The Life and Contributions of Charles Oliver Delaney with a Survey of His Compositional Style within His Solo Flute Works

Kristin Delia Hayes
THE LIFE AND CONTRIBUTIONS OF CHARLES OLIVER DELANEY WITH A SURVEY
OF HIS COMPOSITIONAL STYLE WITHIN HIS SOLO FLUTE WORKS

By

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To Charlie.
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LIST OF ABBREVIATIONS AND MUSICAL REFERENCE

FFA- Florida Flute Association
NFA- National Flute Association
SC- Set Class

Octatonic Scale Types (referenced by first two pitches)

O 0, 1

\[ \text{O 0, 1} \]

O 1, 2

\[ \text{O 1, 2} \]

O 2, 3

\[ \text{O 2, 3} \]

Flute Range Reference

\[ \text{Flute Range Reference} \]
ABSTRACT

Charles Oliver DeLaney (1925-2006) is considered one of the most influential American flute pedagogues of the twentieth-century. His contributions to the flute community continue to be felt today through his generations of students, many of whom hold prestigious performing and teaching positions. Through organizations such as the National Flute Association (NFA) and the Florida Flute Association (FFA), DeLaney helped establish regional and national opportunities for flutists. Furthermore, his compositions provide performers with the opportunity to explore literal and figurative expression in music from a distinct American perspective. DeLaney’s contributions as a performer, composer, and pedagogue are documented through his publications of compositions and method books, National Flute Association and Brevard Summer Music Program archives, and two Flute Talk magazine articles (“Of Flutes and Muses” by Kathleen Goll-Wilson, December 1995; “DeLaney’s Compositional Endeavors” by Karen Haid, April 1999). Despite this body of information, detailed information on his life and compositions remains sparse.

In order to adequately appreciate DeLaney’s accomplishments and contributions to the North American Flute School and within the context of flute history in general, a brief historical summary of the contributions of flutists/composers/pedagogues and their significance in advancing the flute and its literature will first be explored. To focus the analysis only professional flutists who were also documented as successful composers and pedagogues, are included in the following summary. Likewise, only American trends will be presented in the section transitioning into the twentieth-century.

The bulk of this treatise details DeLaney’s contributions as a composer, examining his formative influences and inspirations, while defining his nationalistic neo-Romantic compositional style. Analysis of his three published works for solo flute, Hymn of Pan (1949), “…and the strange, unknown flowers...” (1988), and Variations on an English Folk-Song: “The Seeds of Love” (for solo alto flute or C flute, 1989), is preceded by a summary of his remaining
oeuvre, including his published and unpublished compositions. A discussion of performance and pedagogical considerations concludes each analysis.

DeLaney’s highly artistic and cleverly calculated compositional style reflects a unique coalescence of American and European perspectives gained during his studies in the United States and Switzerland. Musically and pedagogically, his compositions for solo flute are highly accessible, idiomatic, wonderfully expressive, imaginative and colorful. Their programmatic and nationalistic origins, tonal melodies, and organic development make them well suited for a variety of skill levels and performance settings. Furthermore, DeLaney’s extensive involvement in various musical venues mirrors the practices of centuries of previous flutists who were also successful as pedagogues and composers at a time when specialization was encouraged.
PART ONE: BACKGROUND AND COMPOSITIONAL STYLE

CHAPTER ONE

INTRODUCTION

“One person may have a natural bent for composition, but may not be qualified for the handling of instruments, while a second may possess more ability for instruments, but have no capacity at all for composition; a third may have more talent for one instrument than for another, a fourth have ability for all instruments, and a fifth have it for none. If somebody has the necessary talent for composition, for singing, and for instruments, it may be said, in the most exact sense, that he is born to music.”\(^1\)

-Johann Joachim Quantz

Throughout history, the role of the musician, specifically the instrumentalist, has continuously evolved, adapting to meet the needs of the musical setting, the instrument, and most importantly, the music itself. These inherently symbiotic relationships often compel musicians to explore areas outside of performance. For today’s professional musicians, the most common of these categories is pedagogy; however, since the Baroque period, numerous instrumentalists have also maintained successful careers as composers, arrangers, publishers, conductors, and as instrument makers and manufacturers. Historically, the contributions of these entrepreneurs have been substantial, and their combined efforts have resulted in universal conventions in instrument manufacturing and national schools of thought, i.e., pedagogical approaches and performance standards. While involvement in various music related venues have made these individuals highly sought-after pedagogues, as performers and composers these musicians also directly influenced the repertoire written for their instrument. Furthermore, these musicians have continuously elevated musical standards by disseminating these philosophies to the next generation.

Recently, the North American Flute School has benefited from an influx of these contributors. Flutists/composers/pedagogues such as Robert Dick (b. 1950), Jennifer Higdon (b. 1962), and

have exemplified the characteristics of previous musical entrepreneurs. Over the past several decades, numerous articles and scholarly essays have emerged focusing on their careers, compositions, and philosophies; meanwhile, America’s previous generations of equally influential flutists/composers/pedagogues has received, at best, scarce attention. Although it is not within the scope of this treatise to elaborate on all of them, focus will be given to one of the twentieth century’s most influential flute entrepreneurs Charles Oliver DeLaney (1925-2006).

