were written anywhere near the same time.

PCH: Neither would I.

JLM: My pieces are never attached to a time. For a long time, I resisted putting any date on a piece.

PCH: Do you have any advice on how to perform these pieces, since I'll be playing them in a recital?

JLM: Yes, I think you should play them well! So there!

PCH: I've been practicing them a lot. Is there a certain way you like to hear them played?

JLM: Someone told me that to make the long breath in the last movement, you should use very little breath so you can go very long. I don't know if that's helpful or not; I'm not a flute player.

PCH: What about *Come into My Garden*?

JLM: I think the most important thing is to feel a sense of rapture about it. That's not very helpful, I know. Especially at the very end of it, you should almost go into a trance. Don't let anybody applaud for awhile when it's over. Just lower the flute quietly from your mouth, as if you're trying to think about it still. It's not an intellectual piece in any sense, as some of the other pieces are. It's a love piece, and there's no sense about love.

PCH: Would you say *My Beloved, Let Us Go Forth* is supposed to be joyful?

JLM: That's surely a dance. (Hums a few measures in 5/8.) Not everything loud, and accents are important.

PCH: I could send you a tape of my recital.

JLM: I'd love that. That would be very nice.

PCH: Are you going to be writing more flute pieces?
JLM: I don't know. I've had a commission and a deadline since 1959 without ever stopping. One time I had a period of three months when I didn't have a commission or a deadline. Now I don't have any commissions or deadlines. Someone said, "What if I bring you a commission for ...?" I said, "I'll shoot you!" I want to be free for awhile. I love to compose—that's what I live for, but I really feel I mustn't have a commission for awhile.

PCH: Do you still perform?

JLM: I performed for the last time just before I went to Africa. I played a recital for very dear friends of mine. That was my last performance. I want to be free of practicing the piano now.

PCH: Have you performed *Come into My Garden* and *My Beloved, Let Us Go Forth* in recitals?

JLM: I don't remember. I've certainly played them with flutists, but I'm not sure we did them in public.

PCH: Are there more pieces you want to write, like the third song cycle?

JLM: I don't talk about that.

PCH: I was looking forward to hearing it sometime; I like the first two so much.

JLM: I don't know. It's getting pretty late. I'm 74, and orchestral works are a big deal. To write one when there's not a specific group to play it is pretty hard to do. All those things are very iffy.

PCH: Those are all the questions I have. . . .

JLM: And those are all the answers I have!

PCH: Is there anything else you'd like to say about the pieces?

JLM: I want to wish you luck in getting your degree, and in analyzing my work, which I've given you no help on at all. I look forward to hearing your recital. Thank you for being interested in my work.
APPENDIX D

INTERVIEW WITH DORIOT ANTHONY DWYER

JUNE 25, 1994
Interview with Doriot Anthony Dwyer  
June 25, 1994

Note. Paula C. Hutchinson will hereafter be referred to as PCH and Doriot Anthony Dwyer will hereafter be referred to as DAD. (Abridged and edited for clarity.)

PCH: Are you particularly interested in promoting the works of American composers?

DAD: I always have been. In an earlier time in my life, I felt that there was much greater interest in European composers than American composers, so I wanted to stress American composers since I knew many of them. I went to the Eastman School of Music and knew many composers there. John La Montaine was one of my friends there.

PCH: So you have known John La Montaine since you went to school there?

DAD: Yes.

PCH: How would you describe his personality?

DAD: He's very spirited and lots of fun. He plays piano very well. It's very interesting that when I first knew him, he was a very promising pianist, and I remember when he said he was not going to do as much piano and do much more composition. I was stunned. I thought we were losing a really great pianist and I felt badly about it. But of course that was the right thing for him to do. He had to do it because he had many things to say, many compositions in him—he still has.

PCH: What do you like about his music, his style?

