

SONATA FOR FLUTE AND PIANO IN D MAJOR, OP. 94 BY SERGEY PROKOFIEV:

A PERFORMANCE GUIDE

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Abstract

This thesis contains a performance guide for Sergey Prokofiev's *Sonata for Flute and Piano in D Major*, Op. 94 (1943). Prokofiev is among the most important Russian composers of the twentieth century. Recognized as a leading Neoclassicist, his bold innovations in harmony and his new palette of tone colors enliven the classical structures he embraced. This is especially evident in this flute sonata, which provides a microcosm of Prokofiev's compositional style and highlights the beauty and virtuosic breadth of the flute in new ways.

In Part 1 I have constructed an historical context for the sonata, with biographical information about Prokofiev, which includes anecdotes about his personality and behavior, and a discussion of the sonata's commission and subsequent premiere. In Part 2 I offer an analysis of the piece with general performance suggestions and specific performance practice options for flutists that will assist them as they work toward an effective performance, one that is based on both the historically informed performance context, as well as remarks that focus on particular techniques, challenges and possible performance solutions.

Introduction

Sergey Prokofiev is among the most important Russian composers of the twentieth century. Though recognized as a leading Neoclassicist, his bold innovations in harmony and new palette of tone colors infuse the classical structures he embraced and give him an unmistakable musical voice. This is especially evident in his *Sonata for Flute and Piano in D Major* (1943), which stands out in his chamber music repertory as his single sonata for flute. Though it is adventurous in its extremity of range, stunning chromaticism and exploration of tone colors, Prokofiev adheres to a conventional formal structure.

In this thesis, I will provide a performance guide to the flute sonata. Through an examination of Prokofiev's life, the circumstances that led to the sonata's composition and the composer's musical ideals as manifest in it, I have compiled relevant information that will assist with an informed and authentic performance of the piece. I will also explain the significance of this piece as a staple in the flute repertoire and show how Prokofiev, whose voice was crucial in the development of art music in the twentieth century, portrayed the beauty, depth and virtuosity of the flute in a new way.

The study of performance practice in twentieth-century music raises questions of value and relevance. In the *Oxford Companion to Music*, Andrew Parrott explains that the "study of performance practice aims to pinpoint conditions of performance, conventions, stylistic developments, and so form a clearer

understanding of a composer's intentions and expectations."¹ Performance practices associated with music before the twentieth century, which is a major consideration in achieving a stylistically accurate performance, relies largely on surviving instruments, treatises and traditions. An understanding of performance practice in twentieth-century music, however, can generally rely on more readily available information regarding the composer's life -- diaries, articles, correspondence and critical writings. And, twentieth-century scores generally include great detail and explicit performance instructions. Because of this accessibility, it may seem that the study of performance practice in a twentieth-century work is perhaps irrelevant.

In spite of this, I believe there is no replacement for being musicologically, theoretically and analytically accountable in pursuit of an "authentic" performance. The wealth of information available to musicians should serve to enhance their understanding of a work's place in time and of its response to culture and musical development. In Richard Taruskin's "On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance," Taruskin, in search of an "authentic" performance practice, grapples with the relevance of conducting historical investigation versus simply following one's musical instincts. He also disputes the true meaning of *authenticity* in music. In the end, Taruskin defends the pursuit of musicological knowledge, though he admits that "authenticity stems from conviction," whether that conviction is based on historical research or conviction of one's own musical ideas.

¹Andrew Parrott and Neal Peres Da Costa, "Performance practice," *The Oxford Companion to Music*, *Oxford Music Online*, January 1, 2014, <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5090>>.

“...let me attempt to list the assets my musicological training has given me as a performer. At the very top of the list goes curiosity, with its implications, so far as human nature allows, of openmindedness, receptivity to new ideas and love of experiment. It is in this spirit that I believe investigations of past performance practices should be conducted... Let us accept from the scholar in us only that which genuinely excites the performer in us, if for no other reason than because both the attractive and the unattractive finding are equally likely to be wrong.”²

These comments have motivated me in my research, in the spirit of curiosity, to pursue an understanding of Prokofiev’s flute sonata that fuses my passion for performing with musicological context and the composer’s artistic goal.

In Chapter 1 of this thesis I construct an historical context for the flute sonata, with a discussion of the factors that motivated the piece’s coming to fruition. I also provide an overview of significant events in Prokofiev’s life, with anecdotes about his personality and behavior, as well as references to his compositional style as it pertains to the flute sonata. In Chapter 2, I describe the circumstances of the sonata’s commission and its subsequent premiere, with references to Prokofiev’s compositional style as it pertains to the sonata. I also discuss the sonata’s standing in the flute repertory in general. In Chapter 3 I present a Performance Guide, which includes an analysis of the piece and general performance suggestions, as well as those that highlight particularly challenging passages for the flutist.

²Richard Taruskin, “On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance,” *The Journal of Musicology* 1 (1982): 347.

Chapter 1: The Composer

Biography

Sergey Prokofiev was born in April 1891 in Sontsovka, Ukraine in the Bakhmutsk region of the Yekaterinoslav district. He grew up as a pampered only child on the country estate of Sontsovka after his two older sisters died in infancy. Prokofiev's father, Sergey Alekseyevich, an agronomist, managed the estate and provided Prokofiev's early education in science. His mother, Mariya Sitkova, a pianist from St. Petersburg, saw that Prokofiev had serious early musical training.

At age four, Prokofiev began piano lessons with his mother. In his autobiography, Prokofiev recalls his mother allowing him to "tap out... childish experiments in the two upper octaves" while she practiced her exercises.³ At age five, Prokofiev wrote down his first tune with his mother's help; this sparked a lifelong fascination with the process of notating musical ideas.⁴

During family travels to Moscow and St. Petersburg, Prokofiev was exposed to the repertory of contemporary composers. Soon after, Prokofiev was introduced to Reinhold Glière who served as Prokofiev's music teacher during summers at Sontsovka. Glière's organic approach to harmony, composition, form, orchestration and piano made him an ideal teacher for Prokofiev. Glière encouraged Prokofiev's youthful ambitions and included games of chess or croquet and duels with toy pistols in their lessons. This relationship, which so perfectly blended intellectual

³ Prokofiev's mother believed that "a child should be kept interested and not repelled by tiresome exercises," a pedagogical approach that developed independent thinking in young Prokofiev. Quote taken from Sergey Prokofiev, Anthon Phillips, *Autobiography, Articles, Reminiscences*, compiled by S. Shlifstein, translated by Rose Prokofieva. (Moscow: Foreign Languages Publishing House). 1964.

⁴ This fascination is reflected in Prokofiev's detailed sketchbooks.

development with youthful exuberance, developed in Prokofiev a mature understanding of music that remained rich in energy and personality.

As he developed as a composer, Prokofiev sought to emulate the abilities of his contemporaries. In his autobiography, he confesses that his initial reactions to other great works were of jealousy and hostility, though he systematically tried to learn from their “more mature” models.⁵ Early on he was offended by criticism from his teacher, Taneyev, on the crudeness of his harmonies. His reaction was to exploit a complex harmonic language that would remain a characteristic of his compositional style for the rest of his life.

In 1903, at age twelve, Prokofiev was introduced to Alexander Glazunov, who urged Prokofiev’s parents to send him to the St. Petersburg Conservatory, where he studied composition until 1909. He subsequently studied piano with Anna Yesipova and conducting with Nikolay Tcherepnin. In December of 1908, he made his debut as a composer at a meeting of the Evenings of Contemporary Music in St. Petersburg; he soon became a member, performing his own compositions and works of others, and establishing himself as a “controversial innovator.”⁶

According to Taruskin, during his conservatory years Prokofiev embodied “the image of an enfant terrible.”⁷ He had little respect for his colleagues and professors and he recalls his experience there, following the initial “honeymoon”

⁵Dorothea Redpenning, "Prokofiev, Sergey," *Grove Music Online. Oxford Music Online*, Accessed June 14, 2013, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/22402>>, 4.

⁶Redpenning, 4

⁷Taruskin, *On Russian Music* (Berkeley: University of California Press, 2009), 240.

phase of examination and acceptance, as “deep disappointment.”⁸ He described his theory professor, Lyadov, “dry and sparing of words,” and criticized Rimsky-Korsakov’s orchestration instruction.⁹ Prokofiev admits to such pranks as keeping track of the mistakes of fellow students in “neat statistical charts” and congratulating himself on disturbing Rimsky-Korsakov during an orchestration lesson, which led him to describe Prokofiev as “gifted but immature.”¹⁰

After his graduation, Prokofiev visited France, England, Switzerland, London and Rome. There he was exposed to the Modernist works of Diaghilev and Stravinsky. At this point in his career (1914-1915), Prokofiev had begun to reveal characteristic attributes that would be associated with him for the rest of his life.

Redpenning has provided a description of these attributes:¹¹

“...As is usually the case with Prokofiev, there are no changes of time signature or complex superimpositions of different rhythms and metres such as are found in Stravinsky from the first, and even in earlier Russian composers. The melodies are simple, indeed plain; large intervals (9ths and even larger) are preferred in expressive passages. In addition, there are direct changes to another key as the melodic movement progresses. Harmonies move in independent layers subordinate to tone colours and registers, and displace one another so that a polytonal effect or a kind of heterophony is created. This peculiar ambivalence with an aggressive tonal structure and an accumulation of dissonances on the one side, and on the other an uncomplicated formal construction, clear melodies, simple rhythms and harmonies varied by direct changes of key - is a characteristic feature in the young Prokofiev, and in a modified form he displayed it all his life.”¹²

This period coincides with Prokofiev’s embrace of Neoclassicism (notable in his first symphony of 1916-17), a style that informed his approach to form for the rest of his life.

⁸Prokofiev, *Soviet Diary*, 235

⁹Redpenning, 4

¹⁰Prokofiev, 236-237

¹¹ This description pertains specifically to Prokofiev’s *Scythian Suite* (1914-1915) but serves, for my purposes, as an effective summary of Prokofiev’s style at this point in his career.

¹²Redpenning, 5

Despite his initial enthusiasm regarding the February revolution in Petrograd, Prokofiev's trip to the United States in 1918 was in part motivated by his realization that the "revolution and incipient civil war would leave him no room for artistic development."¹³

Prokofiev remembered his years abroad as a "gradual process of failure."¹⁴ Though it is possible that his evaluation may have been skewed in fear of Soviet censorship, it is true that Prokofiev's years abroad were not his most productive. Initially he tried to make his way as a concert pianist but soon discovered competition in Sergei Rachmaninoff, whose reputation in the United States was already well established. Still, some of Prokofiev's piano and orchestral works were enthusiastically received in New York, Chicago and Canada.

After a second season in America, Prokofiev divided his time in London, Paris and Germany, where he remained during summer, and spent winter in America. In 1923 Prokofiev married soprano Lina Llubera; soon after, the couple moved to Paris, which soon became Prokofiev's new center of activity.

In the 1920s, Prokofiev had resumed contact with the Soviet Union. It seems that "Prokofiev...intended to make sure that, though absent, he was prominent in Soviet musical life."¹⁵ All of his pieces were eventually performed in the Soviet Union and news articles about the composer's activities abroad were published. In January of 1927, Prokofiev accepted an invitation for a two-month concert tour in the Soviet Union, where he gave multiple performances in Moscow and environs.

¹³Redpenning, 6

¹⁴Redpenning, 7

¹⁵Redpenning, 12

Though he took a flat in Moscow in 1932, Paris remained his center of music activities until 1936, when he officially moved back to the Soviet Union with his wife and two sons.

Scholars have debated the reason for his return. Prokofiev initially claimed this was motivated by patriotic nostalgia, but recent research has shown that Prokofiev's real reasons for returning were professional and financial ones. (See the next section of this chapter for further explanation.)

Prokofiev returned to Russia just as Shostakovich's fame as a Soviet composer was waning. This virtually guaranteed Prokofiev's position as one of the most glorified Russian composers. It is clear, however, that Prokofiev did not intend to relinquish his cosmopolitan standing, for even though Moscow became his center of activity and though he proudly wore the label of "Russian composer," he retained his passport and traveled abroad freely. Within the first years of his return he made his last travels outside of the Soviet Union; these included guest performances in Europe and a final United States tour in 1938.

During these years as a Soviet composer Prokofiev was cautious and ready to adapt. His compositions fall largely into genres favored by official Soviet cultural policy: works reflecting political events or based in the Russian folk tradition, marches and patriotic cantatas and music for children.

At the onset of World War II Prokofiev lived in Moscow with his second wife, Mira Mendelsohn. In one of Prokofiev's most profound articles of the period, "The Artist and the War," he describes the Soviet people's reaction to the news that the Germans had attacked the Soviet Union:

“The whole Soviet people rose to the defense of their native land... We composers at once began writing songs and marches of the heroic type, that is, music that could be sung at the front. I wrote two songs and a march, and turned to the idea I had been nursing for some time of writing an opera on the subject of Lev Tolstoi’s great novel, War and Peace.”¹⁶

This operatic project would occupy Prokofiev for many years to come.

Between 1941 and 1944, Prokofiev and Mira were evacuated to locations outside of Moscow. In August of 1941, at the orders of the Arts Committee in Moscow, the couple traveled with a group of artists to Nalchik, the capital of the Kabardino-Balkarian Autonomous Republic in Southeast RSFSR (Russian Soviet Federative Socialist Republic) on the northern slope of the Caucasus.¹⁷ Later that year, the Prokofievs were relocated to Tbilisi, the capital of Georgia, which Prokofiev describes as having a “full-blooded cultural life.”¹⁸ In 1942, Prokofiev was relocated to Alma-Ata, the capital of Kazakhstan in Central Asia, not far from the Chinese border, where he collaborated with Sergei Eisenstein on the historical film *Ivan the Terrible*. In 1943, at the request of the Kirov Theater, Prokofiev traveled to Perm in the Urals. It was in Alma-Ata and Perm that Prokofiev composed his flute sonata. (Circumstances surrounding the sonata’s composition will be addressed in detail in Chapter 2).

According to Simon Morrison, these periods of evacuation coincided with the most productive periods in Prokofiev’s life. This is likely a result of a less strict state

¹⁶Prokofiev, *Autobiography*, 125

¹⁷ Here Prokofiev was exposed to Kabardinian folk songs, which he described as “fresh and original.” From Prokofiev, *Autobiography*, 126.

¹⁸Prokofiev, 128

supervision of art during the war, which allowed Prokofiev more artistic freedom than during his first years in Moscow.¹⁹

The years after Prokofiev's return to Moscow in 1943 were dismal ones, both for his work and his mental and physical health. Between 1946 and 1948, four resolutions were passed that affected Russian cultural policy and "intended to bring art back to a unified party line, emphasizing folk tradition and affirmative outlook."²⁰ Prokofiev was not personally affected by these statements until the resolution on opera was passed and, four days later, several of his works were banned from the repertory. The offending composers were blamed for "formalistic distortions and anti-democratic tendencies as a rejection of the principles of classical music and for the dissemination of atonality."²¹ Prokofiev acknowledged his alleged errors in a letter of "self-abasement" that was published in the Soviet press in February of 1948.²²

After 1948 Prokofiev was a "sick and deeply insecure man" and the few works written before his death in 1953 bear traces of this insecurity.²³ However, at least publicly, "Prokofiev met the attacks on him with greater equanimity and dignity than most of the other composers" and "shrugged his shoulders while agreeing, in his letter to the Composer's Union, that there was a lot to be said for Socialist realism, warned musicians against dangers of sinking into platitude and

¹⁹ Prokofiev's career during this period also confirms that he was largely a theatrical composer who took inspiration from great literature. This is perhaps the result of the composer's lifelong love of literature, his wife Mira's affinity for literature, poetry and text-setting and a desire to disappear from the traumatizing events of life in the Soviet Union.