**Brief Summary of Flutists/Composers/Pedagogues Beginning in the Eighteenth Century**

**Baroque Trends and Significant Contributors**

Beginning in the Baroque era, European flutists made numerous pedagogical contributions in the forms of treatises and compositions, and many pioneered significant instrument modifications. France’s Jacques-Martin Hotteterre (1674-1763) and Germany’s Johann Joachim Quantz (1697-1773), for instance, were known not only for their successful performing careers but also for their work as pedagogues. Visible through their numerous publications, which were intended to serve an educational purpose, they provided amateur flutists with music and supplemental instructional support. Of Hotteterre’s three treatises, his first, *Principles de la Flute Traversière, ou Flute d'Allemagne, de la Flute à Bec, ou Flute Douce, et du Haut-Bois Divizez par Traitez* (*Principles of the Flute, Recorder, and Oboe*, 1707), was the seminal flute treatise.

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2 Hotteterre was a flutist with the French court; Quantz was an oboist in Dresden before switching to flute, eventually entering the service of Frederick the Great of Prussia.


At this time, Quantz’s approximately 550 compositions, the majority of which include flute,\textsuperscript{5} represented the only early eighteenth-century works written for unaccompanied flute.\textsuperscript{6} What made Quantz’s contributions unique, however, was that his compositions and flute treatise were written for flutes that he designed.\textsuperscript{7} In addition to being the most complete and authoritative resource for Baroque flutists, Ardal Powell has argued that the English translation of Quantz’s 1752 eighteen-part treatise, \textit{Versuch einer Anweisung die Flöte traversiere zu spielen (On Playing the Flute)}, published by Edward R. Reilly in 1966, “may fairly be said to have provided the one tool without which the current phase of the early music revival could never have begun.”\textsuperscript{8} Because of the prominence of Hotteterre and Quantz as performers and composers, they naturally became the primary pedagogues in their respective countries. Hotteterre received a salary greater than most organists of the time,\textsuperscript{9} and Quantz is credited with establishing the first nationalistic flute school in Berlin during the 1750s.\textsuperscript{10}

French flutists Christophe Naudot (ca. 1690-1762) and Michel Blavet (1700-68) were considered the premier flutists during their time. The highly successful \textit{Concert Spirituel} subscription series (1725-90), founded by flutist Anne Danican Philidor (1681-1728), provided Naudot, Blavet, and other Parisian musicians with supplemental performance opportunities during religious fasts when the Paris Opera would not perform.\textsuperscript{11} Naudot and Blavet’s technical and lyrical virtuosity, combined with their wide spread visibility, helped catapult the flute’s popularity.

Naudot’s works, although now considered frivolous, were responsible for projecting a new style of virtuosity not yet explored by other flutists/composers/pedagogues; and his op. 11

\begin{itemize}
\item \textsuperscript{5} Nancy Toff, \textit{The Flute Book} (New York: Oxford University Press, 1996), 212.
\item \textsuperscript{6} Nancy Toff, \textit{The Development of the Modern Flute} (New York: Taplinger Publishing Co, Inc., 1979), 193-4.
\item \textsuperscript{7} Ardal Powell, \textit{The Flute} (London: Yale University Press, 2002), 88.
\item \textsuperscript{8} Ibid.
\item \textsuperscript{9} Hotteterre, xi.
\item \textsuperscript{10} Powell, \textit{The Flute}, 103.
\item \textsuperscript{11} Ibid., 82.
\end{itemize}
flute concerti (ca. 1735-37) was the first printed set of solo flute concerti to circulate in France.\textsuperscript{12} Naudot also held the position of Superintendent of Music with the Coustos-Villeroy Masonic lodge, a position he was elected to in 1937.\textsuperscript{13} Blavet, considered the greatest French flutist during his lifetime, was also a bassoonist. Although he composed primarily for the flute, he also wrote stage works. His interest in pedagogy is reflected in his op. 2 Sonatas for flute and continuo, which contain the first printed flute music with notated breath marks, and his \textit{Recueils de pièces}, which contains student-teacher duos and a variety of stylistically and technically comprehensive solos.\textsuperscript{14}

\textbf{Classical Trends and Significant Contributors}

In Germany, August Eberhard Müller (1767-1817) and Johann Baptist Wendling (1732-97) were considered the premier flutists of their time. Müller, principal flute in the Gewandhaus Orchestra (1794-1802)\textsuperscript{15}, was also a pianist, organist and conductor. Along with his flute works, he composed numerous piano works and sacred music, all of which reflect a heavy Mozartian influence.\textsuperscript{16} He also published a flute method, \textit{Elementarbuch für Flötenspieler} (\textit{Primer book for flute}), sometime around 1815.\textsuperscript{17} Wendling was a highly visible performer throughout Europe, maintaining a career with the Mannheim Orchestra for twenty-five years (1753-78).\textsuperscript{18} While this exposure made him a highly sought-after pedagogue who contributed greatly to both German and French flutists,\textsuperscript{19} it also made his compositions widely marketable.