DAD: He has many styles, and that's another thing that shocked me. He told me he was just as happy writing music for a cocktail lounge as for a concert hall. I thought this was a kind of desecration; one should be more serious than that. But John is John. What are you going to say about George Gershwin, Leonard Bernstein, and Francis Poulenc? Many composers have very broad talents and they don't always write very serious music. These people helped to break down the publicity barriers— if you are this, you should do this. Also, when I first knew John, we didn't realize that social systems were breaking down and things weren't going to be so black and white as they were, in the arts also.
PCH: So you think La Montaine didn't make a distinction between serious and popular music?

DAD: He did in his writing. He said that he was going to set out to do all of these things at one time.

PCH: You commissioned from him Two Scenes from the Song of Solomon that included Come into My Garden and My Beloved, Let Us Go Forth.

DAD: I don't think I commissioned anything from him, but he did write this for me. He was writing a big choral work (song cycle). He had already written this, I think. Come into My Garden had already been written; I think he had just finished it. I thought it was very beautiful. He let me put it on the recording. Then, it was for the flute convention in Boston (not last year, but the previous time it was held there) that I asked him to write a companion piece to Come into My Garden. I wanted to play Come into My Garden, but it was very short. At that time, he hadn't written anything for flute and orchestra. He was working on the flute concerto. He made a three movement work, and used another piece called My Beloved, Let Us Go Forth, and then added another movement that was faster. It was a very nice suite that he composed for me to play at the convention.

PCH: So you performed the orchestral version at the flute convention?

DAD: Yes. I can't remember the title of the third movement. You should ask John about that. I think he is a very good composer. I wanted to promote his music because I enjoyed it very much. When I played it for people, they just loved it. Would you like me to talk about what I recorded?

PCH: Yes, please.

DAD: He wrote a piece called Conversations. It was dedicated to a couple, some people I knew. They had gotten married, and it was his present to them. It was a kind of story of their courtship. The first movement was about greetings and getting to know each other [I'm using my own words]. The second movement was "Dispute," the lover's first quarrel. It really is quite humorous. Then there was a beautiful love song, in which I always imagined they were making up. It has such a beautiful melody. The last movement was called "Word Games." I thought of it as a take-off on the game 'I packed my grandmother's trunk, and in it I put . . . ' and you build up a series of things and have to remember what you added. He would do part of the melody, then add an
extra note. Then the next person would play that and add another extra note, until you had something delightful. Then it ended in a lot of color and sound. People really loved *Conversations* very much.

PCH: So you had already performed *Conversations* before *Come into My Garden*?

DAD: I'm not sure. I think it was all about the same time. I wanted to make a recording of these pieces which had not been played. About a year or so after the recording, he finished the flute concerto. I didn't play it, but I went to Washington to hear the premiere.

PCH: I think Keith Bryan premiered it.

DAD: Yes.

PCH: Have you heard the song cycle by La Montaine that included *Come into My Garden* and *My Beloved, Let Us Go Forth*?

DAD: No, I never heard it.

PCH: How did the arrangement for flute come about? Did you ask him for some pieces to perform at the convention?

DAD: Yes, I did ask for some pieces, but this was before the convention came up. I liked *Come into My Garden*; I thought it was very beautiful. Then I was asked to play at the convention, as I remember. I said that it would be nice to play it, but I wanted to play it with orchestra, and I thought that it was too short. I thought it would be nice if he could write a suite, or something with contrasting movements. The flute has some beautiful solos, but they're usually very short. I would like a composer to write us a longer piece, and some composers have, but you can't say, "Now take this piece and make it longer." You can't tell people what to do. So I suggested writing another movement to that; that's what I asked him to do, so he did. He did it very quickly for this performance at the convention. We played at least two movements; I think we played three. We played *Come into My Garden*, *My Beloved, Let Us Go Forth*, and another one whose name I can't remember.

PCH: While he was working on the arrangements, did you help him or come and play what he had written?

DAD: Yes, we got together many times. He played with me also.
PCH: When you recorded *Come into My Garden*, is it true that he had not finished the arrangement of *My Beloved, Let Us Go Forth*, so you did not record that?