²⁰Redpenning, 17

²¹Redpenning, 17

²² Following this publication, Prokofiev's first wife Lina was arrested and condemned to twenty years in a labor camp, accused of spying and treachery.

²³Redpenning, 17

mediocrity.”²⁴ In the last years of his life, Prokofiev made a valiant effort to compose according to Soviet limitations but failed miserably. While it gave him pleasure to compose, despite heavy criticism and rejection, he suffered from terrible anxiety, headaches and heart trouble. His doctors forbade him to work more than twenty minutes a day; he also suffered financial distress because his works were no longer performed or published. Prokofiev passed away, in disgusting irony, on the same day as Stalin, March 5, 1953.

Christian Science and Soviet Aesthetics

Prokofiev’s reason for his return to Russia in 1936, as well as for his adherence to Soviet ideals, cannot be entirely fleshed out by a cursory examination of the presence of Soviet themes in his post-1930 works, which confirms only that he was a “Soviet composer,” but does not indicate the extent to which he actually supported, or even sympathized, with Soviet ideologies. The composer’s spiritual outlook -- manifest in his embrace of the precepts of Christian Science -- may account for his return to Russia and his simultaneous declaration of a “new aesthetic agenda.”²⁵

Christian Science’s fundamental claim is “the singularity and unity of the divine mind as the exclusive constituent of reality.”²⁶ Most importantly, this means that man is inherently good since he exists in the present image of God’s divinity and

²⁴ Alexander Werth, “The Real Prokofiev: Now It Can Be Told,” *The Nation* (1953): p. 285.

²⁵ Leon Botstein, “Beyond Death and Evil: Prokofiev’s Spirituality and Christian Science,” in *Sergey Prokofiev and His World*, ed. Simon Morrison, 531. For a strikingly opposite perspective on Prokofiev, see Chapter 20 (“Prokofieff’s Return”) of Taruskin’s *On Russian Music*.

²⁶ Botstein, 535

that evil, in any form, is not a reality. Therefore, followers of Christian Science must “take responsibility for all that is bad by rejecting its existence and not blaming God.”²⁷ In this way, Christian Science is not “a religion of resignation but of optimism,” a path to “sustained self-confidence and happiness.”²⁸

Prokofiev’s attraction to Christian Science emerged in the early 1920s, shortly after his marriage to Lina and the birth of their first son. According to Leon Botstein, Prokofiev’s continued study surely had a positive impact on his attitude and outlook. Prokofiev was attracted to Christian Science as a way to “control anger and depression.”²⁹ The theology has been attributed to helping Prokofiev combat a variety of daily ailments, both physical (headaches and heart palpitations) as well as emotional (envy, anger, anxiety) through his refusal to believe in the existence of these “various evils.”

Prokofiev’s embrace of Christian Science allowed him, despite rejection, to value himself as an individual. His diary affirms his perception of the “individual” as “the expression of Life, Love, Mind, the effect of the one Great Cause, the expression of perfection,” and his understanding that “each individual could express God’s spirit and perfection in life, without death.”³⁰ For Prokofiev, Christian Science was an antidote to fear, or even, belief in evil as a reality. Thus, viewed in the light of Christian Science, Stalin’s evil was just another untruth. According to Botstein, “Prokofiev could tolerate it [Stalinism] because of his construct of what he, as an artist capable of perfecting his individuality, could do: realize and communicate

²⁷ Botstein, 541

²⁸ Botstein, 541

²⁹ Botstein, 542

³⁰ Botstein, 544

through music the recognition of the harmony and goodness of the only truly scientific reality, the timeless world of the spirit.”³¹

The correspondences between Christian Science and Soviet ideologies, which “rests in the shared populist conception of beauty and the role of the artist,” allowed Prokofiev to fulfill his personal artistic ideals while working as a Soviet composer.³² Prokofiev believed his musical ideas retained a divine essence even when tied to Soviet ideals, as he came to realize that “the creation of art that... invoked a realm beyond the intellect, was not only central to his personal beliefs but also to Soviet aesthetics.”³³

Though Prokofiev was more aligned with Christian Science than with Stalinism, this is not to say that he did not care for his homeland and fellow Russians. In remembrance of Prokofiev, his second wife, Mira, writes:

“I knew him as an artist who was keenly interested in the life of our country and who sincerely desired to respond through the medium of his art to the urgent problems of his time. He often recalled how powerfully he had been drawn to his native land during his foreign travels He believed that his true place, both as an artist and as a man, was here and nowhere else.”³⁴

The effect of Christian Science, as well as Prokofiev’s desire to conform to the Soviet aesthetic, are largely responsible for the pendulum swing in Prokofiev’s compositional style in the 1930s, what Morrison describes as the “self-conscious shift in his musical approach.”³⁵

As early as 1934, Prokofiev defended his new, simpler language. In his article “The Paths of Soviet Music” (published in Russian magazine *Izvestiya*) Prokofiev

³¹Botstein, 551

³²Botstein, p. 555

³³Morrison, 4

³⁴Prokofiev, *Autobiography*, p. 180

³⁵Morrison, 14

argues “that serious art need not be complex art, and innovation need not result in alienation.”³⁶ Prokofiev strove to make his music accessible, melodic, cheerful -- music for the masses.

“I believe the type of music needed is what one might call “light-serious” or “serious-light” music. It is by no means easy to find the right idiom for such music. It should be primarily melodious, and the melody would be clear and simple without, however, becoming repetitive or trivial. Many composers find it difficult enough to compose any sort of melody, let alone a melody having some definite function to perform. The same applies to the technique, the form -- it too must be clear and simple, but not stereotyped. It is not the old simplicity that is needed but a new kind of simplicity. And this can be achieved only after the composer has mastered the art of composing serious, significant music, thereby acquiring the technique of expressing himself in simple, yet original terms.”³⁷

In response, Morrison writes that “Prokofiev here renounces *enfant terrible* brashness: harmonic substitutions and chromatic displacements would continue to define his style, but its traditional tonal foundations would become more explicit.”³⁸

In 1948, Prokofiev revisited the idea of melody in his letter of apology to the Soviet Union in response the resolutions against his music:

“On the question of the importance of melody there was never any doubt in my mind. I love melody. I look upon it as the most important thing in music; and for years I have labored to improve its quality in my works. To find a melody that is intelligible to an inexpert listener and at the same time original: that is the composer’s most difficult task. Here he is beset by a pack of dangers. He may fall into the trivial or the banal; he runs the risk of recalling tune already written - a problem easily disposed of by the use of an involved type of melody.”³⁹

He goes on to describe his compositional process, which affirms Morrison’s statement that “Prokofiev ascribed much more importance to the moment when musical material was conceived than to its subsequent, mandated reworking,” which goes against the Soviet demand that music must be “tailored to support specific political agendas.”⁴⁰

³⁶ Morrison, 4

³⁷ Morrison, p. 4

³⁸ Morrison, 25

³⁹ Prokofiev, “Prokofiev Explains,” 233

⁴⁰ Morrison, 5

“Further, a composer may be so concerned with the character of a melody that he goes on touching it up here and there for its improvement, while never noticing that it has become over-mannered and too intricate. In composing one must be especially careful to keep the melody simple and at the same time not cheap, or oversweet, or derivative.”⁴¹

To Prokofiev, composition was a logical craft. He was passionately committed to the idea that his works stand alone as abstract pieces with no programmatic agenda. He believed that music should be “individualistic and therefore distinctive and original, without being self-indulgent.”⁴² He composed for the present moment only, refusing to slip into nostalgia, insisting instead on “evident modernity,” creating music that was “objective, transparent, and not mystical...”⁴³ Further, his employment of Neoclassicism was a means to an end as he strove for simplicity, organization and accessibility.

In his 1951 article “Music and Life,” Prokofiev writes about the “artist’s mission.”

“But can the true artist stand aloof from life and confine his art within the narrow limits of subjective emotions, or should he be where he is needed most, where his art can help people to live a better, finer life?”⁴⁴

In the same article, Prokofiev answers his own question:

“In my view the composer... is in duty bound to serve man, the people. He must beautify human life and defend it. He must be a citizen first and foremost, so that his art might consciously extol human life and lead man to a radiant future... Soviet composers are creating music for the people; the peaceful life of the people is its theme... Our music strives to imbue the people with confidence in their strength and in their future.”⁴⁵

⁴¹ Prokofiev, “Prokofiev Explains,” 233

⁴² Botstein, 551

⁴³ Botstein, 552

⁴⁴ Prokofiev, *Autobiography*, 135

⁴⁵ Prokofiev, 135

Botstein argues that “these statements can be dismissed as boilerplate designed to conform to ideological structure.”⁴⁶ He suggests that it is more likely that they were first and foremost personal ideals rooted in Christian Science ideologies.

Prokofiev’s philosophies about the creation and nature of music are present in his musical language in the flute sonata. The melodic material is accessible, the fundamental harmonic scheme is simple (allowing for surface complexities), and the form is clear cut, based on classical forms and procedures.

Chapter 2: The Sonata

Commission of the Flute Sonata

Prokofiev composed the flute sonata during his evacuation from Moscow, between 1942-43, mostly during his time in Alma-Ata and Perm. During this period, Prokofiev thrived as a composer and his “wartime labors raised his stature within the Soviet musical world, allowing him to dictate both the volume and the content of his commissions.”⁴⁷

The sonata was a commission from Levon Atovmyan, finance officer of the financial division of the Union of Soviet Composers in Moscow and Prokofiev’s creative and personal assistant. Atovmyan visited the composer during his evacuation and advised him on personal and financial issues.

At the Union, Atovmyan oversaw commissions for chamber pieces, solo piano pieces, symphonies and theatrical scores, within the guidelines of the Union’s budget. It appears that “the commission for the flute sonata was intended to fill one

⁴⁶Botstein, 553

⁴⁷Morrison, 202

of these quotas, and that Atovmyan... offered to Prokofiev in hopes that he would take it on."⁴⁸ Prokofiev probably accepted the commission because of the creative challenge but moreso because of the generous compensation, and what he described as a lifelong interest in the instrument: "I had long wished to write music for the flute, an instrument which I felt had been undeservedly neglected."⁴⁹ Prokofiev provides no additional explanation for his motivation to write for the flute and it seems he did not compose the sonata with a specific flutist in mind. Morrison notes that Prokofiev was "immersed at the time he composed it on several works on themes of childhood which might have drawn him to the innocent and bucolic (according to the semiotic stereotype) timbre of the flute, an instrument he adored but had not yet experimented with."⁵⁰

Much of Prokofiev and Atovmyan's correspondence from 1933-1952 is included in the collection of essays *Sergey Prokofiev and His World*.⁵¹ Despite their closeness, these letters and telegrams focus entirely on business, save for an occasional expression of friendship or concern. As a result, although the flute sonata is mentioned in this correspondence, the comments are limited to legal and financial ones.

There is no mention of the sonata's commission in this correspondence. However, in a letter from Prokofiev in Alma-Ata to Atovmyan in Moscow on September 14, 1942, Prokofiev writes: "I return herewith the signed agreement for

⁴⁸ Personal email communication from Simon Morrison, February 1, 2014.

⁴⁹ Prokofiev, *Autobiography*, 131

⁵⁰ Personal email communication from Simon Morrison, February 1, 2014.

⁵¹ Nelly Kravetz, Sergey Prokofiev and Levon Atovmyan, "Prokofiev and Atovmyan: Correspondence, 1933-1952," trans. Simon Morrison, in *Sergey Prokofiev and His World*, ed. Simon Morrison, (Princeton: Princeton University Press, 2008), 190-284.

the Flute Sonata... I penciled in December 1, 1942 as the tentative deadline for completion.”⁵² The scholar’s note following this letter explains that Prokofiev composed the flute sonata over the next twelve months, clearly not meeting his initial deadline.

Though Prokofiev began composing the sonata immediately upon commission, it becomes clear that there were legal issues with the official contract. On March 16, 1943 Atovmyan sent the contract to Prokofiev. In his review of the document, Atovmyan discovered that a member of his staff had attempted to pay Prokofiev an insufficient amount of 4,000 rubles. According to Atovmyan, “no less than 6,000 rubles should be paid for a sonata at this time.”⁵³ Prokofiev ultimately received a total of 8,000 rubles. On August 12, 1943 Prokofiev wrote to Atovmyan: “The flute sonata is almost finished. The reprise of the finale remains to be written up. It ended up being quite substantial: four parts, nearly 40 pages, in a word worth all 8,000 rubles.”⁵⁴

At one point Prokofiev had considered writing a flute concerto instead of a sonata. On March 10, 1943 Atovmyan asked: “How is your Flute Sonata (‘with orchestra’?!) getting on? When will we receive it?”⁵⁵ It seems, however, that Prokofiev remained with the sonata.

⁵²Kravetz, 204

⁵³Kravetz, 215

⁵⁴Kravetz, 222

⁵⁵Kravetz, 213

The Premiere

The flute sonata had its premiere on December 7, 1943 with flutist Nikolay Ivanovich Kharkovsky and pianist Svyatoslav Richter. Richter became Prokofiev's preferred pianist in the late 1930s (Prokofiev did not have the time or physical ability to maintain his piano skills). Prokofiev described Richter as a "splendid artist" and after performances in which Richter played Prokofiev's works, the composer, according to his second wife, Mira, "would say that he seemed to have heard his own compositions for the first time."⁵⁶ Kharkovsky was a prominent flutist in Moscow; he eventually became the principal flutist in the Russian State Symphony Orchestra (1952-68). According to Morrison, Kharkovsky and Richter were friends. It is possible that "Richter brought the score to Kharkovsky's attention and facilitated the premiere."⁵⁷

In 1943, Prokofiev worked with David Oistrakh, whom he describes as "one of our best violinists," to create a violin transcription of the piece.⁵⁸ The project "proved not too difficult, since we found the part of the flute is easily adaptable to the violin."⁵⁹ The few changes included compensation for bowing; the piano part remained unchanged.

⁵⁶Prokofiev, *Autobiography*, 165

⁵⁷ Personal email communication from Simon Morrison, February 1, 2014.

⁵⁸Prokofiev, *Autobiography*, 131

⁵⁹Prokofiev, *Autobiography*, 131

The Sonata's Place in the Flute Repertoire

The *Sonata for Flute and Piano in D Major* is Prokofiev's only work for flute. Prokofiev uses a conventional four-movement format, with the first movement in a sonata form, the second a Minuet and Scherzo, the third a slow movement in a ternary form, and the fourth a rondo. Prokofiev described the sonata's composition: "I wanted to write a sonata in delicate, fluid classical style."⁶⁰ This is clear in the structure of the movements; however, the flute explores a wide variety of colors in each of the movements, with occasionally biting motives and some deeply tender moments, set neatly within a classical domain. The challenging flute part, which is filled with pleasing and intriguing melodic themes, as well as the demands placed on the ensemble, has led to the sonata's reputation as among the most difficult and revered in the flute repertory.