\textsuperscript{13} Ibid.

\textsuperscript{14} Ibid.


\textsuperscript{17} Toff, \textit{The Flute Book}, 234.

\textsuperscript{18} Ibid., 232.

Printed in Paris, Amsterdam and London, his compositions consisted mainly of virtuosic solo and duo sonatas.20

Prague native Antoine Reicha (1770-1836) was best known as a composer, though he also played flute, violin and piano. Before becoming a nationalized citizen of France, Reicha was Principal flute with the Bonn court orchestra. As a composer, Reicha was noted for his unique compositional style, which often used folk elements. His compositions for woodwind quintet were significant for introducing new instrumental colors.21 Reicha also composed works for theater and stage, and published several treatises on harmony, melody and composition. He began teaching theory and harmony at the Paris Conservatory in 1818; his most famous students were Hector Berlioz (1803-69) and Franz Liszt (1811-86).

Flutists François Devienne (1759-1803) and Antoine Hugot (1761-1803), of the Concert Spirituel, were the first two flute professors at the Paris Conservatory, maintaining active teaching statuses from 1795 until their deaths, which were less than two weeks apart.22 Flutist/bassoonist Devienne’s first and only flute method, *Nouvelle Méthode Théorique et Pratique pour la Flute* (*New Theoretical and Practical Method for Flute*, 1974) contained several practice duets and served as the Conservatory’s pedagogical manual.23 Devienne wrote over 250 pieces for various ensembles, but his flute compositions, which included concerti, duets, sonatas, and trios, were his most celebrated works.24 Hugot’s compositional output includes two sets of flute sonatas, two sets of flute etudes, and a set of sonatas for unaccompanied flute, a genre rarely explored at the time.25 Hugot also authored a flute method, *Méthode de flûte* (*Flute Method*, 1804), which, due to his untimely death, was finished by fellow flutist Georg Wunderlich (1755-1819).26

21 Ibid., 227.
22 Powell, *The Flute*, 221.
23 Ibid., 211.
24 Gunson.
Romantic Trends and Significant Contributors

During the French Revolution, a shift occurred from music intended to serve the courts to publicly produced concerts, staged either in large venues or smaller parlor settings. Furthermore, while the mechanical and material advancements of the Industrial Revolution altered approaches to instrument manufacturing, the enormous growth in population of the middle class increased demand for instruments and for printed music. These developments, aided by the establishment of larger concert venues and European conservatories, triggered a shift away from entrepreneurship towards specialization. As newly constructed venues fit for large-scale operas and even larger middle-class audiences were being built, performers and composers found themselves competing for potential audience members. Increased competition led to financial uncertainty, placing greater emphasis on a performer’s virtuosity.

These social trends and technological developments dramatically affected the popularity of the flute. The larger concert venues and increasingly dense ensemble textures placed greater emphasis on projection, homogeneity of sound, and a balanced natural dynamic range. To address these challenges, the flute’s most innovative performers experimented with mechanical inventions that would make the flute better suited for these new settings and competitive demands.

Consistent with previous generations, flutists during the Romantic period wrote a prodigious number of pieces to highlight their specific instrument and individual virtuosic capabilities. As a result of increased competition to draw in larger audiences (and with increased demand for commercially available printed music) much of the solo repertoire written for the flute during this time consisted primarily of show pieces, virtuosic variations, and fantasies (typically consisting of arrangements and transcriptions of opera themes and national melodies).\(^{27}\) These pieces were written to highlight performers’ specific technical capabilities and their specific instrument, or to publicly sell their compositions and/or instruments to supplement their income.

In the quest for a larger, darker sound which could rival that of revered English flute virtuoso Charles Nicholson (1795-1837), German flutist Theobald Boehm (1794-1881)

\(^{27}\) Toft, The Flute Book, 244-245.
reconfigured the size and arrangement of each of the flute’s tone holes to fit within the acoustical parameters of equal temperament, rather than the previous system which placed the holes according to one’s natural finger placement. By using a ring-key system to either seal or vent each hole, Boehm’s flute greatly reduced the need for cross fingerings for chromatic pitches while also improving intonation inconsistencies, which during this time were considered the flute’s most cardinal flaws. In 1847 Boehm began constructing his flutes out of metal tubes, determining that thin drawn-out tubes increased vibration, resulting in a more resonant tone.28

Boehm’s cylindrical bore design also increased the flute’s projection, making it better suited for the now ubiquitous orchestral setting, while the ring-key system, in addition to ameliorating the flute’s intonation discrepancies, allowed flutists to explore a new level of virtuosity. Unfortunately, the long-standing preference for wooden simple-system flutes29 delayed the eventual widespread acceptance of the Boehm flute.