DAD: Yes, I think that's right. I'm trying to remember if he called me and asked me to record something or if I called him. We did get in touch, though. One of the earliest pieces of his that I knew was the *Sonata* for flute alone. I thought that was terrific. Then, when I got out there, he said that he had written this (*Come into My Garden*) after I had called him. I thought it was beautiful. Then he showed me *Conversations*, and I said that there was enough to make a recording, and that I was interested in it. I think that's how it worked. But it was many letters and visits back and forth.

PCH: Have you performed these pieces in other recitals?

DAD: Yes, a great deal. I have played them in recitals for years.

PCH: Do you have any performance advice for *Come into My Garden*?

DAD: He just sat down at the piano and played it for me. I thought it was beautiful. I just learned it from the way he did it. I had lots of things I put into it too, but I was helped so much just by playing with him. Another thing he did that was very interesting (I didn't realize what an education it was) was when he got out the piece *Conversations*. He really wanted me to play it. He thought that it would go well. As we were playing, he often stopped and put something an octave higher or changed something, but I noticed he never changed the pitch. I suddenly realized that he was rearranging this work and that he had probably never played it with a flutist, or he had put it away and had written so much in the higher register for the flute. The flute is a high instrument, and a lot of composers are very centered around middle C on the piano, which is our lowest note. Composers, at least in those times, didn't use the upper register very much. But his own writing of later works does, such as *Come into My Garden* which is so beautifully written for us. As we played his earlier composition, he changed many things. Sometimes he inverted things; he did all kinds of things. He loved my having a low B, which is no new thing now, but at the time I had it, it was. He loved it and put in lots of low B's for me. I didn't ask him to do anything. He did it so quickly. He changed so many things in the flute part; when he looked at my part, he said, "That's a difficult map to read--I'll have to make you a new flute part," which he did. He didn't change the piano part much at all. It was quite an education to see him do that.
PCH: I listened to your recording of the *Sonata*, and there is a low B you played that is not in the score.

DAD: Yes, that's one of the things he added. He said, "You can play that if you want; I don't care."

PCH: I think the *Sonata* is a difficult and challenging piece. Did you feel that way too?

DAD: Yes. It's an excellent composition. It is difficult. You have to learn a lot about phrasing to do it, because the piece never stops and the turn of a phrase changes a great deal.

PCH: It seems that he knows the flute very well. The *Sonata* is written so well for the instrument. Is that because he communicated with flutists? Did you work with him at that time also?

DAD: He wrote that a long time ago. I had a baby in 1960, and he sent me a copy of this. On the cover, he wrote, "It's just lovely that you have a baby, and I want you to have this piece that I just finished" or something like that. One thing John does not like to do is date his works. He doesn't want to be a dated composer, he says. He doesn't want people to know that this is an early work and this is a later work. It doesn't appeal to him at all. He never gave opus numbers to his works. Maybe I shouldn't have said the date, but I do remember that.

PCH: The *Sonata* is dedicated to Paul Renzi. Do you know him?

DAD: Yes, I met him. He's in San Francisco; he's been there for years. He was very well known on the West Coast because of his position and his playing.

PCH: *My Beloved, Let Us Go Forth* seems to be very virtuosic for flute, especially the last section with the flute in the high register. Did you work with him arranging it?

DAD: No, I didn't. I just played it, and he said, "Do this instead of this." I do let composers know if they're writing something that doesn't lie well on the flute. Why not? Why let it go on like that? But not in his case.

Going back to Paul Renzi... John was in the NBC Symphony, and wasn't Paul Renzi in it also? There was a big article about him in *Flute Talk*. John may have known him in the NBC Symphony. You should talk to him about it.
John doesn't set out to write easy works for people. They're very thoughtful. It takes a lot of performing and a lot of work to bring the best thing out in his music. When you sit down and play it, most of it is very clear. Many things I didn't change from the first time I played the piece, but other things I had to work very hard on.