The National Flute Association's graded repertoire guide places Prokofiev's sonata at "Level K," the highest level of difficulty on their grading scale. This grade is based on the following summary of criteria, which is given in numbers 1-5 below.⁶¹

- 1) Pitch and Key Range: Range between B⁰ to E-flat⁴, key signatures that use up to 7 sharps and 7 flats, complex and unconventional use of accidentals, and non-traditional scales.
- 2) Rhythm and Meter: Free use of complex rhythm combinations and complex meter changes.⁶²

⁶⁰Prokofiev, "Artist and the War," 131

⁶¹ Mary C. J. Byrne., Holly O. Clemans, Rebecca Dunnell, Cynthia Ellis, Rebecca Hovan, Deborah Johnson, Christine Potter and Stacey Steele, *Selected Flute Repertoire and Studies: A Graded Guide* (USA: The National Flute Association, Inc., 2009), p. 50.

- 3) Articulations: Complex articulation patterns, multiple tonguing and a full range of expressive articulations including color accents, legato-tongue, and various styles of staccato.
- 4) Musical Symbols: Here only the criteria “All standard notation symbols” applies to Prokofiev. The sonata does not employ extended techniques, improvisation, historical quotations, or electronic media.
- 5) Pedagogical Focus: Mastery and interpretation of works from the standard and non-standard literature; acquisition of complete flute skills leading to informed interpretation and compelling performance of works in all styles; the development of tone, tone color, vibrato with a variety of speeds and the necessary tonal tools to convey the subtleties and meaning of a musical phrase; control of the full dynamic spectrum and sudden dynamic changes; application of informed historical understanding in the performance of music from earlier time periods.⁶³

The sonata also appears in James Pellerite’s *A Handbook of Literature for the Flute*; Pellerite describes the piece as “a very important sonata in the flutist’s repertoire.”⁶⁴ He also references the primary editions of the printed score. The International Music edition, edited by flutist Jean-Pierre Rampal, is among the most

⁶² This category is quite substantial but Prokofiev’s use of rhythm, while intricate, is not quite as complex as some of the more modern compositions for the flute.

⁶³ This reaffirms not only the importance of investigating performance practice as related to Prokofiev’s flute sonata, but to earlier musical styles as well. I will show in Chapter 3 that, as a Neoclassicist, Prokofiev employs Classical, and sometimes Baroque, elements of form, structure, phrasing and harmony. Only through recognizing and exposing these elements to a listener can a flutist achieve a true performance of the piece; Byrne 23-24

⁶⁴ James J. Pellerite, *A Handbook of Literature for the Flute: A Compilation of Graded Method Materials, Solos, and Ensemble Music for the Flute*, Bloomington, Indiana: Zālo Publications (1965), p. 92.

frequently played; it includes minor changes (mostly octave jumps and rhythmic enhancements) to some of the more accompanimental passages in the flute part. Rampal does include, printed on a miniature staff below the measures in question, the original version of his altered lines. The *Musica Rara* edition of the piece is “seemingly the original,” according to Pellerite, as it matches what Rampal calls the “original” lines in his altered edition.⁶⁵ Other editions include those by MCA, Kalmus, Leeds, Peters, and Sikorski.⁶⁶ For the sake of consistency, my analysis is based on the International Edition as many performers play from this edition.

Beyond the sonata, Prokofiev is familiar to flutists primarily for the orchestral excerpts from his Symphony No. 1, *Classical Symphony* (1916-1917), described by flutist Walfrid Kujala as “an excellent test of a player’s high register technique,” and for his children’s composition for narration and orchestra, *Peter and the Wolf* (1937).⁶⁷ These standard excerpts are recognized, like the sonata, for their technical and stylistic demands, as well as for Prokofiev’s inventive writing for the flute.

⁶⁵ Pellerite, 92

⁶⁶ See Nancy Toff’s *The Flute Book: A Complete Guide for Students and Performers*. On p. 268 Toff inadvertently refers to the work as a three-movement piece. The flute sonata has four movements.

⁶⁷ Walfrid Kujala, *Orchestral Techniques for Flute and Piccolo: An Audition Guide, An Inside Look at Symphonic Performance Traditions* (Evanston, Illinois: Progress Press, 2006), p. 42.

Chapter 3: Performance Guide

Introduction

In this chapter, I provide an analysis of the flute sonata that focuses largely on form, harmony and thematic content. Blended with this analysis are suggestions for performance that are derived from my detailed study of the score and that support my pursuit of a performance based on Prokofiev's musical ideals and intentions.

In constructing these suggestions, I have benefited tremendously from study with my flute professor, Dr. Adah Toland Jones; we have taken into account accepted performance traditions for the sonata, options in various publications of the piece and Dr. Jones' experience with the sonata as a performer and teacher.

I have also engaged in extensive listening to assist with my study; throughout I refer to two contrasting recordings. The first is by late French flutist Jean-Pierre Rampal with pianist Robert Veyron-Lacroix, recorded in 1957.⁶⁸ The second is by renowned Swiss flutist Emmanuel Pahud and pianist Stephen Kovachevich, recorded in 2000.⁶⁹ When relevant and insightful, I refer to these interpretations of the sonata.

I also refer to comments made by musicians who knew Prokofiev and heard him perform, as well as to those who have studied his recordings. This information has been extremely informative in my search for constructing a performance

⁶⁸ Emmanuel Pahud, *Debussy: Syrinx – Ravel: Chansons Madecasses – Prokofiev: Flute Sonata*, EMI Records Ltd., 2000, compact disc, with Stephen Kovacevich (piano), Katarina Karneus (mezzo-soprano), and Truls Mork (violincello).

⁶⁹Jean-Pierre Rampal. *20th Century Flute Master Pieces*. Compact disc. Erato Disques S.A. 2292-45839-2, 1957.

practice for Prokofiev's sonata; I have provided it here in the introduction. For each reference I have provided the author and the source. Their observations of Prokofiev's performance style are given in bulleted entries.

The first collection of observations comes from Soviet composer and pianist Dmitry Kabalevsky who, in a note written after Prokofiev's death, recalled Prokofiev's performance of his own third piano sonata. Kabalevsky begins by saying,

"It is hard to describe the impression Prokofiev made on us that evening. I think I shall say that that first performance of his gave many of us an entirely new understanding of his music, very different from that gained from the performance of other musicians, who tended to emphasize the elemental quality of the music, the dynamic contrasts and the mechanical elements."⁷⁰

Kabalevsky's descriptions of Prokofiev's playing are as follows:⁷¹

- Music sounded far richer, far more subtle [than contemporary performers]
- Colorful, dynamic but without the slightest exaggeration, the slightest crudity, let alone coarseness
- Nothing "Scythian"⁷²
- Everything was illumed by the light of sincerity, poetry, and human warmth
- Performance was distinguished with a quiet reserve
- Total absence of any external pianistic effects
- An impression of great spiritual calm

⁷⁰ Sergey Prokofiev, *Soviet Diary 1927 and Other Writings*, translated and edited by Oleg Prokofiev and Christopher Palmer, (Boston: Northeastern University Press, 1991), 159.

⁷¹ Prokofiev, 159

⁷² The Scythians were Iranian equestrian tribes who migrated from Central Asia to southern Russia in the 7th and 8th centuries BCE; in addition to referencing their wild and nomadic culture, this statement likely also concerns Prokofiev's Scythian Suite, extracted in 1916 from the ballet *Ala and Lolly* (1914–15).

- Rich, lyrical feeling

Kabalevsky concludes that, “...one was struck far more by the deep feeling with which he played the lyrical episodes than by the phenomenal precision of the technically complex passages, the rich timbre and the dynamic power of his touch.”⁷³

These statements bolster my belief that Prokofiev did not include technical passages in his music for the sake of effect or for sheer virtuosity, but instead as a means to an end, to enhance the expressiveness of his music.

The next set of recollections is by David Oistrakh, the violinist for whom the flute sonata was later transcribed. His descriptions include:⁷⁴

- Remarkable simplicity
- Not a single superfluous gesture
- Not a single exaggerated expression of emotion
- No striving for effect
- Inner purity of purpose

He also claimed that “the composer seemed to be saying, ‘I refuse to embellish my music in any way. Here it is. You may take it or leave it.’”⁷⁵

These statements about the simplicity of Prokofiev’s style and his profound commitment to the details of each composition lead me to believe that performance of his works requires complete mastery of one’s instrument and of musical concepts; any extra-expressiveness or emotional vehemence is unnecessary.

⁷³ Prokofiev, *Soviet Diary*, 162-163

⁷⁴ Prokofiev, 163

⁷⁵ Prokofiev, 163

Oistrakh also comments on the difficulty of performing Prokofiev, describing his music as “music in which nothing can be omitted, not a single turn of the melody, not a single modulation.” He believes that Prokofiev’s compositions require “strictest attention to every detail of expression, a fine but not over-refined execution of each individual intonation, as in the case of well-enunciated singing.”

He concludes with this controversial statement: “The chief thing is not to permit oneself any artistic liberties. The best performance of Prokofiev’s music... is one in which the personality of the performer does not obtrude in any way.”⁷⁶ Many performers today tend to impose superfluous gestures in an attempt to establish their musical identities. It seems that in Prokofiev this striving for identity is unnecessary.

In the flute sonata, Prokofiev’s animated melodies can cause performers to exaggerate phrasing and interpretation. Such overzealous tendencies can damage the inherent charm of Prokofiev’s melodic line. If a particular theme seems naturally boisterous or insistent and the flutist is driven to further assert those qualities into her/his playing, the theme will sound distorted. It is likely most enjoyable, and most genuine, when left to its own devices. With such great variety in fundamentals between players (tone quality, palette of colors, dynamic range, vibrato speeds, technical facility, breath capacity, etc.) no two performances of the piece will sound the same.

⁷⁶ Prokofiev, 163

My final selected observations come from Dorothea Redpenning's biography of Prokofiev in *The New Grove Dictionary of Music and Musicians*. Her reflections about recordings of Prokofiev include:⁷⁷

- Emphasis on meter and rhythmic pulse
- Almost complete eschewal of *rubato*
- Striving after transparency of texture
- Exaggeration of performance indications
- Generous latitude in dynamics

Each of these statements is relevant to my study and I have found it helpful to approach my practice with this prescribed list of performance ideals.

The analytical terminology upon which I rely is partially drawn from William Caplin's *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*.⁷⁸ All musical examples in this chapter come from the International edition; though I refer to the MCA edition, I do not include musical examples from it.⁷⁹

⁷⁷ Redpenning, 7

⁷⁸ William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. (Oxford University Press, 1998).

⁷⁹ Sergei Prokofiev. *Sonata Opus 94 for Flute or Violin and Piano*. New Revised Edition. New York: MCA Music, 1965.

Preliminary Analytical Comments

In addition to the stylistic qualities described in Chapter 1, here I will flesh out several distinct elements that are common in each of the four movements.

Prokofiev's harmonic language, while sprinkled with chromaticism and non-harmonic tones, is rooted in diatonicism. His harmonic schemes are simple; cadences and new key areas are clear. However, sometimes the diatonicism established at a given cadence point is blurred because of Prokofiev's use of non-harmonic tones, modal mixture, extended tertian harmony, split thirds and fifths and chromatic neighbor tones. In transitional and modulatory passages Prokofiev utilizes chromatic sequences rather than diatonic ones; these often contain long chromatic lines in one or two voices in the piano that propel the piece forward.

In this sonata, Prokofiev shows great sensitivity to meter. The flutist and pianist should always strive to bring this out. In my analysis, I provide suggestions on how Prokofiev's metrical intentions can be communicated.

Prokofiev rarely "develops" thematic material. He frequently fragments motives but seldom transforms them into new or more complex ideas. His main treatment of thematic material is through layering of various themes and fragments.

The interaction between flute and piano varies throughout the piece. When the flute plays thematic material, the piano largely plays conventional accompaniment patterns, such as an Alberti bass, an "oom-pah-pah" pattern, a walking bass line and repetitive block chords. Often Prokofiev divides a thematic statement evenly between the flute and the piano, usually beginning with piano; this typically follows a full statement of the same theme in the flute with piano

accompaniment. This, in addition to Prokofiev's use of contrapuntal techniques such as canon and countermelodies, contributes to the duet configuration of the sonata.

The piece adheres to a standard four-movement sonata form, as shown in Figure 1.

Figure 1. *Full Sonata form with key areas and performance duration.*

Movement	Movement 1	Movement 2	Movement 3	Movement 4
Tempo Indication	Moderato	Scherzo	Andante	Allegro con brio
Form	Sonata Form	Ternary (resembles Scherzo and Trio)	Ternary	Rondo
Key	D major I	A minor v	F major III	D major I
Duration	8 minutes	5 minutes	4 minutes	7 minutes

Movement 1: Moderato

The first movement, in a textbook sonata form, is the most frequently performed of the sonata, largely because of its diverse thematic material, technical demands and inventive use of the flute's range and colors. The movement's duration makes it an ideal length for a stand-alone concert piece. Figure 2 shows a breakdown of the movement.

Figure 2. *Moderato, Full-movement form.*

Section	Exposition	Development	Recapitulation
Measures, Key	mm 1-41 D	mm. 42-88 A	mm. 89-130 D

The natural adherence to beats 1 and 3 as strongest in 4/4 time applies in this movement; thus, it is beneficial to feel the movement in cut time to perform the long lyrical lines in their proper metrical profiles. The ideal tempo, printed in the score, is quarter note = 80. This depends on the performer's preference and often flexes between sections. For example, first main theme is often performed more broadly than the second. Pahud adheres to the printed tempo; Rampal begins the movement at quarter note = 78 and increases the tempo in m. 9 to quarter note = 90.

The exposition includes the requisite sub-sections: main theme area with two themes, transition, subordinate theme area, and closing theme. This is shown in Figure 3.

Figure 3. *Organization of exposition, mm. 1-41.*

Main theme area (mm. 1-21)				Transition (mm. 17-21)	Subordinate theme area (mm. 22-38)		Closing theme (mm.38-41)
Main theme 1 mm. 1-8		Main theme 2 mm. 9-16		Extension of main theme 2; Intro to subordinate theme	1 st statement mm. 22-29	2 nd statement mm 30-38	4-measure phrase
Long, lyrical melody		Rising sixteenth- notes		Flute figuration; new accompaniment patterns	Dotted-eighth-sixteenth rhythm		New eighth- note pattern
D	C	D	A-flat	modulating	A-E	A	A

The first main theme (mm. 1-8) is stated first in D Major and then in C; each statement is four measures in length.⁸⁰ This theme does not adhere to a typical melodic structure; it is best described as various rhythmic motives sewn together to

⁸⁰ The first statement ends on a half-cadence in D; the second on a perfect authentic cadence in D.

create a single musical line. In addition to its lyricism, the rhythmic, melodic and harmonic content of this theme contribute to its broad, dreamy state.⁸¹

Example 1. *Main theme 1, mm. 1-4.*

As shown in example 1, because of the inherent melodic intricacies in the flute part -- the expansive ascending fourth, the repeated A-natural sixteenth-notes, the lowered third scale degree and triplet flourish -- it is important that the flutist not overplay this melody, which would impede the natural flow of the line. Instead, she/he must allow the melody to speak for itself by keeping it as simple and uninhibited as possible. The vibrato should be unobtrusive in speed and depth. Pahud plays the first A with no vibrato and subtly adds it as the note is held. This is, of course, up to the performer. Rampal's performance includes a characteristically fast vibrato, part of his style and interpretation. While attention to meter is paramount, there is a practice of performing smaller rhythmic values quite freely, within a controlled larger beat. For example, the repeated sixteenth-notes in m. 2

⁸¹ This theme cannot be considered a sentence or a period because it lacks the necessary constituent parts, such as a basic idea or contrasting idea. If Prokofiev fragmented this theme later in the movement I would be more inclined to segment the primary theme into separate ideas, but his subsequent treatment of this theme is stated in full (in various tonal areas), not fragmented or transformed.

and the triplet flourish in m. 3 need not be carefully measured but can be played as decorative figures that give impetus to the phrase.⁸²

In harmonizing this theme, Prokofiev begins in D major and moves, on beat 3 of m. 1, to a second-inversion C minor chord with an added F# and D.⁸³ In m. 2 he moves to B-flat major; the flute's repeated A-naturals add a seventh.⁸⁴ Prokofiev concludes the first theme on a perfect authentic cadence in D Major.