An accomplished performer, Boehm began his professional career at the age of 18 with the Munich Isartor Theater, two years after his first private flute lesson.30 Bohm wrote his 1871 treatise, Die Flöte und das Flötenspiel (The Flute and Flute Playing), as a supplement to his 1847 treatise Ueber Den Flötenbau Und Die Neuesten Verbesserungen Dasselben (An Essay on the Construction of Flutes, Eng. trans. 1882),31 which he felt had been of little influence.32

Boehm composed exclusively for the flute. Of his more than 70 compositions, the most historically significant works are those for solo alto flute, a compositional genre rarely explored at the time.

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29 Although the eight-keyed flute was considered standard flute at the time of Boehm’s invention, a standard key system had not been universally adopted.


32 Ibid., xxiii.
German flutist Bernhard Fürstenau (1792-1852) gave his first public performance at the age of 7, and began his professional career with the Oldenburg Court Orchestra at age 12. Heavily influenced by his friend and colleague Carl Maria von Weber (1786-1826), Fürstenau composed several variation sets and fantasies based on popular opera themes, and chamber music for 2-4 flutes. He published two flute methods, Flöten-Schule (Flute School, 1826) and Die Kunst des Flötenspiels (Art of Flute Playing, 1844), and published articles about the flute in 1825 and 1838.

Johann George Tromlitz (1725-1805) was principal flute of the Grosses Konzert, precursor of the Gewandhaus Orchestra, from 1754-76, before leaving his post to focus his efforts on teaching, writing, composing and instrument making. The second of Tromlitz’s three flute treatises, Ausführlicher und gründlicher Unterricht die Flöte zu spielen (The Virtuosic Flute-Player, 1791) was intended to serve as a method for self-instruction and is considered the most comprehensive flute method of the eighteenth century. His final treatise provided explicitly detailed information regarding modifications to flute design, including his most significant contribution as an inventor, the F lever. Operated by the left hand pinky, it was aimed at reducing the likelihood of an unwanted grace note typical between F and D/D#.

Tromlitz’s compositions for flute consist of concerti, solo flute, flute and harpsichord, and flute and piano pieces.

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34 Powell, The Flute, 141.

35 Ibid., 152.

36 Jones.


38 Kurze Abhandlung vom Flötenspielen (1786); Ausführlicher und gründlicher Unterricht die Flöte zu spielen (1791); Über die Flöten mit mehrern Klappen (1800).

39 Powell, "Tromlitz, Johann George."

40 Toff, The Flute Book, 47.
Jean-Louis Tulou (1786-1865) and Joseph-Henri Altes (1826-95) taught at the Paris Conservatory for a combined fifty-four years. Tulou was professor at the conservatory from 1829-59 and principal flute with the Paris Opéra from 1815-22. Aside from his remarkable performing and teaching careers, he was also a successful composer and flute maker. Tulou constructed a ring-key system similar to Boehm’s, yet he disagreed with Boehm’s use of silver material for making flutes, preferring the sound of wood. His compositional output consists of concerti, duos, Grand Solos (often in the form of fantasias and airs with variations), and a flute method, *Méthode de Flute* (*Flute Method*, 1851). Altes, who became flute professor at the Paris Conservatory beginning in 1868, published several works including *Grand Méthode* (*Grand Method*, 1880) for flute and several flute and piano compositions. His method was the first flute pedagogy book to address music theory and technique. Considered quite progressive when originally published, it is still used today.

In addition to his positions with the leading Paris orchestras, including the *Société des Concerts du Conservatoire* and the Paris Opéra, Paul Taffanel (1844-1908) was flute professor at the Paris Conservatory from 1894-1908. His flute method, *17 Grands Exercises Journaliers De Mecanisme Pour Flute* (*17 Big Daily Exercises for Flute*), which was completed by his student Philippe Gaubert in 1923, was pivotal in its approach to tone colors, stylistic interpretation, and for its inclusion of orchestral excerpts. Before joining the faculty at the conservatory, Taffanel was conductor of the Grand Opéra in Paris. He was a co-founder of *Société Nationale de Musique* (1871), along with Fauré, Franck, Massenet, Saint-Saëns, and he

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42 Powell, *The Flute*, 159.


44 Ibid.


formed his own chamber music society, Société de Musique Chambre pour Instruments à Vent in 1879. Through these organizations Taffanel created numerous opportunities for French composers such as Charles Gounod (1818-93), Charles Lefebvre (1843-1917), and Gabriel Pierné (1863-1937).48 Taffanel’s flute compositions include solos with and without piano, piano transcriptions, and a woodwind quintet.

Polish flutist Franz Doppler (1821-83) performed with the German Town Theatre and the Hungarian National Theatre,49 in addition to his frequent tours with his brother, Karl. In 1858 Franz Doppler accepted a position with the Royal Theatre at Vienna, eventually holding the positions of principal flute, assistant conductor, and chief conductor.50 He and Karl co-founded the Philharmonic Concerts, established in 1853; and Franz became professor of flute at the Vienna Conservatory in 1865.51 His compositional output includes large-scale works including operas, ballets, and other orchestral pieces. His flute works represent many nationalistic styles, often combining elements of Italian, Hungarian, Polish, and Russian influences.52

The Italian flutist Guilio Briccialdi (1818-81) was also a noted composer, inventor and pedagogue. A self-taught flutist, he toured throughout Europe and the United States, eventually becoming the flute professor at the Medici Institute in Florence.53 Briccialdi mainly composed opera fantasies and virtuosic etudes, many of which are still performed today. His most significant invention was the Bb thumb device and trill lever, which provided flutists with three options for fingerling Bb, two with the right hand first finger and one with the left hand thumb.

