

Title Of Research:

An Organological Approach to the History of the Flauto Piccolo with a Pre- and Post-Beethoven Analysis, Including the Complete Study of Beethoven's Implementation of the "Ottavino"

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Research Question: Can a single composer be responsible for how the piccolo is used orchestrally today? In an examination of compositions written before the nineteenth century, does one find that Beethoven's use of the piccolo was original in his use of the instrument in its history of acceptance and incorporation into orchestral compositions, which lagged at least ten years behind that of the flute? Musical historians write that Beethoven in his Fifth Symphony was the first to use the piccolo orchestrally in the symphony. Is this historically correct? Moreover, should Beethoven be credited for the eternal establishment of the piccolo in the symphony orchestra? Finally, how did the organological history of the developing flauto piccolo expand the possibilities for the composers Pre- and Post-Beethoven?

Motivation And Goal And Statement Of Purpose: The purpose of this thesis is to explore the role and relevance that the flauto piccolo achieved in compositional evolution while developing significant musical prominence in the nineteenth century, simultaneously exploring the tardy organological development of the flauto piccolo relative to the flute from a one-key device to the modern Boehm system. The small transverse flute made its debut in opera and ballet early in the eighteenth century, being introduced to the symphonic band and symphonic orchestral family, ultimately becoming a significant part of the orchestra through the influence of Beethoven. In time, the piccolo eventually became a virtuoso solo instrument. The approach to the evolution of the piccolo in the orchestra will be a study of Pre-Beethoven composers, all the Beethoven compositions which included the piccolo and the Post-Beethoven composers who incorporated the piccolo up to the time of Tchaikovsky who used the piccolo as a soloist for the first time. Further to the discussion of the development of the flauto piccolo in orchestration, this study also compares the flauto piccolo's usage through motives (for example Beethoven's "Ode to Joy" theme), harmonic analysis, range, balance, and melodic organization.

Methodology: Beethoven's application of the instrument within compositions must be scrutinized to consider the piccolo's three principal instrumental functions characterized by modern musicologists to understand his role in the organological development of the piccolo. Firstly, as an instrument that extends range and dynamics, in this case, the range of the flute extended by an octave. Secondly, for its particular ability to create programmatic effects that are unique in this case to the piccolo. Thirdly, for the ability of the instrument to function independently in a solo role making it fully autonomous within the orchestra.

Historically, the composers and their compositions are tabulated chronologically into Pre-Beethoven, Beethoven, and Post-Beethoven periods. The music is analyzed by listening to it and following along with the original scores. From this study, an analysis is produced of what level was achieved, together with commentary, on what the composer ultimately achieved by adding the flauto piccolo into that score and answering the question of what the writer hoped to realize by revolutionizing the music of the time, using the "upstart" little newcomer.

Research Process: While attempting to establish definite dates for the various steps in the flauto piccolo's evolution over the centuries, it became apparent that dates and times differ significantly according to the source consulted. What was even more apparent, was the distinct separations into three subsets by the categorization into pre-, post-, and Beethoven periods. This thesis attempts to provide a concurrent detailed description of the state of the flauto piccolo in the nineteenth century in parallel to the development of the compositions within those subsets.

Organization: The scores were organized and analyzed chronologically in the sequence and order of the publication dates of the compositions through the eighteenth and nineteenth centuries and divided into the subsets of pre-Beethoven, Beethoven, and post-Beethoven. Each composer and his work are presented with its own chapter, the exception being of two or more compositions by the same composer. Within each composer's chapter, three sections provide for the critical analysis of that musical architect: Historical Background; Stylistic Analysis; Chapter Summary, accompanied with Examples.

Three Primary Roles For The Piccolo - Compositional Analysis And Results: What is incorporated into the discussions of all the composers cited in this thesis are the following concepts: As an extender of range and dynamics; Programmatic effects; Solo arrangement. The period pre- and post-Beethoven marks a watershed in the compositional history of the piccolo. Before Ludwig van Beethoven, most compositions dealt with the first and second categories. Beethoven achieved the first two categories starting with the *Egmont*, *Ruins of Athens*, and *King Stephan*, and his 5th, 6th and 9th *Symphonies* (1804 – 08) establishing its most basic role within the symphony orchestra, and almost achieved the third, but not quite, however, but still giving the piccolo a more robust and dignified status. The next milestone reached in which the second and third categories were partially merged was by Hector Berlioz's *Symphonie Fantastique* (1830). Finally, a landmark is reached in the piccolo's history was Pyotr Ilyich Tchaikovsky's 3rd and 4th *Symphonies* (1877/78), establishing the third category in the piccolo's repertoire as a solo instrument within the orchestra, nearly fifty years after Beethoven brought the piccolo to "orchestral maturity."