This theme follows an arc over the course of the movement -- peaceful in the exposition, aggressive and heroic in the development and reminiscent in the recapitulation. Figure 4 shows the various recurrences of main theme 1 with the color and mood ideal for performing each statement.

⁸² Rampal performs m. 2 with extremely even sixteenth-notes.

⁸³ Stefan Kostka. *Materials and Techniques of Post-Tonal Music*. Fourth Edition. Pearson, 1999.

⁸⁴ This harmonic relationship (I → flatvii^{add 2, #11} → flatVI⁷) occurs throughout the movement in every statement of main theme 1. The harmony in the final measure of the theme is altered in each statement.

Figure 4. *Main theme 1 in varying contexts.*

Measures	Section	Key	Melodic content -- last measure	Mood	Dynamic
1-4	Exposition	D	triplet flourish	peaceful, simple, clear	<i>mp - mf</i>
5-8	Exposition	C	16th-note Ds	more present and insistent; still broad	<i>mf</i>
52-55	Development	C#	triplet flourish; addition of development theme fragment	aggressive, passionate, turbulent	<i>f</i>
62-65	Development	G#	16th-note B-flats	glorious, triumphant, soaring	<i>f-ff</i>
89-92	Recapitulation	A	triplet flourish	soft, reserved, childlike	<i>p - mp</i>
93-95	Recapitulation	C	16-note Ds; linked to transition	again more present	<i>mp - mf</i>
126-130	Recapitulation	B-flat → D	only first half of theme present	reflective, reminiscent	<i>pp</i>

The second main theme (mm. 9-16) is organized as a musical sentence with a two-measure basic idea (stated twice, almost identically) and a continuation.

Main theme 2 contrasts with the first theme in its active, rising sixteenth notes and detached articulation, pushing the movement forward through melodic and rhythmic sequences. The theme consists of major arpeggios in the flute over prolonged tonic harmony in the piano.⁸⁵

⁸⁵ These arpeggios are based on scale degrees 1, 2, flat-3 and 5. The second measure of this theme makes up an A augmented chord, which serves as an altered dominant to D. It is typical of Prokofiev to adhere to traditional root movement while presenting an unexpected mode or sonority. His harmonies are fundamentally diatonic.

Example 2. *Main theme 2, mm. 9-12.*

The flutist should not allow the printed articulations to hinder rhythmic clarity or forward motion. It is usual, however, to shorten the tongued sixteenth notes on each downbeat; this acknowledges the articulation without violating the rhythm.⁸⁶ In performing the staccato eighth notes at the end of m. 10, shown in example 2, a slight lift on each E# and a modest amount of weight and length on the next downbeat will give this figure the dancelike quality it needs.⁸⁷

The transition (mm. 17-20) includes an ingenious fusion of rhythmic motives from the two main themes and a noble dotted rhythm that foreshadows the secondary theme, as well as new gestures in the accompaniment (mm. 18-19). The tension created in the main theme area, particularly in theme 2, bursts into m. 17 at an increased dynamic level, constant sixteenth-note motion, and a triple-layering of motives in the flute and piano, creating the thickest texture yet. Harmonically, Prokofiev moves to B, the V/V in A Major, alternating between major, minor and diminished sonorities.

⁸⁶ It should be noted that the piano's dotted-eighth-sixteenth rhythm on beat 3 must align with the sixteenth-notes in the flute.

⁸⁷ These contrasting gestures in one thematic line -- here, between the driving first measure of the theme 2 and the light, dancelike second measure -- is a recurring element in this sonata and in Prokofiev's melodic style.

When theme 2 emerges into the transition, a crescendo coincides with the last beat of m. 14; this is usually started subtly, in the flute, at the beginning of the measure on the long B-flat with the peak being the E-flat on beat 4.5. While this E-flat should be extremely firm, the performer should take no extra time in playing it; simply fill the *entire* eighth-note with sound and imagine a strong up-bow, down-bow motion to set the downbeat of m. 15 in a resolute manner.

In pursuit of a dark tone color and aggressive style appropriate for the transition, it may assist the performer to imagine a performance indication of *furioso*. Since the purpose of this passage is to provide momentum *away* from the main theme area and *toward* the subordinate theme area, the performer should keep as her/his goal the larger beats. While micro-managing the challenging elements of this passage will assist during slow practice (rapid coverage of the flute's range, great variety of rhythmic and melodic motives, constantly shifting articulation patterns), in performance musical gestures should be felt in two- or even four-beat segments.⁸⁸

In contrast to the dark, heavy playing style used in mm. 15-16.2, the end of m. 16 demand a light style for the "sigh motive" from E to D#. The challenge in m. 17, because of the register shift between beats 1 and 2, lies in making the first beat of the measure sound like a downbeat rather than an anacrusis. To achieve proper rhythm, the flutist should add a *tenuto* on the low D-natural on beat 1, strive to play beat 2 softer than beat one and aim, rhythmically, for beat 3. For the rest of the measure, the flutist should play the sixteenth notes as evenly as possible,

⁸⁸ The flutist's attention to details should not interfere with forward motion or tempo; this concept applies to the sonata as a whole.

dynamically and rhythmically, because they outline a chord *and* play an equally important role in the melody as the dotted eighth notes.⁸⁹ Rampal performs this entire measure tongued, apparently for equal emphasis on every note.

Following the transition, Prokofiev writes a brief introduction to the subordinate theme (mm. 20-21), which features the dotted rhythm of the theme and confirms A as the new tonic, in octaves in the piano. The simplicity of this single line contrasts with the thick, chromatic transition and anticipates the simplicity of the subordinate theme.

The subordinate theme area (mm. 21-38) includes only one theme; it is stated four times in two parallel periods. The theme, shown in example 5, consists of a four-measure antecedent that begins in the new tonic (A) and modulates to the dominant (E) for a consequent of the same length. Both antecedent and consequent consist of a two-measure basic idea and a two-measure contrasting idea, the contrasting element being harmonic, rather than melodic or rhythmic.

⁸⁹ This is better understood when compared to the sixteenth notes in the subordinate theme, which should be played as passing tones and are not given any rhythmic emphasis.

Example 3. *Subordinate theme with introduction, mm. 20-29.*

This theme, with its lilting dotted rhythm, thin texture and *piano* dynamic in the flute's high register, demands a pure, innocent sound not drenched in vibrato.⁹⁰ As in the main theme area, the harmonic scheme is largely conventional and the cadence points clear. However, moving lines in the piano are inundated with

⁹⁰ Although this theme calls for an even simpler interpretation than main theme 1, the subordinate theme resembles the main theme in that it occurs throughout the movement in various contexts; it should always sound long and lyrical, even when the tone is aggressive.

chromatic passing tones and added notes.⁹¹ The melody is based almost entirely on chord tones; the sixteenth notes act as passing tones and should be performed almost as if the preceding notes were double dotted. It will assist the performer to feel this theme in cut time because the dotted-eighth-sixteenth rhythm tends to drag. The consequent of the first statement of the theme (mm. 26-29), in the dominant, should be slightly more present. Although it is not printed, often there is a crescendo through m. 28 to beat 3 and a decrescendo to m. 29.⁹²

Measures 30-38 include a varied repetition of the initial parallel period, in which harmonic areas remain the same but rhythmic modifications are added to the flute and piano. Further, the antecedent and consequent possess entirely different characters. The antecedent should be played with a dark tone color and lush vibrato.⁹³ This statement should start truly *mezzo forte* with a strong articulation on the high E; however, the flutist should place more weight on the accented C# on beat 3 because the first figure functions as an anacrusis rather than a downbeat. The triplets in mm. 32-33 should be emphatic and provide energy toward the peak of the period in m. 34. The consequent should be gentle, reminiscent of the first statement of the theme in m. 22, played with a delicate tone quality and easy vibrato. To

⁹¹ One distinctive harmonic progression in this section occurs in mm. 27-29 at the conclusion of the first parallel period. Measure 27 begins in E major, as expected, and then moves chromatically to a B-flat minor chord in the next measure, which then transforms into a B dominant 7 chord with a lowered fifth. This resolves to E major in the next measure, which becomes V in A for the next statement of the subordinate theme in m. 30. This progression (I-flatv-V7b5-I, in the dominant) occurs every time this theme is stated in the exposition and recapitulation.

⁹² This figure recurs throughout the piece. The dynamic shift should be applied to each statement.

⁹³ This replicates the color change in the main theme area to *furioso*, now in the long, lyrical context of the subordinate theme.

highlight this color change, the flutist must not decrescendo the G# in m. 34; further, some time can be taken before the B-natural on beat 4.

The closing theme (mm. 38-41) appears in the piano and is organized in a sentential, “this-this-that” structure. It includes a new arpeggiated eighth-note pattern that alternates between A Major and E Major with added tones G#, C-natural, and F-natural, which alludes to the modal mixture. The exposition closes in A Major; Prokofiev does not rewrite the exposition but indicates a repeat sign at the end of m. 41. Pahud takes the repeat, Rampal does not. This is entirely up to the performer; if a performance of the entire piece is anticipated, endurance should be taken into concern because of sonata’s sheer length.

The development starts in m. 42 with a new theme and displays the inventiveness with which Prokofiev can layer many distinct and contrasting themes and motives.⁹⁴ Every theme or fragment is crucial to the constant forward motion, wide array of overlapping ideas and perceived rage in the development. Though this section appears as one giant flow of energy, there are three internal climactic points. Each sub-section leads, harmonically and aesthetically, to its definitive climax. Figure 5 shows this organization with emphasis on Prokofiev’s layering of themes.

⁹⁴ The inclusion of a new theme in the development is not unprecedented in Prokofiev’s music. He may have derived elements of this theme from previous ideas but the theme in m. 42 calls for a new label largely because of the militaristic nature of it, stated in solo flute, clear delineation of a new section of the movement and continuous fragmentation of this theme throughout the development.

Figure 5. *Organization of development, mm. 42-88.*

	Measures	Flute	Piano	Tonal Center
PART 1	mm. 42-50	Development theme	Main theme 2	A
	mm. 52-55	Main theme 1	Development theme	C# CLIMAX #1
PART 2	mm. 56-57	(sustained F#)	Development theme	B
	mm. 58-61	Subordinate theme	Main theme 2, transition, Development theme	B/G
	mm. 62-65	Main theme 1	Development theme, Closing theme	G# CLIMAX #2
PART 3	mm. 66-68	Subordinate theme	Closing theme, transition	B-flat
	mm. 69-70	Transition	Subordinate theme and Development theme	B-flat
	m. 71	Development theme	Transition, subordinate theme	A
	m. 72	Transition	Transition	A
	mm. 73-75	Subordinate theme	Closing theme, transition	B
	mm. 76-77	Main theme 2	Main theme 2, development theme	G
	m. 78	Development theme	Subordinate theme	(G)
	mm. 79-80	Main theme 2	Main theme 2, development theme	G
	m. 81	Subordinate theme	Development theme	(G)
	mm. 82-84	16th triplets	16th triplets	Flute: G-flat Piano: B-flat CLIMAX #3
	mm. 85-88	-	Retransition (New)	

Part 1 (mm. 42-51) comprises a modulation to C# Major that builds to the statement of main theme 1 in m. 52. Prokofiev achieves this by alternating melodic material and sustained tones in the flute and piano, both of which ascend over the course of the modulation.

When playing the heavily articulated development theme shown in example 4, it is tempting to shift the jaw in an attempt to carefully position every note. However, the flutist should keep the jaw stable and the airstream steady and directed downward; this will allow for a present, consistent tone quality during the rapid articulation and will guard against cracked notes in the middle register.

Example 4. *Development theme, mm. 42-44.*

There are various interpretations of the eighth-note E on beats 2 and 4 of m. 42. Pahud, Rampal, and many others perform this figure extremely staccato; others, however, slightly lengthen the E and add a brief shimmer of vibrato in order to make the theme more melodic, to provide contrast in the articulation and to bring out the Neo-Baroque nature of this figure.⁹⁵ While the former practice is likely more accurate in terms of Prokofiev's intention, both are acceptable and should be left to the performer.

The initial burst of energy in the development (m. 50) includes a figure in the flute that requires great technical facility. In the ascending, articulated portion, flutists should focus more on a powerful airstream than on a hard tongue syllable. This should persist through the measure to counteract the natural decrescendo as

⁹⁵ Personal communication, Dr. Adah Toland Jones, January 28, 2014.

the flute descends into the low register; players should aim for an extra edge in the tone on the low G# on beat 4.

As they prepare for the restatement of main theme 1 in m. 52, both the flutist and pianist can decrease their dynamic level to effect a more drastic crescendo through m. 51. It will help the flutist to take a breath before the F double sharp at the end of m. 51 to make it through the next phrase without breathing. Without lengthening the final sixteenth note in m. 51, the flutist may take time getting into m. 52. See Figure 4 on p. 20 for performance main theme 1 in mm. 52-55.

The flute part in mm. 56-57, which consists of ornaments on F# in all three registers, should be kept at a true *mezzo piano*, or even *piano*, dynamic.⁹⁶ The flutist should not let the octave leaps or the robust piano part influence the dynamic at which this section is performed. When performing the subordinate theme (mm. 58-61, 66-68, and 74-75) the flutist should respond to the turbulence in the piano; the long, lyrical line should remain but the tone color should darken and gain intensity in its new context. (See Figure 4 on p. 34 for performance suggestions for the main theme in mm. 62-65.)

The length of the sixteenth notes in mm. 69-70 (closing theme in the flute) should imitate an “on the string” articulation.⁹⁷ The flutist can add even more energy to the tone and phrasing as the development gains momentum.

⁹⁶ In the original version, these ornaments appeared as low dotted quarter note F#s with off-beat entrances. This alteration might have been an opportunity taken by Rampal to show off the flexibility of the flute; it appears to be taken from the violin version of the piece in the MCA edition.

⁹⁷ The previous concept of a sustained airstream with stable embouchure placement, (first applied to the development theme), applies here.