Dutch-born Louis Drouet (1792-1873) was flute soloist to the King of the Netherlands from 1808 until he was offered a similar post by Napoleon in 1811.54 A self-taught musician,


50 Lorenzo, 138.

51 Ibid.

52 Toff, The Development of the Modern Flute, 252.

53 Leonardo, 136.

54 Powell, The Flute, 137.
Drouet also played violin and cello, was director of the Naples Opera,\textsuperscript{55} wrote a method for the eight-keyed flute and briefly worked as an instrument maker.\textsuperscript{56} Drouet composed exclusively for the flute, writing solos, duos, and trios in variation and fantasy forms. He also authored a flute method for the eight-keyed flute (1827), which was the most common pre-Boehm flute system.\textsuperscript{57}

In North America, Peabody Symphony Orchestra (Baltimore, MD) flutists Henry Wysham (1828-1900) and Sidney Lanier (1842-81) represented the first American-born flutists/composers/pedagogues. Wysham, a student at the Baltimore Conservatory and the Royal College of Music in London,\textsuperscript{58} taught flute and harmony at the University of California at Berkeley from 1885 to 1900.\textsuperscript{59} In addition to composing music for flute and piano, Wysham published numerous articles on world flutes and flute related topics.\textsuperscript{60} His concise book \textit{The Evolution of the Boehm Flute} (1898) served as the authoritative American manual on the Boehm flute.\textsuperscript{61}

Aside from being a respected poet, lecturer and author, Lanier greatly influenced American flute history. Lanier, considered “America’s first flute virtuoso,”\textsuperscript{62} took the position of principal flute with the PSO beginning in 1873, which also provided him the opportunity to teach a handful of “flute scholars.”\textsuperscript{63} A strong advocate of the Boehm flute, the self-taught Lanier was the first American-born orchestral flutist to play on a Boehm-system flute.\textsuperscript{64} As a composer, Lanier wrote works for flute, piano and voice.\textsuperscript{65} Wysham and Lanier were fundamental in

\begin{itemize}
  \item \textsuperscript{55} Ibid., 138.
  \item \textsuperscript{56} Toff, \textit{The Development of the Modern Flute}, 251.
  \item \textsuperscript{57} Ibid.
  \item \textsuperscript{58} Ellen C. Johnson, “Flute Performance Practice in the United States (1870-1900): An Exploration of the Repertoire and Writings of American Flutists Sidney Lanier and Henry Clay Wysham” (D.M. diss., Florida State University, 2009), 24.
  \item \textsuperscript{59} Ibid., 28.
  \item \textsuperscript{60} Ibid., 29.
  \item \textsuperscript{61} Ibid., 29.
  \item \textsuperscript{62} Emil Medicus, “The Flutist: Sidney Lanier” \textit{Jacobs Orchestra Monthly}: 68, quoted in Johnson, 15.
  \item \textsuperscript{63} Edwin Mims, \textit{Sidney Lanier}; Reiss. ed. (Port Washington, N.Y.: Kennikat Pr., 1968), 58.
  \item \textsuperscript{64} Johnson, 14.
  \item \textsuperscript{65} Ibid., 20.
\end{itemize}
establishing the flute’s popularity in North America, in effect providing the “fertile soil” that allowed the French Flute School to thrive in the United States during the twentieth century.66

**Twentieth-Century Trends and Significant Contributors**

A pivotal transition towards specialization and away from entrepreneurship, facilitated by the establishment of European conservatories, larger concert halls, and increased competition between musicians, occurred during the nineteenth and twentieth centuries. This trend is reflected in the output of compositions for flute where, deviating from the Romantic period’s trends, antithetical relationships evolved between flutists/composers and non-flutist/composers. While flutists began to focus more on performance, writing significantly less flute music, full-time established composers were taking a renewed interest in composing flute works for new generations of revered virtuosi. Nancy Toff states that:

Indeed the role of the flutist-composer has been negligible for most of the twentieth century. Even in the early years, Philippe Gaubert was the only one of any significance, and he was far more respected as a flutists, teacher, and conductor than as a composer.67

A former student of Taffanel’s at the Paris Conservatory, Gaubert held posts as principal flute with the Paris Opéra and the Société des Concerts du Conservatoire.68 After serving as assistant conductor of the Société, Gaubert was appointed as director in 1919, the same year he began teaching flute at the Paris Conservatory.69 One year later he was named conductor of the Paris Opéra, eventually becoming artistic director in 1931.70 Aside from his compositions for flute, Gaubert’s prolific output includes large-scale works such as operas and ballets.71

Gaubert’s successor, Marcel Moyse (1889-1984), was an equally respected flutist. Holding principal flute positions with several Paris orchestras, most notably the Opéra-Comique (1913-38), Moyse was also a successful soloist and pedagogue. His numerous methods on flute

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66 Ibid., 13.