Biography: Born in the USA, Rikki began his career in music studying the recorder, and then the flute at the age of nine. Earning such encouraging feedback as "a natural flutist - playing with a pure tone, beautifully flowing, clean, soulful technique," Rikki enjoys the diverse musical career as a chamber/ensemble musician with his love as that of playing a broad range of 17th, 18th and 19th-century repertoire with some of its finest interpreters. He has always felt the truth as stated by Johann Sebastian Bach who said, "*The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.*"

After two years of study in London at the Guildhall School of Music & Drama, Rikki transferred to the Royal Conservatory of The Hague where he achieved the bachelor's degree in Traverso Performance in the Early Music Department in 2018, also minoring in the Renaissance flute. Rikki is now enrolled in the Early Music Department of the Royal Conservatoire, The Hague, as a student for the degree of Master of Music, privileged to study with the world-renowned flutists Wilbert Hazelzet and Kate Clark.

Rikki is the artistic director of the Early Music Open Stage performances at Koninklijk Conservatorium Den Haag and is a member of the Student Council of that conservatory. Rikki has spent his summers at training programs advancing his technique, musicality and as an active participant in all courses such as those given by Barthold Kuijken, Rachel Brown, Mark Hantai and Wilbert Hazelzet. Rikki enjoys swimming and is a certified Advanced level PADI scuba diver and has dived in many parts of the world, particularly the Caribbean. He also enjoys cooking, reading about music history and traveling to new destinations. When at home in Colorado, winters are spent practicing in front of a roaring fire, and summer playing to the snowcapped mountains, with his two loving dogs, a Malamute and a Husky always close by.

Abstract

This thesis is an organological approach to the role of the piccolo in the orchestration of compositions from the seventeenth through the nineteenth century, classifying these periods as Pre-Beethoven, Beethoven, and Post-Beethoven. From research and review of the literature, composers and their compositions which specifically called for the use of the piccolo are tabulated and analyzed. The analysis is categorized into the evolution of the debutante piccolo, by observing its accomplishments by the following analysis of what the piccolo accomplished in that role: [1.] As an extender of range and dynamics; [2.] Programmatic effects achieved; [3.] Its inclusion in solo arrangements either within a movement or as the complete soloist; each of these concepts will be built into the Pre-, Beethoven and Post-Beethoven periods. For this thesis, the Pre-Beethoven period ranges from Dieupart's concerto for the piccolo written in 1702 to Mozart, including the military music of the French Revolution. The Beethoven period is covered by a discussion of the role of the piccolo in Beethoven's orchestration dividing his career into his early period that has not been previously examined in any detail in existing research literature. His middle and late period including a re-examination of his symphonic works related to the piccolo from this author's perspective including his symphonic works follows. These include the Fifth Symphony, the Sixth Symphony, *Egmont*, and the Ninth Symphony. After that, the document examines the post-Beethoven period until its maturity into a solo instrument as conceived by Tchaikovsky in his 4th Symphony.

The document includes a comprehensive organological history of piccolo's development since the ninth century B.C. until the modern Boehm/Mollenhauer piccolo. The changes in the Piccolo from the sixteenth to the eighteenth century are described and related to changes in music allocated to it. The reasons for the inclusion of the piccolo in the late seventeenth century compositions and its strong acceptance into those of the eighteenth are discussed.

In each section, and with each composer, the author provides an in-depth analysis of each composition. The analysis is presented by way of [1.] its historical background, [2.] its stylistic analysis, and [3.] is completed by a summary. In the text, a similar observation is provided of composer's orchestration techniques for example, but not limited to topics such as the range covered, instrumental pairing, balance, and melodic organization of each composition — these range in type from a Beethoven Symphony, an overture, a Rameau Opera or a Mozart Dance or March related to the French Revolution. In addition to deliberating on the development of the piccolo in orchestration, this analytical report compares the piccolo's usage through motifs, for example in Beethoven's "Ode to Joy" theme, harmonic analysis, range, balance, and melodic organization. Tables are presented that summarize the piccolo's harmonic function of particular works to help with comprehension of the piccolo function at a glance. Scores are provided as examples so that the discussions can be referenced within the analysis. This thesis includes one's observations as a performer, a theorist and as a musician.

The study provides an understanding of the piccolo's place within the orchestra, a "short instrument with a long history," concerning its orchestration developmental repertoire, through the "Golden Age of the Piccolo," from the late 1800s to the early 1900s¹, particularly in France where hundreds of "concert in the park" events demanded music of a style written to include, if not emphasize, the piccolo.² Since Tchaikovsky, there has been a movement to promote the piccolo as a solo instrument resulting in an abundance of new repertoire especially written for the piccolo.³ As a performer, the piccolo is the 'voice

¹ Compare to the Greek "Golden Age" (chapter 25.5.1); Ovid. *Metamorphosis*, Book the First. Poemhunter.com. <https://www.poemhunter.com/poem/metamorphoses-book-the-first/>

² Jean-Louis Beaumadier, *Piccolo Passion*, Liner notes by Jean Pierre Rampal, CD. Released: Jul 2013, Label: SKARBO