Measures 81-83 comprise one of the most technically demanding passages for the flute in the entire work, consisting of five consecutive triplet-sixteenth-note G-flat diminished triad rips up to high D at the top of the flute's range. The challenge here is not only to execute a clean run with a striking high D, but to make each repetition sound vivid and exciting. It will help the flutist to establish strong support on the first three notes of the run so that the dynamic focus is not on the high D alone, but on the entire group of six notes. For technical ease, the high B-flat can be played without the first trill key; with a fast tempo and air velocity the note will still speak.

The retransition (mm. 85-88) is based on a descending chromatic sequence in the piano.⁹⁸ In addition to the harmonic descent, the rhythms in this section relax over the course of the four measures.⁹⁹ The flute's entrance in m. 86 is challenging because it must join the piano's rhythm and aesthetic. To guarantee an accurate entrance, the flutist must be completely familiar with the piano's sequence; they should also strive for a clear, transparent sound that transforms into an even more delicate sound at the recapitulation.

The recapitulation (mm. 89-119) begins with an exact repetition of main theme 1 (mm. 1-8), stated first in D Major, then in C. The transparency and *dolce* indication does not last long; the *mezzo forte* dynamic of the second statement signals that, although the movement has settled into the recapitulation, the forward motion has not stopped. Instead of continuing with a restatement of main theme 2,

⁹⁸ The nonfunctional chord progression ends on an E-flat7, which serves as a tritone-substitute to D.

⁹⁹ The first two measures alternate between sixteenth and eighth notes; in the third measure, Prokofiev reduces the rhythmic values to eighth notes only.

Prokofiev links the end of main theme 1 with the end of the continuation of theme 2.¹⁰⁰ Consequently, theme 2 is eliminated from the recapitulation. The sixteenth notes in m. 96 are reminiscent of the *furioso* in the exposition; they should be played in a deliberate manner with firm tone and articulation. In the transition, as in true classical form, Prokofiev does not modulate.

In performing the rapid figuration in mm. 99-101, the flutist should keep in mind the metric profile, as in the exposition. The trill from D to E in mm. 101-102, although printed in the International edition lasting through beat three of m. 102, typically ends on beat two with a straight-tone *tenuto* D on beat 3.¹⁰¹

The subordinate theme follows the transition (mm. 103-114); the first parallel period from the exposition is restated in D major. The flutist should experiment with various articulation syllables for starting the A in m. 103 and strive for a clear sound to avoid fuzziness in the middle register. These first eight measures are not repeated and varied as they were in the exposition. Instead, Prokofiev inserts a *poco* fermata quarter rest in m. 111, followed by a statement of the subordinate theme in A minor.¹⁰² In the flute, the *forte* in the low register should be exaggerated with a thick, rich sound to bring out the color change and chromaticism. The *poco* indication with the *fermata* should be taken literally; the flutist should not delay a great amount before reentering on high E natural. The piano plays an A natural *on* beat 3 (the fermata beat) and can *ritardando* into this; at that point the flutist need only delay a modest amount for effect.

¹⁰⁰ This is the equivalent of moving immediately from m. 8 to m. 15 in the exposition.

¹⁰¹ This can be found in the MCA edition.

¹⁰² This minor tonality briefly recalls the turmoil of the development.

In m. 115, Prokofiev cadences on D to close the subordinate theme area. He then moves smoothly into the closing theme (mm. 115-118), a repetition of mm. 38-41, with a thicker texture. Instead of simply ending on the perfect authentic cadence in D Major at the end of the closing theme, which marks the structural end of the movement, Prokofiev includes a coda (mm. 119-130), introduced by a lead-in at the end of m. 118.

The coda, which comprises the last *furioso* explosion in the movement and the last of the extremely technical material in the flute part, has three sections.

In mm. 119-122, Prokofiev restates the closing theme in the piano part and new, ornate melodic material in the flute.

Example 5. *Coda from flute part only, mm. 119-122.*

Measures 119 and 120 are completely identical and indicate, harmonically, the presence in the coda of both a fusion of D and A Major, as well as an emphasis on B-flat as a tonal center (prolonged in mm.121-122). In these measures, it might assist the performer to visually separate the first two beats (tongued leaps) from the next two (slurred arpeggios); this will keep the line clean and preserve the melodic profiles. A geometrical understanding of these two measures will contribute to the

achievement of the larger phrase; the first two beats outline a “zig-zag” shape while beats three and four form an arc.¹⁰³ For technical ease, in m. 121, the flutist can use trill fingerings for $F \rightarrow E\#$ and $E \rightarrow D\#$. In m. 122, the left hand ring finger can be kept down on the last D major arpeggio.

The second section of the coda (mm. 123-125) consists only of a B-flat minor chord in the piano, repeated over the course of the three measures, appearing as an ultimate unleashing of Prokofiev’s prolonged interest in the submediant.

The final section of the coda (mm. 126-130) is astonishing for its partial restatement of main theme 1 in B-flat major with minor inflections, the only fragmented statement of this theme in the movement. The piano part includes a transposition of the accompaniment from mm. 1-4. The high B-flat in m. 126 poses challenges of intonation and tone quality for the flutist. The flutist may choose to perform this B-flat with either of the right-hand trill keys, keeping in mind personal pitch tendencies and the fact that the tone here should be transparent and sweet.

The final two measures of the movement move swiftly from B-flat to D major; Prokofiev accomplishes this with the closing theme in the piano, allowing the meandering, arpeggiated eighth-note pattern to reestablish D as a tonal center. The movement closes on octave Ds in the flute and piano, with no reference to mode. The final figure in the flute, consisting of a single quarter note E in the middle register that resolves downward to a low D, should be performed like an up-bow, down-bow movement with a slight lift on the E.

¹⁰³ Personal communication, Dr. Adah Toland Jones, January 28, 2014.

Movement 2: Scherzo

The second movement contrasts with the broad, lush nature of the first in its quippy thematic material and often transparent texture. Prokofiev creates rhythmic contrast in his juxtaposition of hemiola with a clear waltz-like meter to be felt in one. The ideal tempo is dotted quarter note = 84. Pahud performs it between 84 and 86; this is brisk but comfortable and he achieves a clean, energetic Scherzo. Rampal plays it faster, at dotted quarter note = 94; in some places, he increases to 108, which gives the technical passages a sense of reckless abandon and gusto. It is important not to sacrifice cleanliness for the sake of a particular tempo, but neither should a spirited tempo be forfeited because of a limited technique.

Formally this movement adheres to a ternary form, shown in Figure 7.

Figure 7. *Full-movement form, Scherzo.*

A	B	A'
mm. 1-161	mm. 162-227	mm. 228-370

It is clear that a Minuet and Trio format is the model for Prokofiev's movement. The contrasting middle section, however, cannot be considered a trio because it is in duple meter.

The A section has embedded within it a rounded binary form, shown in Figure 8.

Figure 8. *Organization of A Section, mm. 1-161.*

Introduction	Main theme area 1	Subordinate theme area	Main theme area 2
mm. 1-6	mm. 7-81	mm. 82-122	mm. 123-161
?	Am-CM-dm-FM ¹⁰⁴	AM-AflatM	Dm-FM

¹⁰⁴ These keys indicate only the harmonic regions of thematic material; transitions and extensions are excluded from this chart.

The introduction is ambiguous harmonically and rhythmically; only in m. 7 when the flute enters with the main theme does the harmonic and metrical context become clear.¹⁰⁵ The main theme (mm. 7-14), shown in example 6, is organized as a musical sentence.

Example 6. *Scherzo* main theme with introduction, mm. 1-14.

The image shows a musical score for 'Allegretto scherzando'. It consists of two systems of music. The first system shows the piano introduction (measures 1-6) and the beginning of the main theme (measure 7). The piano part starts with a piano (p) dynamic and a staccato articulation. The flute part enters in measure 7 with a piano (p) dynamic. The second system shows the continuation of the main theme (measures 7-14). The piano part continues with a mezzo-forte (mf) dynamic. The flute part features a hemiola effect in measure 7.

The presentation of the theme (mm. 7-10) consists of two identical repetitions of the basic idea, which can be broken into clear head (m. 7) and tail (m. 8) motives and prolongs A minor with added tones B and D. The continuation (mm. 11-14) consists of ascending scalar eighth-notes followed by dominant arpeggios; it ends on a half cadence. The flutist should bring out the hemiola effect in this idea by

¹⁰⁵ It is important to notice that the top voice in the piano right hand leads chromatically up to A and the middle voice up to E. Also, one chord that is clearly present in m. 2, 4 and 6 of the intro is B-flat minor.

leaning on the first note of each three-note slur.¹⁰⁶ In tongued passages, the flutist should strive for a witty, playful Scherzo articulation.

This main theme is stated again in mm. 15-26 in C major, but in place of a real continuation Prokofiev fragments the basic idea tail motive for eight measures with each statement varied by one note, often a half-step; this occurs over a chromatically descending bass line in the piano.

Measures 19-27 should be played with a clean tongue and a powerful airstream so that every note speaks, even in pursuit of a continuous musical line.¹⁰⁷ The eighth-note groupings should propel beats 2 and 3 of each measure to beat 1 of the next and not be allowed to feel as if they *start* on beat 1.

Measures 27-33 comprise a transition in the piano to another statement of the main theme in m. 34.¹⁰⁸ Measures 34-41 include a varied repetition of the main theme in d minor and mm. 42-58 a varied repetition of mm. 15-26 with a four-measure extension. In these statements, the basic idea is intensified by the register transfer in the flute; this requires considerable flexibility so that the same lightness of tone and articulation is present in every register.

Measures 58-81 are a transition to the subordinate theme area. Measures 58-61 make use of the transition motive from mm. 27-33, now in D minor with added tones G# and B-flat. This portion is extended in mm. 62-74 with harmonic

¹⁰⁶ Rampal actually tongues the third note of each basic idea.

¹⁰⁷ As in the development theme in the first movement, it will help the flutist to keep the embouchure stable for the sake of a consistent tone quality and to avoid cracking in the middle register.

¹⁰⁸ This passage prolongs D-flat minor harmony with repetitive, arpeggiated quarter-notes in the piano left hand. The piano's right hand material is based on the contour of the basic idea tail motive, now slurred, which creates a churning, circular rhythmic motion, with neighbor tones G and B-double-flat to blur the static harmony.

alternation between D minor and E-flat minor in the piano. In m. 62 the flute begins a series of virtuosic sixteenth-notes runs; each run starts on C in the staff and ends on high F, spelling an E-flat minor scale with an added E-natural at the top. Starting in m. 69, the piano echoes these runs with d minor scales and an added D#. This is one of the most technically challenging passages in the sonata, simply because of the sheer speed of the runs when the movement is played at the suggested tempo.

The final segment of the transition, mm. 75-81, begins with two measures of quarter-note D-flat major chords in the piano and octave Fs in the flute, accented on beats 1, 3, and 2 for a hemiola effect. It continues with a descending A-flat major scale in the piano during which the downbeat of every other measure is accented. This resolves deceptively to A major for the subordinate theme in m. 82. The pianist can take a bit of time in the final measure of the transition to land heavily on the accented downbeat of m. 83; the flute should join this with the E-natural on beat 3 of m. 82.

The subordinate theme area is organized as a small ternary, as shown in Figure 9.

Figure 9. *Subordinate theme area organization, mm. 82-113.*

A	B	A
mm. 82-92	mm. 93-102	mm. 103-113
subordinate theme in A major	fragmentation in sentential structure; figuration	Subordinate theme in A-flat major

The theme itself, shown in example 7, is organized like an eight-measure “hybrid theme” with an antecedent (mm. 82-86) and a continuation (mm. 87-90) followed by a restatement of the head motive (mm. 90-92).

Example 7. *Scherzo subordinate theme, mm. 82-92.*

This theme calls for a broader, heavier feel and can be performed at a slightly slower tempo than the main theme. It is more waltz like in character than the main theme; the inclusion of hemiola appears only in the continuation, to provide rhythmic contrast. The flute articulation should be heavy and boisterous (yet still snappy in the antecedent), but light and reminiscent of the Scherzo in the continuation. Rampal's and Pahud's interpretations of this theme are entirely opposite. Pahud makes the most of every printed articulation and accent, Rampal makes the entire subordinate theme legato, save for the basic idea in mm. 82-83.

Measures 93-102 are organized in a sentential structure with subordinate theme fragments. A pattern of three descending eighth notes shifts between the flute and piano, alternating between G Major (flute) and G# minor (piano).¹⁰⁹ In m. 99, the flute begins a four-measure continuation with descending eighth-note

¹⁰⁹ These keys are related by the common tone B natural.

figuration based on the fragments in mm. 93-98.¹¹⁰ The first of these groups, beginning in m. 99, should be heavily accented because it signals the beginning of a new descending line; the succeeding groups should not be as accented, but volume should be sustained in the descent so that the low register of the flute remains present.

The piano begins the restatement of the subordinate theme in A-flat major in m. 103; the flute plays a rapid ascending A-flat major arpeggio in the first measure and joins the piano rhythm in the second. The flute plays the melody in m. 107 for the continuation of the theme, which is an exact transposition of mm. 87-90. Instead of a repetition of the sentential structure from mm. 94-102, a retransition to the main theme appears in m.123, alternating in the flute and piano, outlining a G-flat Major 7 chord. Despite the articulation in the International edition, the preferred articulation is a legato tongue on the first eighth note, rather than staccato; in the MCA edition, the entire figure is slurred.¹¹¹ The staccato quarter notes in both instruments should be very dry.

The main theme area (mm. 123-141) in d minor is an exact repetition of mm. 34-53. In m. 142, Prokofiev begins a transition to the B section, this based on fragments of the tail motive of the main theme, combined with the transition motive from mm. 27-33 in the flute and piano.¹¹² The flute figuration in mm. 149-152 requires consistent support and volume during rapid shifts between the high and middle register F#s. The flutist should practice stressing the middle F# on beat

¹¹⁰ Here the piano right hand sustains an A natural while the left plays a descending scale.

¹¹¹ Sergei Prokofieff, *Sonata Opus 94 for Flute or Violin and Piano*, new revised edition. (New York: MCA Music, 1965).

¹¹² Measures 149-152 sustain D#^o harmony that moves to F# minor in m. 153.

three of these measures (dynamically, not metrically) to build consistency of projection in this passage. In mm. 153-155, the flute and piano right hand have repetitive unison high As; this is extremely problematic because the flute is notoriously sharp in this register, especially at *forte*. The flutist can lower the pitch by forking the high A.¹¹³ While the repeated high As continue in the piano right hand until m. 161, the flute and piano left hand play a unison melody in mm. 157-161. This presents intonation challenges as well because the flute is normally flat in the low register; sustaining a supported sound and keeping the head up with help raise the pitch. The *ritardando* into the B section is best started on the E in m. 159. This allows the flute to effect the tempo change with a note value shorter than a dotted quarter; otherwise, if performed where it is printed, the *ritardando* will happen only in the piano, which is awkward for the ensemble.

The B section of the Scherzo (mm. 162-227) has four parts, shown in Figure 10.

Figure 10, *Organization of B section, mm. 162-227.*

Part 1 (mm. 162-173)			Part 2 (mm. 174-189)			
a	a1	a2	b	b	a3	a4
mm. 162-165	mm. 166-169	mm. 170-173	174-177	178-181	182-185	186-189

Part 1 (mm. 190-201)		Part 2 (mm. 202-207)		Retransition (mm. 208-227)
a	a1	b	b//	
mm. 190-193	mm. 194-197	mm. 202-205	mm. 206-207	

¹¹³ This can be achieved by adding the right hand third finger to the standard fingering.