69 Ibid.

70 Ibid.

71 Ibid.
sound and technique mirror his teachings at the Paris Conservatoire (1932-49) and his substantial library of recordings continue to be sold today.

Moyse’s tenure with the Conservatory signaled a pivotal transition in flute history, as he was the first flute professor at the Conservatory who did not compose. In an interview with Carol Gertrude Isaac Robert Dick stated:

[Moyse’s] teacher Gaubert, Taffanel, they all wrote music and they all improvised, and they conducted. They had lots of roles, and from what I know about Gaubert as a person...he really kind of enjoyed doing it all...So under the influence of Moyse it suddenly became all right that there was a composer then a flutist. Because as the Paris Conservatoire professor he had the most influential flute position in the world earlier on in our century. And you can sort of see a dividing line being drawn where suddenly after that it was more acceptable not to be creative.

Despite his remarkable accomplishments, Moyse altered the role of the flutists as a performer, making it acceptable for flutist to specialize in performance without the worry of having to be as entrepreneurial and diverse.

**Contemporary North-American Trends**

Throughout the early decades of the twentieth century, the North American Flute School was beginning to form. As American public schools, colleges, and universities began offering ensemble courses for band and orchestra, Boston flute makers William Haynes and Verne Q. Powell began manufacturing flutes marketed specifically to target such an audience. In his book, *The Flute*, Ardal Powell highlights this development:

American education had first embraced instrumental music as universities began to form orchestras half a century earlier, when the University of Kansas offered the first flute major (1891), Indiana University added reed, woodwind, and string instruction (1909), and Notre Dame University began to offer training specifically addressed to orchestra and band musicians. The school band movement and the manufacturers who supplied and encouraged it placed instruments within the reach of nearly all American children, providing employment for music teachers, as well as for a growing army of players and stars who offered clinics and masterclasses for technically advanced students, while periodicals sprang up to inform and advertise to teachers. In Europe and America as a

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73 Robert Dick and Jos Zwaanenburg, interview with Carol Gertrude Isaac, quoted in Isaac, 11.

whole the education industry grew steadily until, in the 1990s, at least 220 American colleges and universities employed flute professors, counting only those with their own web pages.\textsuperscript{75}

Furthermore, with the gradual acceptance and standardization of the Boehm flute, flutists and composers were able to fully appreciate and realize the new flute’s potential. Unlike the simple-system flutes, which Boehm believed had reached their technical and musical limitations,\textsuperscript{76} the Boehm flute provided a new set of possibilities for flutists and composers to explore.

Although American born flutists Lanier and Wysham, as well as several others,\textsuperscript{77} were actively performing and teaching in the United States, successful European orchestral and solo flutists Georges Barrère (1876-1944), George Laurent (1918-52), and Marcel Moyse (1889-1984), are widely credited for their influence in shaping and molding the North American Flute School in the traditions of the French Flute School through their extensive teachings, performances, and recordings.\textsuperscript{78} Although all three men were influential teachers and revered performers, Barrère was the only one to compose.

French-born Barrère, following a successful career in Paris where he established the chamber organization \textit{Société moderne d'instruments à vent}, came to the United States in 1905 after accepting the principal flute position with the New York Symphony, under the baton of Walter Damrosch (1862-1950). As flute professor at the Institute of Musical Art in New York, Barrère disseminated his French style of playing to generations of American flutists.\textsuperscript{79} His organizational contributions to the North American Flute School include the establishment of the Barrère Ensemble of Wind Instruments (1910) and the Little Symphony Chamber Orchestra

\textsuperscript{75} Ibid., 264.


\textsuperscript{77} Most notably John A. Kyle (c.1810-1870) and Alfred Badger (1815-1892).

\textsuperscript{78} For more information about the development of the American flute school, read Demetra Baferos Fair’s “Flutists’ Family Tree: In Search of the American Flute School” (D.M.A. diss., The Ohio State University, 2003).

\textsuperscript{79} Toff. \textit{The Development of the Modern Flute} 125.
(1915), in addition to serving as the first president of the New York Flute Club (1920-44). According to Nancy Toff:

The ultimate importance of all of these organizations was due not only to their direct commissions, but also their role in inspiring a certain sense of competition among composers to provide music of a quality commensurate with the increasingly high level of musicianship of twentieth-century flutists.

The New York Flute Club’s website echoes this intent:

From the very beginning, the Club's programs have drawn attention to the works of flutist-composers: Lamar Stringfield, Quinto Maganini, Walter Benedict, Harvey Sollberger, Katherine Hoover, Elizabeth Brown, and Gary Schocker, to name just a few. In recent years its programs have broadened to include jazz and flute music of non-Western traditions, including shakuhachi, bansuri, a wide variety of Chinese flutes, and music from diverse Latin American traditions.