³ Allison Marie Flores Fletcher. *Ten Orchestral Excerpts for Piccolo: An Historical and Stylistic Analysis*, DMA Thesis, The University of North Carolina at Greensboro (UNCG), 2008; Web Site: <http://library.uncg.edu/>

in the band' and as such was not always popular with critics, conductors and the audience^{4,5}. This thesis demonstrates that the piccolo was different from the flute and that it was thought of rather as an extension to the flute, extending the flutes range up by an octave.⁶ It thus added color, humor and at times lyricism to the repertoire over the centuries, 'under development' for the incorporation of the piccolo. It was a problematic instrument to play because of its fundamental structure and mechanism initially starting as a glorified whistle. There were distinct differences in response and intonation, and some of the upper register can be flat on piccolo as opposed to the flute, giving it a tiny margin of error for pitch. Using this thesis to follow the observations resultant from the analyses, will allow musicians a more profound musical and technical understanding of individual performances, not just of music scored for the piccolo. It sets up an intellectual template for a technique of how to approach the study of any as yet unstudied composition, together with its composer, the motivation and history behind the music and what the outcome for the performer and the audience might be when adequately understood.

Research Question

The Flauto piccolo ("Flautino," "Ottavino," "Piccolo") in its history of acceptance and incorporation into Orchestral compositions, lagged at least ten years behind that of the Flute.⁷ Was this because the fundamental mechanism lagged in development or because composers were not yet exposed to its possibilities as an instrument? Once it was discovered and began to be incorporated into Operas, Symphonic Orchestral compositions, and Symphonic Band arrangements, what was the purpose of the composers in using the Flauto piccolo? Who were the pioneer writers and what were the early pieces that were so groundbreaking? What textures, themes, and motifs did it produce and what tapestries did it help the composer weave? From Dieupart in 1702 and Handel in 1711 through Verdi in 1888 and Bartok in 1943, how did the physical changes of the developing Flauto piccolo augment the possibilities for the composers?

Motivation or Rationale and Goals of the Research

The petite Flauto piccolo is an instrument with an excellent history⁸. It is frequently unnoticed as a valuable tool, not only in the woodwind family but in the setting of the orchestra itself⁹. It is a high-pitched powerhouse with marvelous descant authority when asked to perform specific tasks within the extant composition. This thesis intends to show the development of the little 'no-key' flauto traverso into a Flauto piccolo with one-key and transforming over the years into a multi-keyed instrument analogous in fingering and form to the flute, serving with its unique quality within the woodwind section. The intent is to develop the compositional musical history of the Flauto piccolo as it evolved from the military needs, with the transmission of hidden codes on the battlefield, to the needs of composers producing stirring symphonic music for marches and demonstrations after the French revolution. From there, the transition and incorporation of the Flauto piccolo by composers into orchestras which initially involved imitating the sounds of nature and special effects. Works such as those of Wolfgang Amadeus Mozart in his portrayal of the amusing Eunuchs in "The Magic Flute" (1791).

⁴ Hector Berlioz. *The Piccolo Flute: A Treatise Upon Modern Instrumentation and Orchestration*. Cambridge University Press, 2010, reprinted from 1st edition 1858. P. 121.

⁵ Cecil Forsyth. No. 32. *The Piccolo: Orchestration*, Dover Publications 1982, reprinted from 1st Edition, MacMillan, 1914. P. 198.

⁶ Op. cit., Hector Berlioz, p. 121.

⁷ Dombourian-Eby, Zartouhi. *The Piccolo in the Nineteenth Century*. DM. Northwestern University, 1987. P.2.

⁸ Gippo, Jan (ed.). *The Complete Piccolo: A Comprehensive Guide to Fingerings, Repertoire, and History*, second edition, foreword by Laurie Sokoloff; contributing editors, Therese Wacker, Morgan Williams, and Tammy Sue Kirk. Bryn Mawr: Theodore Presser Company, 2008. ISBN 1-59806-111-9

⁹ Mermelstein, Dani. *A tiny instrument with a tremendous history: the piccolo*. OUBlog, Oxford University Press 2018. <https://blog.oup.com/2015/07/small-instrument-large-history-piccolo/>. Accessed April 19, 2018.

Moreover, that of Ludwig van Beethoven's stormy wind in the fourth movement of the "Pastoral Symphony" (1808) and the lightning by Giuseppe Verdi's "Rigoletto" (1851). The penetrating, intense fortissimo of the Flauto piccolo heightened the portrayal of terror in scary scenes. Finally, we arrive at its debut as a sophisticated instrument courtesy of composers of the Romantic period, for example, Richard Strauss and Gustav Mahler integrating the Flauto piccolo entirely into the woodwind section of the orchestra. From then on, it has been used extensively to add color, shading, and texture to the sound of the orchestra as a team player, or as a soloist in its own right.¹⁰

¹⁰ Vienna Symphonic Library. The History of the Piccolo. 2018. <https://www.vsl.co.at/en/Piccolo/History/> Accessed April 4, 2018.