This section centers on D, alternating between major and minor. Though the tempo indication suggests that the Scherzo dotted-quarter note tempo should equal the half-note tempo in this section, performers often take this slower.

The melody in Part 1, shown in example 8, resembles a folksong in its delicate, songlike quality, with drone like open fifths accompaniment and a raised fourth and lowered third.

Example 8. *B section, Part 1 melody, mm. 162-173.*

The flutist should strive for a smooth, lyrical interpretation with each phrase creating a small dynamic swell within *piano*; vibrato should mirror the dynamic inflection.

The first half of Part 2 (mm.174-181), shown in Example 9, consists of four distinct ideas that contrast sharply with the lyrical melodies of Part 1.

Example 9. *B section, Part 2 melody, mm. 174-181.*

The first two measures are accompanied by wide, quartal intervals in the piano; the harmony suggests a G9 chord, although the tonal center is still D. The second two measures include biting staccato quarter-note chords in the piano.¹¹⁴

Interpretations of “b” material in Part 2 vary widely between Rampal and Pahud. Rampal, whose tempo at the onset of the B section was ~92 to the half note, plays these eight measures at a suddenly faster tempo of 100; thus, this passage serves as an urgent fanfare that compels Part 2 forward, back to the Scherzo. Pahud, on the other hand, broadens the tempo in these measures, bringing out the halting nature of various motives in Part 2, accenting each change in articulation and melodic direction. Either interpretation is fitting; however, I believe that keeping this passage simple and lyrical is best.¹¹⁵

The flutist’s interpretation of the “a” melodic material in Part 2 (mm. 182-189) largely depends on her/his preference of tone color and dynamic inflection. Each phrase, defined by the first clear harmonic progression in the B section, should build in dynamic and intensity of color.¹¹⁶

The descending half notes in mm. 187-189 relax into the restatement of Part 1 in m. 190. Here the first phrase is in the piano; the flute answers in m. 195-198. During the piano melody, the flute plays repeated high As on beats 1 and 3. However, in the MCA edition, grace notes (G and D) are added preceding each A, which are only played on the third beat of the measure. Either method is acceptable;

¹¹⁴ Harmonically this chord can be interpreted as an E Major-minor seventh chord with flat scale-degree 5 or as a French augmented-sixth chord without its typical resolution.

¹¹⁵ The staccato indication on the A naturals in mm. 175 and 179 should not deprive the notes of a musical “ring.”

¹¹⁶ The first two measures progress from C# minor to an A half-diminished sonority; the second two progress from b minor to g half-diminished; the final measure of this section outlines g# minor for three measures and then moves to f# minor before returning to Part 1.

both are extremely challenging simply because of the inherent difficulty of performing articulated high As *piano* on the flute. If the flutist chooses to perform the As without grace notes, each should be articulated with a soft, legato tongue with either a “doo” or “too” syllable; the flutist should also place a slight taper on each A so that the eighth rest does not cause the As to be choppy.¹¹⁷

At the end of Part 1 on the descending quarters, the flutist should take time and strive to make the quarter notes sound almost like bell tones; an avoidance of heavy vibrato on each individual note will help achieve this effect.

In the next statement of Part 2 material, repeated, cyclical quarter-note triplets appear in the piano in the third measure, which foreshadows the return of the Scherzo.¹¹⁸ The passage in m. 205, a varied repetition of the rapid d minor scale fragments in m. 177 that here begins on low C#, poses a technical challenge for the flutist. The C# pinky key should be left up for the last three sixteenth-notes of each beat; because this can cause unevenness between D and E due to the natural weakness of the right hand ring finger, the flutist should think of the D as the strongest note in the group, so that each figure flows 2-3-4-1. The low flute melody in m. 212, reminiscent of the melody from Part 1, is typically played with a loud, edgy sound; it is placed well in the flute’s range for such a forceful tone quality.

The A’ section largely includes material from the first A section, shown in Figure 11.

¹¹⁷ The same options apply to the repeated Es in mm. 198-199.

¹¹⁸ With the exception of mm. 206-207, this pattern continues throughout the retransition (mm. 208-227) until the return of the main theme in mm. 228.

Figure 11, *Organization of A' as related to first A section, mm. 228-370.*

A (mm. 1-161)	Intro	Main Theme Area 1	Subordinate Theme Area	Main Theme Area 2
	mm. 1-6	mm. 7-81	mm. 82-122	mm. 123-161
A' (mm. 228-370)		mm. 228-302	mm. 303-334	mm. 335-370
		Main Theme Area 1 - exact repeat	Subordinate Theme Area - exact repeat	CODA

The coda (mm. 335-370) begins in D-flat with a new descending eighth-note figure in the flute outlining G-flat Major (mm. 335-339).¹¹⁹ Here, the piano right hand sustains octave D-flats and plays repeated quarter notes reminiscent of the flute's repeated high As in the B section. The flutist should leave the C# pinky down throughout this passage for greater technical ease.

Measures 340-347 correspond to the transition from mm. 75-81, with descending quarter note scales in the piano, now D-flat Major. These are accented on beat 1 of every other measure and further emphasized by the flute flourishes. The first and third of the flourishes start after beat 3 but these are nearly impossible to achieve and still fit in every note; if needed, the flutist can start these flourishes early, as long as the effect of rushing to the next downbeat is preserved.

The next section of the coda, mm. 348-360, includes a fusion of fragments of the main theme and the subordinate theme; both motives are rhythmically displaced. For greatest rhythmic accuracy, the flutist should practice this section in a

¹¹⁹ This is likely based on the transition's fragmented motive of the main theme.

slow three before attempting to feel it in one.¹²⁰ In the subordinate theme tail motive here, the flutist should leave the right hand pinky up on high E to guard against sharpness. Statements of the main theme occur in thirds with the piano, in the same octave as the flute; the flutist should strive for the clearest, most focused tone in these passages to balance with the piano. The effect should be that the listener is not certain who is performing each line.

The movement closes with a *con brio* six-measure sequence consisting of descending groups of three rising eighth-notes, shown in example 10.

Example 10. *Con brio* from coda, mm. 361-370.

This passage requires frequent ensemble rehearsal; the flutist should be aware that the piano begins the figure and the flute joins in the next measure. In the flute, the passage can be simplified by use of the thumb-B-flat-key; however, the flutist must remove this quickly for the B-natural in m. 67.

¹²⁰ It is not often in this sonata that Prokofiev employs metrical displacement; this section must be rhythmically flawless to underscore the composer's clever use of this technique.

The movement ends with a driving, two-slurred eighth-note motive that leaps into the flute's high register, over descending octaves in the low piano. The piano finishes on the downbeat of m. 370 with an A minor chord preceded by a G# grace note, providing harmonic tension even in the final sonority. This passage should be performed with impeccable rhythm but intense dynamics and articulation from both the flutist and pianist.

Movement 3: Andante

The third movement provides tranquility in the midst of its raucous surrounding movements. In addition to its *Andante* tempo, this movement is the simplest of all in terms of form, harmony and melodic content. It calls for great sensitivity to tone color and phrasing from the flutist. This movement is in F major, in a ternary form with a coda. Prokofiev creates tension by occasionally assimilating neighboring keys related by a half-step. The contrast between the A and B sections is clear in the melodic material, notably in the varying degrees of chromaticism in the themes. This movement also epitomizes Prokofiev's tendency to simply repeat thematic material in new harmonic contexts, rather than develop themes or motives. The tempo marking is quarter note = 69. This may feel slightly fast to some performers. Rampal performs this movement at quarter note = 56 and Pahud at 62. However, the movement should not be played much slower than 60-69; otherwise, the eighth note begins to take metrical preference over the quarter, which causes the movement to drag unnecessarily. Figure 12 shows the form of this movement.

Figure 12. *Andante, full movement form.*

A	B	A'	Coda
mm. 1-33	mm. 34-64	mm. 65-81	mm. 82-94
F - C	C - (bm - C - G-flat)	(G-flat - Gm -) F	F

The first A section is organized into two seventeen-measure units (mm. 1-17 and mm. 18-34); each contains a nine-measure musical sentence and an eight-measure sentential phrase. The arc form of each unit is characterized by its harmonic complexity, dynamic intensity and range. The first unit is shown in Figure 13.¹²¹

Figure 13. *Organization of mm. 1-17.*

mm. 1-9 Musical sentence		mm. 10-17 Sentential phrase	
mm. 1-4 Presentation	mm. 5-9 Continuation	mm. 10-13 Presentation like	mm. 14-17 Cadential material
F major	modulates to F# minor	prolongs D minor	Cadence in C major

Example 11 shows the first musical sentence.

¹²¹ These two units are organized in exactly the same way but the second features a few melodic alterations.

Example 11. *First musical sentence, mm. 1-9.*

The image shows a musical score for a piece in 2/4 time, marked 'Andante' with a tempo of 69. The score is divided into two systems. The first system (measures 1-5) shows a flute melody in the upper staff and piano accompaniment in the lower staff. The piano part features an Alberti bass pattern in the left hand and a right hand with a 'p legato' marking. Dynamics include 'mp' and 'p'. The second system (measures 6-9) continues the flute melody and piano accompaniment, with dynamics including 'p' and 'mp'. The score concludes with a cadence in measures 8-9.

The presentation of this sentence is supported by an Alberti bass pattern in the piano, with a flute melody based entirely on chord tones.¹²² The continuation begins with similar material but in m. 6 the flute and piano play scale fragments in contrary motion.¹²³ This allows Prokofiev to slide smoothly into the new tonality, F#-minor, while a written *crescendo* and insistent rhythm in the piano right hand provide dynamic and rhythmic impetus toward the cadence in mm. 8-9.

The sentential phrase in mm. 10-17 is harmonically more complex than the preceding musical sentence. The material in mm. 10-13 resembles a presentation; it prolongs D minor harmony, sustained by a pedal D in the piano left hand and Alberti bass pattern in the right.¹²⁴ However, the melody is not based entirely on chord

¹²² This melody outlines F major in the first three measures and C Major in the fourth.

¹²³ The flute ascends while the piano descends.

¹²⁴ Further, the presence of the eighth-note melody in the flute is reminiscent of the basic idea in mm.1-4.

tones; instead, there are double chromatic neighbors (G#, F#, B-flat). Prokofiev moves from d minor to G major by way of a descending scale in the piano right hand, with a downward chromatic passing tone to G in the flute. The cadence in C major in mm.16-17 is the first of many places of repose, another feature that sets this movement apart from its boisterous surrounding movements; Prokofiev reaches this cadence through ascending eighth-note scale patterns and sustained tones between the flute and piano.

In the opening section, the flutist should play with an open, simple tone quality, without too much vibrato. It is challenging to maintain color and verve in the sound because flutists are accustomed to using vibrato for color in soft passages. To prevent dullness of pitch and tone quality, the flutist should produce a lifted and well-supported sound. Further, the *mezzo piano* dynamic should not be exaggerated into *piano*; while the tone should possess the sweetness and purity associated with *piano*, the melody needs to be present.

Another of the challenges in this passage is to preserve the wide melodic intervals that are typical of Prokofiev without allowing the tempo to fluctuate. The tempo should be fluid but without an excess of *rubato*. Often as the player is absorbed in the lyrical line, the tendency is to drag, but the flutist should not complicate what is written. It is also crucial to notice that the basic idea begins with a three eighth-note anacrusis into m. 2. Even at *Andante*, it is essential to underscore the meter; the flutist must ensure that these three notes *lead* to the first full measure, rather than allow the entrance to sound like a downbeat. Finally, the crescendo in m. 7 should not surpass a *mezzo forte* dynamic; a natural crescendo

will occur as the flutist ascends into the upper middle register, so this figure need not be forced.

The second unit (mm. 18-34) is organized just like the first, though with melodic alterations. In mm. 18-26, the second musical sentence, the melody is in the piano. The flute plays new countermelodies on chord tones in the first four measures, ascending scales in the next two, and chord tones again for the modulation to F# minor. This counterpoint, in addition to the increase to a bold *mezzo forte*, makes it a true duet between the flute and piano. The tight knit counterpoint and rhythmic simplicity, as well as the transparent texture, require that the flute and piano are precisely in tempo; avoidance of *rubato* will help achieve this.

For the second sentential phrase, the dynamic changes immediately to *piano* in m. 27. Here the flute takes the melody and the piano resumes the Alberti bass pattern over a d minor harmony. At the approach to the C Major cadence in m. 32-33, the piano and flute play bi-directional scales. The flutist should appreciate the definitiveness of the descending line, which brings a sense of closure to this section; though this passage remains *piano*, the flutist should strive for presence of sound in the low register.

The B section is in C major and contrasts sharply with the A section because of its chromatic theme, more ambiguous phrase structure and cadences and more frequent duet moments between the flute and piano. This section consists of a thematic area and a retransition to the A section. Figure 15 shows the organization of the thematic area only.

Figure 15. Organization of B section thematic area (mm. 35-56).

Section	mm. 35-46 "This-this-that" sentential structure			mm. 47-52 Repetition of mm. 43-46 with internal expansion	mm. 53-56 Repetition of mm. 35-38 up an octave
Phrase	mm. 35-38 1 st Phrase	mm. 39-42 2 nd Phrase	mm. 43-46 3 rd Phrase	6-measure phrase	4-measure phrase
Harmony	CM-gm7	CM-gm7	bm-BM- A# ⁰	B minor	Cm-gm7
Dynamic	<i>Piano</i>	<i>Piano</i>	<i>Mezzo piano</i>	<i>Mezzo forte</i>	<i>Forte</i>
Mm. 35-52 build dynamically and harmonically to →					M. 53

The theme in this section, shown in example 12, begins on an upbeat; it hovers around the fifth scale degree and contains all chromatic pitches within its limited range, G to B.

Example 12. B theme, mm. 35-38.

The triplets are echoed in the piano right hand in m. 37-38.¹²⁵

In this passage, keeping the quarter note pulse in mind will guard against an eighth-note emphasis and tendency for the tempo to drag. Choosing a faster tempo from the start of the movement will also maintain a fluid tempo and will help with the flow of the meandering chromaticism of this theme. Some performers play the A section much faster than the B section; Pahud performs the B section at quarter note = 52, ten beats slower than his tempo in the A section.

Prokofiev's writing for the low flute here is particularly beautiful; the *piano* dynamic exploits the natural hollowness of the low register tone quality.¹²⁶ The printed articulation should not be exaggerated; this theme should be legato. The re-tonguing of the G-naturals here implies not an attack on the tongued note but a slight lift on the previous note (B-flat).

The material in mm. 39-42 is an exact repetition of that in mm. 35-38, with the exception of the last beat of m. 42; Prokofiev moves the lead-in to the next thematic statement to the downbeat of beat 2, rather than the upbeat, in preparation for the third part of this sentential structure. Here the flute and piano play triplets together; this begins a gradual union that is fully realized in m. 47.¹²⁷

The third section of the sentential structure (mm. 43-46) is in b minor, as shown in Figure 15. The melody now appears in the flute's middle register, and

¹²⁵ These triplets consist only of chord tones from the g minor seven, providing momentarily relief from the chromaticism of the theme.

¹²⁶ The tone must not be unfocused, but it is unnecessary to strive for an edgy sound at this point.