Barrère composed some music for flute, including a trio, a Nocturne for flute and piano, a book of arrangements for flute and piano, and cadenzas to the Mozart D-major and G-major concerti. More significant than his own output of works are the compositions he commissioned, including Poem for flute and orchestra (1918) by Charles Tomlinson Griffes and Density 21.5 for solo flute (1936) by Edgard Varèse.

As French flutists began composing less music for flute, a handful of American-born flutists continued in the traditions of Lanier and Wysham, excelling in entrepreneurial non-performance musical endeavors, including composition. One such American-born flutist, composer, conductor and pedagogue Otto Luening (1900-96), began his professional flute career

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80 Bate, “Barrère.”


82 Toff, The Development of the Modern Flute, 125.


in 1916, winning positions in Zürich with the Tonhalle Orchestra and the Municipal Opera. Co-founder of the American Grand Opera Company in Chicago, Luening also held various conducting positions in America and Germany, most notably with the Munich and Zürich Operas (1917-20) and as associate conductor of the New York Philharmonic Symphony Chamber Orchestra (1936-8). Likewise, some of his most distinguished university positions include serving as Executive Director of the Opera Department at the Eastman School of Music (1925-28), Professor of Philosophy at Columbia University (1949-68), Co-Director of the Columbia-Princeton Electronic Music Center (1959-80), and teaching composition at Juilliard (1971-73). Luening’s prolific output, which includes electronic music, orchestral works, chamber and solo works, and an opera, reflects his diverse interests. Many of his chamber works, intended for his university ensembles or other student ensembles, were intentionally written to be of modest difficulty, reflecting his pedagogical interests.

After World War I the accessibility of instruments in public schools increased and subsequent job growth in the field of music signaled a shift away from the previous traditions of American musicians studying abroad, allowing the United States to finally cultivate its own unique musical identity.

During a lecture given in 1940, Luening described the impact of conservatories, colleges, and universities on a distinctly American musical style:

The Eastman School, the Curtis Institute and the Juilliard School began operating in the middle twenties. At about the same time the foundations, notably the Guggenheim and Carnegie, began making grants to composers, distributing record collections and generally assisting worthy musical enterprises, ever widening their influence and scope. With this stimulus, music in the primary and secondary schools has by now developed to a point where our high school orchestras, bands and choruses compare favorably with those in any country.

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87 Ibid.

88 Ibid.

89 Ibid.

90 Powell, The Flute, 264.
In colleges and universities music is gradually becoming an integral part of the curriculum. Most American music students have been receiving their entire training in this country for the past eight or ten years. Formerly many of them went abroad. Through the WPA Music Project we have had our first taste of state-supported music on a large-scale long since an accepted practice in Germany, Russia, Italy and France.  

Charles Oliver DeLaney, born in 1925, benefited from these advancements in American music education and later contributed to their subsequent national assimilation. Embodying the philosophies of previous generations of flutists/composers/pedagogues, DeLaney’s unique pedagogical and compositional philosophies represent elements of various formative North American and European experiences and influences.

In addition to his academic roles at Earlham College in Richmond, IN (1950-52), and his tenures at the University of Illinois at Urbana-Champaign (1951-76) and Florida State University in Tallahassee, FL (1976-2000), DeLaney established the University of Illinois Summer Music Youth Flute Camp (1970), performed and taught at the Transylvania Music Camps (Brevard Summer Music Camps) in North Carolina for seventeen summers (1948-62, 1973, 1974), and taught at the Florida State University Summer Music Programs. A supporter of community based education and professional organizations, DeLaney was a lifetime member of the National Flute Association (NFA), serving as the organization’s President from 1986-87, and as a member of the NFA Cultural Exchange Delegation to China. He was also a founding member of the Florida Flute Association (FFA, 1976). As an active conductor, DeLaney held conducting positions at Earlham College, University of Illinois at Urbana-Champaign, Brevard Summer Music Camps, and as music director of the Albany Symphony Orchestra (Albany, GA, 1979-88). DeLaney was also a founding member and principal flute of the Tallahassee Symphony Orchestra and Chairman of the instrumental music program at the Governor’s School of North Carolina. In keeping with his lifelong commitment to pedagogical excellence, he also published method books, educational recordings, four compositions for flute, and composed a total of twenty-three unpublished works.

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Although today there are several professional flutists who have established reputations as composers, authors, and pedagogues, DeLaney’s position in flute history is unique. Aside from the scope of his talents and his overwhelming influence, his historically aware and informed pedagogical and compositional perspectives combined with his pioneering American spirit make him a truly remarkable figure in flute history. To more fully understand the depth of DeLaney’s musical contributions one must first examine his influences and motivations.
CHAPTER TWO

BIOGRAPHY OF CHARLES OLIVER DELANEY

The diverse artistic influences that shaped DeLaney’s musical interests can be traced through his early educational experiences and formidable musical relationships. Like many American musicians during the early decades of the twentieth-century, DeLaney’s musical education encompassed European and American philosophies, disseminated through live performance, individual instruction, recording technology, and influenced by American sociocultural trends, which continued to promote music education.