I think John was one of the first composers to write so beautifully for the high register, which he too was learning by writing so many works for flute. I'm sure many flutists asked him to use the high register, or he heard how much at home we sound in the upper register. That is a trademark of contemporary music, and I wouldn't say American music at all. I think we're very influenced by Berio and Maderna. Ibert wrote for all over the flute, too, but you can't call him avant garde. This was the coming thing. I think flutists have to learn to go way up high and dip down low. Mozart did it too (hums a few bars of the D Major Concerto). Briccialdi and many people wrote it in their etudes, but not in their pieces so much. There are examples going years back.

PCH: I think La Montaine uses the high register effectively. He doesn't use it all the time, but waits for the climax. There's a lot of contrast.

DAD: Yes.

PCH: You gave the premiere of *Two Scenes from the Song of Solomon* in California, is that right?

DAD: If that's what it says, that's what I did. Now I remember. John introduced me to Frances Steiner, who is a conductor in Los Angeles. She had an orchestra and wanted to perform some of his works. That was another thing I went out to do, to perform it there.

PCH: So that was really the first performance.

DAD: If that's what it says, that's true. Perhaps this (the convention performance) was my first New England performance with John.

PCH: Are you planning to ask him to write more works for flute?

DAD: I have talked to him, but he really has written a lot of works for flute. At that time, he said he wanted to do some others, and so he has.
PCH: He wrote a lot of flute works around the same time, one after another.

DAD: Yes. I can't press him; he gave so much.

PCH: Let me ask you about some other premieres that you have given. Did you premiere the concerto by Piston?

DAD: Yes, the Piston was written for me.

PCH: The concerto by Ellen Taaffe Zwilich?

DAD: Yes, that was written for me also.

PCH: Did you premiere the Vocalise by Copland?

DAD: Yes. That was one of the pieces I took to Copland and asked him to arrange it. I had found it as a song. I thought it was very beautiful and would really be good on the flute. I went to see him, and he said he had never thought of it but that he could do it. He got it out and started arranging it right on the spot. He said he would look at it some more. He asked me about certain effects in that little piece. He said he would like it to sound like a singer aspirating without even a word ("Ahh, ahh"). He asked how he could get that on the flute. I played it for him, and he said, "That's just right. What do you call that?" I said, "It doesn't have a name." So he wrote about that and said, "I'll say that you arranged the flute part because this is a very new effect." Yes, he did write it for me. Everybody plays it; it's very beautiful.

PCH: Do you have any other comments you'd like to add about La Montaine or his music?

DAD: I think it's wonderful how many works are being written for the flute. Now, our American composers are really ranking in the world. It's delightful to see that. When I was a young girl, I remember that the symphony orchestras in America had many players who were European. Now, that's all reversed. The symphony orchestras are almost completely American. There are some European players, but they don't dominate as they did at one time. America has many fine orchestras and wonderful halls. It's wonderful to see what this country has made of classical music.

In the earlier third of this century, Europeans considered America a place to come to make lots of money and liked living here. In particular, Southern California was taken over by European
composers, such as Schoenberg and Stravinsky. This eventually broke down, but at that time, many Americans were not writing serious music. It was a struggle for American composers to stand up and be performed. When La Montaine was there, it was the end of this period. He is part of the first generation of true American composers.

It took a long time for contemporary music to be accepted by the public, especially on the East Coast. When I lived in Los Angeles, they had two Bartok festivals before Bartok had been played very much on the East Coast. Schoenberg had many pieces played in Los Angeles, but when I came to Boston in 1952, they still had not done Pierrot Lunaire. Southern California was important in bringing new works of contemporary composers to the public.

John La Montaine was certainly not part of this struggle. He was not a transplant; he was truly the first generation of American composers. There's no struggle anymore between European and American composers, or anywhere in the world, and that's very nice. In the United States, it's wonderful that we are playing our own composers. I believe we have many good American composers.

PCH: John La Montaine is one of our important American composers who has also done a lot to add to the flute repertoire.

DAD: Yes. When you call him, be sure to tell him that you talked with me.
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Scores and Recordings


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