¹²⁷ This poses a difficulty for the flutist as it will feel odd to enter on a downbeat while the piano is still playing triplets. The ensemble should devote rehearsal time to this passage.

includes E#s, which create tension when played against the F# in the piano's b minor block chords.

It is clear that Prokofiev experimented with the flute's middle and low registers. This particular line demands an ethereal tone quality in the middle register; this can be achieved by keeping the embouchure relaxed and the airstream, while still fast and well-supported, not too forceful. The flutist should maintain a *mezzo piano* dynamic, despite the temptation to *crescendo* in response to the exciting registral and harmonic changes; the actual dynamic shift happens in m. 47 and even more strongly in m. 53.

Between mm. 45-46 the flute and piano play triplets together; this anticipates the canon in m. 47. In m. 46, Prokofiev writes a half-cadence on F#, after which the piano right hand takes the triplet lead-in to the next statement of thematic material, in b minor at *mezzo forte* (m. 47). The flute's triplet on beat 2 of m. 46 should anticipate this harmonic and dynamic arrival; the A# should not be cut short and should align with the piano triplets, maintaining a sense of anticipation and forward motion.

Measures 46-52 comprise a six-measure harmonic and melodic extension of mm. 43-46. The canon between the flute and piano is intensified by constant triplets in the piano, which creates a thick texture. The flutist can shift to *mezzo forte* and center on a middle register sound with a strong core, unlike the hollow sound desired at m 43.

The climax of the B Section is in m. 53. Here Prokofiev returns to C major; the melodic material from mm. 35-38 in the flute is played in the flute an octave higher

at a triumphant *forte*, now in canon with a triplet countermelody in the piano.¹²⁸

Both players can apply subtle *rubato* at the beginning of m. 53, where the A-natural is accented in the flute, to highlight the arrival point. Pahud takes considerable time at this point while Rampal takes none. Measures 57-65 comprise the retransition to the return of the A section. A breakdown of this section is shown in Figure 15.

Figure 15. *Retransition to A section, mm. 57-65.*

Measures	Harmony	Flute	Piano
mm. 57-60	Chromatic	2 conjoined statements of mm. 34-36 in a 4-measure phrase	2 chromatic lines in piano <ul style="list-style-type: none"> • F-E-F-F# • C#-D-C#-D-D#
mm. 61-63	C7-CM7-D-flatM7	Slow 8 th -note arpeggios	16 th -triplet arpeggios
mm. 64-65 (phrase elision with return of A in piano)	Flute: chromatic Piano: D-flat = V of G-flat	Chromatically descending major arpeggios	<ul style="list-style-type: none"> • Sustained D-flat • Return of A section

Constant triplet motion, alternating between the flute and piano, is sustained throughout; both instruments should strive to make this exchange as smooth as possible. In performing the linked thematic fragments in mm. 57-60, the flutist should not apply too much *rubato* around the F# in m. 58, but keep the triplets fluid, with no break. Some time can be taken between mm. 60 and 61, when the flute passes the triplets to the piano in exchange for eighth-note arpeggios. The triplet motion should remain fluid in mm. 63 and 64, where the flute begins its downward chromatic sequence.¹²⁹

¹²⁸ Additionally, Prokofiev adds a G to the pedal C that was present in m. 35; block chords continue as well.

¹²⁹ Under this sequence is a sustained D-flat in the piano, which serves as the dominant in G-flat Major, the key at the return of the A section, one half-step higher than the original key of F Major.

This sequence continues into m. 65, overlapping the piano's restatement of the opening theme, now in G-flat, in octaves that coincide with the return of the A section. This elision creates a smooth link between the A section with the theme from B. Throughout mm. 65-73 the flute continues with material from the B section, transposed to G-flat, as a countermelody.¹³⁰ The piano's phrase structure and harmonic scheme mirror that of the beginning of the A section (mm. 1-9).¹³¹ The flute does not replicate the phrase structure of the B section; instead the line accommodates the triplet motion and follows the modulation to G minor. In addition to the original theme from m. 35, the flute takes on the piano's triplets from m. 38 and a figure that resembles the piano lead-in from m. 46. Chromatic passing tones fill out the triplet figuration, which does not stop until m. 71, when the flute makes a *diminuendo* at the end of the musical sentence.

This is among the most difficult passages for flute in the entire sonata, posing challenges in technical facility, dynamics, intonation and articulation. This G-flat major transposition of the B theme, scored low in the flute, requires rapid movement of the right hand pinky, immediately switching between the D# and C# keys. To alleviate at least some of the back-and-forth pinky motion, the flutist may leave the C# key down on the F-naturals in mm. 67, 70, and 71; the addition of that key is only slightly detrimental to the tone quality or intonation on the F-natural. This key cannot be left down, however, on the E-naturals in the same measures, because it *does* affect the E-natural tone quality and intonation. The dynamic is

¹³⁰ It is fascinating that Prokofiev pairs a melody based almost entirely on chord tones and traditional harmonies (A) with a chromatic countermelody (B).

¹³¹ In the A Section, Prokofiev modulated from F to F# minor and here he modulates from G-flat major to G minor.

piano, which is easy enough in the low register (although the flutist should make sure to keep the tone focused and the pitch up because the low register tends to be flat) but as the flute ascends to D-flat above the staff in mm. 68-69, the dynamic *must not* increase because the flute is subordinate to the piano here. The printed articulation should not cause separation of pitches; they should remain as long and legato as possible.¹³²

In m. 74, the flute takes the melody from the piano. The flutist may take some time in transitioning from the previous triplets to this melody, but should resume a fairly strict tempo in m. 74 because it is the midpoint of a seventeen-measure unit, not the beginning of the theme. In the second and fourth measures of this melody, the piano right hand recalls the triplet figuration from the B section, an interruption to the Alberti bass pattern.

Instead of sustaining an E-flat minor harmony, (as would correspond to the D minor prolongations in the first A section), Prokofiev remains in G minor, which allows for a smooth cadence in F Major in mm. 80-81. The texture in this cadential phrase is richer than in the first A section and the scalar motion in both instruments is entirely ascending.

The coda (mm. 82-94), although anchored by a tonic pedal in the first six measures, includes perhaps the most chromatic passage in the movement. In mm. 82-89, the piano right hand plays broken minor triads that descend chromatically

¹³² As before, broken slurs have more to do with lifting the previous pitch than with articulating the tongued one.

from F# minor to A-flat minor.¹³³ In these same measures, as the flute follows the harmonic descent in the piano, the flutist must play with an even more transparent tone than earlier in the movement because of the *pianissimo*.¹³⁴ This is difficult in the flute, particularly in jumping from C# to high F#; to assist, the flutist may leave down the C# pinky key, which will result a sweet tone quality and raise the pitch slightly on high F#. In mm. 90-91, the flute alternates between C natural and its upper neighbor, D-flat, finally resolving to D natural in m. 91. These measures demand a drastic color change; the flutist should use a full and slightly edgy sound before fading to a hollow tone quality again. While the flute simply walks up from D to F (in unison with the piano) in the last three measures, the piano part is otherwise drenched in chromatic passing tones and syncopated entrances, making it hard to discern the ii-V-I progression for the cadence in F major.

In this movement, Rampal takes more time at cadence points, while Pahud waits until the coda to bring out moments of harmonic repose. However, Rampal maintains absolute rhythmic stability in the B section while Pahud incorporates more *rubato*. Such decisions are up to the performer, so long as they do not distort the simplicity and depth of Prokofiev's writing.

¹³³ According to the pattern, the downbeat of m. 90 should be E minor but the C in the flute leads me to believe this is a C Major chord in 2nd inversion, which provides dominant harmony before the final cadence. However, the next measure is in E-flat minor, which makes the previous measure more ambiguous.

¹³⁴ The flute's melodic profile here is based on both phrases of the opening theme in mm. 1-17.

Movement 4: Allegro con brio

The fourth movement is the longest and most virtuosic of the sonata. Prokofiev uses a rondo form, with alternating rondo sections and episodes in, respectively, the tonic and dominant (the exception is in the third episode in F major). A rondo suits Prokofiev, whose style relies on repetitive blocks of material and of large sections. When material is varied, it is either abbreviated, transposed or made more virtuosic by registral shifts or increased figuration. Figure 16 shows the form of the movement.

Figure 16. *Full-movement form.*

Section	Measures	Tonal Region
A - Rondo	mm. 1-29	D major
B - Episode	mm. 30-53	A major
A - Rondo	mm. 54-66	D major
B - Episode	mm. 67-71	A major
C - Episode	mm. 72-121	F major
A - Rondo	mm. 122-144	D major
B - Episode	mm. 145-160	d minor
A - Rondo	mm. 161-174	D major

The rondo consists of two themes; the first is stated three times, the second twice; this is followed by a modulatory transition to the first episode in A major.

Figure 17 shows this design.

Figure 17. *Organization of first rondo, mm. 1-29.*

a1	a2	a1	b	b
mm. 1-5	mm. 6-11	mm.12-16	mm. 17-20	mm.21-29
Rondo theme in D	Rondo theme in C; transition	exact repeat of mm. 1-5	Second rondo theme in D	Second rondo theme in D; transition and modulation to A

The first rondo theme (mm. 1-5) is shown in example 13.¹³⁵

Example 13. *Rondo theme 1, mm. 1-4.*

The image displays a musical score for the first rondo theme, marked 'Allegro con brio'. The score is in 4/4 time and D major. It consists of two systems of music. The first system shows the flute melody in the upper staff, starting with a forte dynamic (f) and featuring a trill on the first note, followed by eighth-note patterns and triplets. The piano accompaniment is shown in the lower staves, with the right hand playing block chords and the left hand playing longer rhythmic values. The second system continues the flute melody and piano accompaniment, showing further development of the melodic ideas and harmonic support.

Many performers tend to overplay this theme. It should be played with an air of calm authority and with attention to the musical line, instead of micromanaging every individual articulation and interval.¹³⁶

The theme is accompanied by prolonged D major harmony with eighth-note block chords in the piano right hand and longer rhythmic values in the left, which provide harmonic and rhythmic support for key moments in the theme.¹³⁷ The repetitive accompaniment propels the tempo, which feels more like cut-time than

¹³⁵ This recalls the structure of the first movement's main theme 1 -- it does not adhere to a thematic structure but is simply a long melody made up of several distinct musical ideas.

¹³⁶ This applies to every statement of the rondo theme. When Prokofiev intends the theme to sound more rambunctious, he writes it in ornamentation, increased dynamics, or added accompaniment. The flutist need not overcompensate.

¹³⁷ Additional harmonies include the E# in m. 1, creating a split third effect, a brief b minor harmony in m. 3, and an even briefer A major (V) in m. 4, which allows the end of the rondo theme to cadence in D. The downbeats of mm. 1 and 2 are harmonized by open fifths, which contributes to the folk like character and provides contrast with the chromatic inflections.

4/4. The theme concludes with a descending D major arpeggio in the flute, which is echoed in the piano in broad sixteenth-notes. This leads to the second statement of the rondo theme in C major.

The rondo theme in C major begins with an exact transposition of the D major statement (mm. 6-11). In the third measure, instead of sustaining C major, Prokofiev moves to an F#7 chord and adds two beats of articulated eighth notes, which creates an internal expansion. The rising eighth notes should become more insistent as the phrase builds; the low eighth-notes in m. 9 should be heavily accented. A two-measure extension (mm. 12-13) prolongs the F# harmony and includes a new melodic figure, shown in example 14.

Example 14. *Transition to rondo theme.*

The musical score for Example 14 is presented in two systems. The top system shows the flute part (treble clef) and piano accompaniment (grand staff). The flute part begins with a descending D major arpeggio (D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5) marked with accents and slurs. The piano accompaniment consists of chords and moving lines in both hands. The bottom system continues the flute part with a melodic figure of eighth notes, marked with accents and slurs, and the piano accompaniment continues with chords and moving lines. The score is numbered 1587 in the bottom left corner.

It is important that every note of the sixteenth-triplets speaks, particularly the final G-natural.¹³⁸ The flutist should also leave down the C# pinky key throughout this passage; it relieves excessive motion in the right hand and does not affect the tone quality or intonation of the surrounding pitches. The next statement of the rondo theme in D (mm. 12-16) is an exact repetition of mm. 1-5.¹³⁹

The second rondo theme (mm. 17-20), shown in example 15, is much simpler than the first, here a folk like melody based on the D major scale.

Example 15. *Second rondo theme, mm. 17-20.*

With this theme, the flutist should keep the jaw steady and avoid “chewing through” every articulated note.¹⁴⁰ Rampal performs this theme freely, almost arrhythmically, with a very legato articulation; Pahud plays more strictly, emphasizing the *marcato* indication and strict eighth-note pulse. Both

¹³⁸ This G-natural should slur up to the A-natural on the downbeat. This is not notated properly in the International edition.

¹³⁹ In order to immediately begin the second rondo theme in m. 17, Prokofiev cuts m. 16 short by making it a 2/4 measure.

¹⁴⁰ This is similar to the articulation needed for the development theme in the first movement.

interpretations are acceptable, as long as the performer maintains a style true to the folk-like nature of this theme.

The eighth-note block chords from the first theme continue in the second, in bass clef in both hands, which enhances the *marcato* feel of the melody. Further, the harmonies are more varied than in the first. The material in m. 17 begins with only D and F# and adds a B-natural on the offbeat of 3.¹⁴¹ Measure 18 sustains E minor 7 until beat 4 climbs chromatically to the next measure. The harmonic rhythm increases in m.19, with chords changing on every beat, thus: A+-F#m-GM-em/b.¹⁴² The fourth measure of the theme is the most folk like, with a suddenly lighter texture and open fifths in the piano. Here the flute's grace notes evoke a light aesthetic and should be played not as even sixteenth notes, but as quickly and as close to the next downbeat as possible.

A second statement of this theme begins in m. 21. This repetition is considerably varied, largely through replacement of sixteenth notes with sixteenth-triplet runs, as it builds to the transition in m. 25, which leads to the first episode.

The first two measures of the transition (mm. 25-26) are identical. The piano sustains a B-flat, over which the harmony shifts between D and D-flat major, both in piano block chords and flute sixteenth-note arpeggios on beats 1, 2 and 4. The piano right hand also has sixteenth notes on beats 2 and 3. This deserves special attention in rehearsal because it is challenging to align these sixteenth notes at such a rapid tempo and loud dynamic.

¹⁴¹ Because of the B's added-tone nature, the harmony could be interpreted as either D major with an added B, or as b minor with a delayed root; a later restatement of this theme is in b minor for the entire measure.

¹⁴² This progression is repeated exactly in subsequent statements of this theme.

The transition becomes increasingly technical for the flutist in m. 27, with broken d minor arpeggios in sixteenth-notes followed by thirty-second-note chromatic rips from high E# to G# that lead to high A in m. 28. It may be helpful to take some time on this final beat as the pianist concludes the chromatically ascending line of single-tone major seconds.¹⁴³

In the approach to the first episode (m. 30), the flute plays a two-octave descending A major scale in thirds and the piano plays a three-octave line of descending minor thirds (single tones). Both instruments must play staccato with a slight *ritardando* into m. 30; during the *ritardando*, the articulation at the end of m. 29 should become more forceful.

The opening rondo and transition (mm. 1-29) require persistent playing for the flutist, which makes breathing a challenge. There are many places in which the flutist may sneak a breath; however, no matter how imperceptible, these do interfere with forward motion of a phrase. The flutist should devise a plan with strategically placed breaths. After starting the movement with a *huge* breath, the next best place to breathe is after the low D at the end of the first theme in m. 5.¹⁴⁴ One breath can be taken in mm. 6-10, if needed; the next obvious spot is after the A on beat 3 of m. 11. The quick link between the second statement of the rondo theme in D and the second theme in m. 17 deprive the flutist of a chance to breathe as at the beginning; thus, a breath may be taken before the descending arpeggio in m. 16, or the flutist can wait until after the sustained G in m. 18, which requires ending the

¹⁴³ This allows the flutist time to breathe after the downbeat of m. 28.

¹⁴⁴ The flutist should not try to sustain the D until beat 4 in that measure, but simply play the accented D, breathe and prepare for the C major statement of the theme.

held G sooner than indicated.¹⁴⁵ Another good place to breathe is at the bar line between mm. 20 and 21.¹⁴⁶ The next two breaths may be taken in mm. 22 and 24, between the sustained Gs and sixteenth-note runs. In the transition, the flutist may breathe after beat 3 in mm. 25 and 26, and after the high A natural in m. 28.

The first episode (B) includes a theme based on an ascending scale in thirds, first in the piano and then the flute, and then a countermelody of rapid major arpeggios in the flute. Figure 18 shows a breakdown of this episode.

Figure 18. *Organization of first episode, mm. 30-51.*

Measures	Piano	Flute	Key
mm. 30-34	B theme	(rest)	A major
mm. 35-39	B theme (Exact repetition of mm. 30-34)	Countermelody	A major
mm. 40-44	Accompaniment	B theme; transition	F# minor
mm. 45-48	Accompaniment	B theme; transition	B minor
mm. 49-51	B theme	Countermelody	A major

Example 16 shows mm. 35-39, which include the B theme, organized as a musical sentence, and the flute countermelody.

¹⁴⁵ This breath must *not* break the rhythmic pulse of this theme.

¹⁴⁶ The flutist will need to play the F# on beat 4 of m. 20 staccato, but this suits the melodic style.

Example 16. *B* theme from first episode, mm. 35-39.

The simple, diatonic presentation of this theme (mm. 35-36) is often performed in a rushed manner, particularly at the sixteenth notes at the end of each measure. The material in mm. 37-38, characterized by chromaticism and halting articulation, stands in sharp contrast to mm. 35-36. The descending scale should anticipate the tone of the next melodic entrance.¹⁴⁷

The arpeggios in the flute countermelody are daunting because of the ambiguous rhythmic placement of the grace notes. The flutist should first practice the melody without the grace notes so that the melodic outline is played accurately when the grace notes are present. The first group of grace notes should simply be a flourish between the downbeat and the upbeat of beat one. The next group should begin *on* the downbeat of beat three; this will help the flutist maintain both

¹⁴⁷ In the approach to m. 35, the scale cascades downward and should almost crescendo, whereas the scale that leads into the flute's melody at *mezzo piano* in m. 40 should relax into the new aesthetic.

rhythmic and technical accuracy. In m. 36, the grace notes within beat one should be treated as they were in the previous measure. The next group of grace notes works best when the D on the upbeat of two is held until the downbeat of three and acts as the beginning of a group of six with the remaining grace notes. Example 17 shows this slight rhythmic alteration.

Example 17. *Rhythmic placement of melodic grace notes in m. 36.*



In m. 40, when the flute takes the melody, the color should change drastically. The shift to *f#* minor places the B theme in an ominous context. The melody is broadened by chordal accompaniment and the piano's ascending chromatic figure provides impetus for the flute's sixteenth notes. The flute's tone in the low register should have core, but should not sound edgy or aggressive. Vibrato should not be overbearing.

In mm. 37-39, Prokofiev writes a fluid transition to the new key area, *b* minor, replacing the ascending articulated figure with slurred perfect fifths in the flute.¹⁴⁸ The last two beats of m. 44 include scale fragments in contrary motion in the piano and flute. Although it is not indicated in the score, these should crescendo slightly into m. 45.

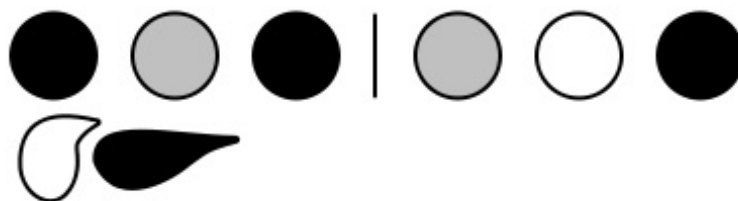
The next statement of the B theme, in *b* minor at *mezzo forte* (mm. 45-48), should be more intense than the first, with a firm sound and slightly more vibrato.

¹⁴⁸ Chordal accompaniment continues in the piano left hand and ascending scale fragments in the right.

Beneath this, piano right hand chords continue while the left hand ascends from B to G#; this propels the phrase and drives the modulation to A major. The wide intervals in the flute in mm. 47-48 should be articulated with great force. The partial restatement of the B theme in measures 49-50 leads to a two-measure transition back to the initial rondo.

The transition (mm. 52-53) prolongs A major with scales and arpeggios in the piano. The flute plays a dotted rhythm on high A in the first measure and a high A to B trill in the second, before descending to the rondo. This trill is problematic because there is no smooth fingering from A to B in that register; there are several alternate trill fingerings, although they are complex and take much practice. Trill fingerings can be found on any flute fingering chart; however, I have provided, in Figure 19, the fingering that I have found most successful, both for intonation and technical ease. The grey keys are the ones that should be trilled.

Figure 19. *Fingering for high A-B trill in m 53.*



The second rondo (mm. 54-66) is a truncated version of the first, shown in Figure 20. There are no alterations to the flute or piano parts in this section.

Figure 20. *Parallels between first and second rondos.*

a1	b
mm. 54-58 = mm. 12-16	mm. 59-66 = mm. 21-29
	(missing measure to correspond with m. 27)

After this rondo is an even more truncated version of the first episode -- only one statement of the B theme in the piano with the arpeggiated countermelody in the flute. The descending scales in m. 71 should crescendo and rush forward into the third episode. The flute's F-natural on the downbeat of m. 72 should be loud and accented, perhaps even lengthened.¹⁴⁹

The third episode (mm. 72-121) is the longest and most complex in the movement. Its organization is shown in Figure 21, including key areas and melodic material.

Figure 21. *Organization of third episode, mm. 72-121.*

Measures	Piano	Flute	Key/Tonal Center
mm. 72-75	Sustained/accented harmony with added tones	--	F major
mm. 76-82	chromatic climb	--	--
mm. 83-86	sustained harmony	--	a minor
mm. 87-92	8th-note chordal accompaniment	C theme	F major
mm. 93-96	chromatic climb over pedal C	ascending rhythmic figuration	--
mm. 97-102	C theme fragments	C theme fragments	--
mm. 103-106	chromatic climb	ascending rhythmic figuration, Rondo theme fragments	--
mm. 107-112	8th-note chord accompaniment	C theme	A-flat major
mm. 113-121	Rondo theme fragments, 8th-note chords	ornamental material	(F#)

The piano interlude (mm. 72-86) begins with one of the most explosive dynamic and harmonic passages in the sonata. The first four measures, *fortissimo*,

¹⁴⁹ In both Rampal's and Pahud's recordings the accent and volume on this pitch is quite extreme.

consist of F major block chords, to which Prokofiev adds chromatic neighbor tones G#, A, B-flat and B-natural, almost cancelling out the F major sonority entirely by the second measure. Beats 1 and 3 of each measure are accented; these should be quite dramatic but in an unrelenting tempo.¹⁵⁰

Measure 76 begins with an immediate shift to *piano* and an harmonic change to d minor. In mm. 76-82, Prokofiev layers block chords and two chromatically ascending lines that resolve to A minor in m. 83. Repeated eighth notes sustain a minor harmony in mm. 83-86.¹⁵¹

The flute melody in mm. 87-92, shown in example 18, is among the most poignant in the sonata. Like many of Prokofiev's melodies, it is organized as a musical sentence; its profile is based on a combination of disjunct leaps and half-steps.

¹⁵⁰ These accents entice the ear to believe that the true harmony is a B-diminished chord without a third. The prominently heard interval is the tritone between the F and B-natural in the left hand on beat 1 of each measure.

¹⁵¹ The middle voice lands on top-line F-natural in m. 82; this is the same F-natural upon which the flute enters in m. 86.

Example 18. *C* theme in flute, mm. 87-92.

The image displays a musical score for Example 18, titled 'C theme in flute, mm. 87-92'. The score is presented in three systems. The top system shows a flute part starting at measure 37, marked with a *p* dynamic. The middle system shows the piano accompaniment, featuring eighth-note block chords in the right hand and diatonic harmonies. The bottom system shows a tenor part, marked with a *ten.* dynamic. The piano part includes a *p* dynamic marking in the first measure of the middle system.

This melody is accompanied by eighth-note block chords in the piano right hand, with diatonic harmonies.¹⁵² The texture here should be the most translucent thus far in the sonata. The melody should be performed with the utmost sweetness and simplicity; it may be useful to imagine starting *pianissimo* and then easing into *piano* in the third or fourth measure of the phrase. Vibrato should not only be limited, but carefully applied within the phrase. Pahud applies vibrato to *tenuto* quarter notes in this melody, keeping the eighth notes long and connected, yet uncomplicated by vibrato.

¹⁵² In the first and second measures, an eighth-note fragment in the piano echoes the flute's melodic profile.

The next three sections listed in Figure 22 (mm. 93-96, mm. 97-101, mm. 101-106) constitute the preparation for the restatement of the C theme in A-flat major in mm. 107-112. In the first section (mm. 93-96), (with “chromatic climb” in the piano and “rhythmic figuration” in the flute), the flute articulation should be light and lifted off of slurs in m. 93, not too short on the repeated notes in m. 94 (although still lifted) and short and dancelike in mm. 95-96.¹⁵³ The second section (mm. 97-102) includes rhythmic fragments of the C theme trading between flute and piano. These should be performed with depth of expression and a strong, legato articulation. Measures 102-104, in addition to the chromatic climb in the piano and rhythmic figuration in the flute, include fragments of the thirty-second-note figure from the rondo theme in the flute; these can be stressed slightly and the subsequent syncopation accented. Because mm. 105-106 build to m. 107, (similar to mm. 95-96), the articulation should be heavier and more legato in the flute. The C theme in A-flat Major in mm. 107-112 should be weighty and passionate, a complete contrast from the statement in mm. 87-92.

The third rondo (mm. 122- 144) most resembles the opening one in length and content. Figure 22 shows the corresponding measures between the two sections with alterations made to the flute and piano parts.¹⁵⁴

¹⁵³ The piano part consists of two measures of chromatically ascending minor and diminished seventh chords over a pedal C, and two measures of block eighth-note chords over a pedal F that progress CM-B^o-E^o in the first measure, then CM-G#M-C+-FM in the second.

¹⁵⁴ Performance suggestions in the first rondo apply to this passage as well. New challenges arise when Prokofiev transposes material up the octave in the flute and adds virtuosic runs.

Figure 22. *Corresponding measures between rondo 3 and rondo 1.*

Corresponding Measures	Thematic Material	Alterations	
		Flute	Piano
mm. 122-126 = mm. 1-5	1 st rondo theme in D	1 st measure up an octave	Joins flute in ascending sixteenth-note triplets; increased rhythmic excitement
mm. 127-132 = mm. 6-11	1 st rondo theme in C; transition	none	none
mm. 12-16 missing	Restatement of 1 st rondo theme in D	--	--
mm. 133-136 = mm. 17-20	2 nd rondo theme	Entire theme up an octave; preceded by b minor grace notes; beat four of m. 136 preceded by F# Major grace notes	First measure sustains b minor harmony; new chord voicings; texture remains thick in m. 136
mm. 137-140 = mm. 21-24	2 nd rondo theme altered statement	1 st measure and half of next up an octave	none
mm. 141-142 = mm. 25-26	Transition	First two beats replaced by sixteenth-triplet runs	B theme in B-flat minor
mm. 143-144 = mm. 27-28		Ascending quarter note scale	B theme in B-flat minor

The flute seizes the melody at the onset of the fourth episode in m. 145.¹⁵⁵

The repetition of the B theme in mm. 152-153 is altered to facilitate a modulation from g minor to D major for a continuation of the fourth episode beginning in m. 154.¹⁵⁶

In mm. 157-158, melodic fragments of the B theme continue in the piano, followed by a fragment of the rondo theme in m. 159. The flute plays triplet

¹⁵⁵ This is facilitated by the overlap of the B theme in the piano with the end of the third rondo in the flute, shown in Figure 23.

¹⁵⁶ With the exception of the thirty-second-note rip on the downbeat of m. 154, mm. 154-156 are an exact transposition of mm. 35-37 in D Major.

figuration, during which it will help the flutist to keep the thumb-B-flat on through the first two-and-a-half measures.¹⁵⁷ Since it must be removed before the high F# in m. 159, the A# lever should be used for the final B-flat.

The final rondo (mm. 161-174) acts like a coda. It includes an array of fragmented material from the movement, *fortissimo*, with thick block chords in the piano. It contains partial statements of the rondo theme in both the flute and piano (mm. 161-167); an expansion of the theme with rapid descending triplet runs in the flute (mm. 167-169); and a four-measure extension of the theme that fuses material from the transition from mm. 10-11 and the eighth-note intervals from the rondo theme (mm.170-173).¹⁵⁸

The plagal cadence at the end of the movement (mm. 172-173) is supported by the flute's alternations between D and G, finally ascending to high D in m. 173; the cadence is followed by climbing octaves (D-A-D) in the flute and piano in m. 174. Varying degrees of time are taken in this final measure and the last three notes are articulated with great force and authority; Rampal begins a *ritardando* two measures from the end, pulling to a halt much earlier than Pahud who drives the tempo until the last three notes. I believe that, while the concluding chords should be set with finality, too much time here can overdramatize the already dramatic finale. The performer should choose an effect that maintains the tempo while giving the necessary weight to the final notes.

¹⁵⁷ These may reference the C# trill from m. 115 and the descending triplet figures from mm. 95 and 105-106.

¹⁵⁸ This is the first appearance of this theme in the piano. The coda could also be interpreted as starting in m. 170 with the new non-thematic material in the flute.

Conclusion

As shown in the Performance Guide, the fusion of contextual information (Chapters 1-2) with the analysis (Chapter 3) is essential in constructing a performance practice for this piece. Prokofiev's perspectives on humanity, spirituality and the duty of the artist are reflected in his vivid melodic material and colorful harmonies, as well as in his constant adherence to conventional formal structures, at both macro- and micro-levels of composition, and in his attention to details such as tone color and dynamics. While Prokofiev's music is demanding, its intended accessibility to the listener is obvious.

It is my firm belief that, in Prokofiev especially, it is the performer's responsibility to approach this piece with the same attention to detail with which it was composed. Without complete understanding of the purpose each phrase, harmony or change in tone color, the performer risks an inadequate portrayal of Prokofiev's music. Further, this type of understanding is perhaps the only way to really, as Taruskin says, "let the music speak for itself."

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