Early Musical Influences and Experiences (1937-1950)

Charles Oliver DeLaney was born on May 21, 1925 in Winston-Salem, North Carolina. His father, Charles DeLaney, was a respected urologist at Lawrence Hospital and his mother, Gretchen Fiegenschuh DeLaney, worked as a nurse. DeLaney began violin lessons at the age of 5, switching to flute at 12 after his mother caught him trying to saw his instrument in half.92 Having already learned how to read music, the twelve-year-old DeLaney taught himself how to play the flute using an instruction book given to him by his school band director.93

Recordings and Local Influences (1937-41)

The self-taught flutist, eager for knowledge, frequently attended nearby performances and lectures on music, and when the local sporting goods store opened a record department DeLaney bought every flute record he could find.94 These recordings consisted of those by esteemed French flute virtuosi Moyse and Barrère,95 who were disseminating the philosophies of the French Flute School to American flutists through their recordings and teachings, while

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92 “FSU Honors Charles DeLaney” narr. by Angeleita Floyd (Tallahassee, FL: Florida State University School of Music, 2004, CD 15703).

93 Ibid.


95 Ibid.
subsequently elevating the popularity of the flute through their performances of earlier compositions as well as newly commissioned compositions by contemporary composers.

DeLaney’s other favorite recordings included those by Australia’s John Amadio and American flutist William Kincaid. While these records provided DeLaney with an aural model for fundamental flute characteristics such as tone, vibrato, articulation, and broader concepts such as musical style, they simultaneously exposed him to various flute repertoire. Some of these pieces included Moyse’s recordings of the Mozart flute concerto and Amadio’s recording of Briccialdi’s Carnival of Venice, which DeLaney later performed for a regional competition.

DeLaney also took interest in a 1937 recording by Barrère and harpsichordist Yella Pessl (1906-91). Perhaps the first recordings of Bach sonatas recorded with harpsichord rather than piano, the album consisted of Rameau and Debussy transcriptions and three Bach Sonatas. Barrère, who most famously played the flute solo for the 1894 premiere of Debussy’s Prélude à l’après-midi d’un faune at age eighteen, was the most influential flutist and pedagogue in America during early decades of the twentieth century. A 1910 article in the New York Evening Sun noted:

> During five years in New York, Mr. Barèrre has won friends for that abused instrument, the flute; has shown that its repertory includes music of the masters instead of second-class ‘show-pieces,’ and that its players are really interpretative artists.

Considering this influence, it is not surprising that when Pessl, Barrère’s harpsichordist, performed a recital in the auditorium of DeLaney’s high school, he seized the opportunity introduce himself. She subsequently invited DeLaney to Black Mountain, North Carolina the following summer to play Bach Sonatas with her. During his 1995 interview with Kathleen

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96 “FSU Honors Charles DeLaney.”
97 Goll-Wilson, 9.
100 Goll-Wilson, 9.
Goll-Wilson, DeLaney recalled “She said I played the sonatas just like Barrère. I laughed and admitted that I had listened to his recordings hundreds of times.”\textsuperscript{101}

A similar incident occurred following a lecture/recital by North Carolinian flutist, conductor, and composer Lamar Stringfield (1879-1959). DeLaney audaciously approached Stringfield, recalling in a 1995 interview, “He knew a great deal about music, and after the lecture I jumped into the cab and rode back to the hotel with him.”\textsuperscript{102} During their conversation, DeLaney expressed his need for a new flute; Stringfield responded by sending DeLaney a second-hand Powell, which originally belonged to Ed Powell, son of Boston flute maker Verne Q. Powell.\textsuperscript{103} DeLaney received the flute prior to a regional competition in Richmond, NC where he claims he “did not have the sense to put corks in the open holes” resulting in a “rather hit or miss” performance.\textsuperscript{104} Following this exchange, DeLaney began studying privately with Stringfield.

Stringfield, who maintained an active musical career as a flutist, composer, educator, conductor, and administrator, became an influential figure in DeLaney’s life. In addition to his role as DeLaney’s first flute teacher and mentor, Stringfield’s involvement in all aspects of music served as a model for the young DeLaney. Stringfield studied at the Institute of Musical Art in New York where he earned a diploma in 1924, with further courses in music at Mars Hill College and Wake Forest University in North Carolina.\textsuperscript{105} A co-founder of the New York Flute Club with his teacher Barrère, Stringfield also helped to establish several other musical organizations and programs in his native state North Carolina, most significantly the North Carolina Symphony Orchestra (1932), which he conducted from 1932-35, and the University of North Carolina’s Institute of Folk Music (1932). He left the NCSO and his five-year position at the University of North Carolina in 1935, becoming Assistant Conductor at Radio City Music Hall in New York

\textsuperscript{101} Ibid.
\textsuperscript{102} Ibid.
\textsuperscript{103} Ibid.
\textsuperscript{104} Ibid.
\textsuperscript{105} Fair, 647.
City. Stringfield later held conducting positions with the Knoxville Symphony (1946-47) and was the Music Director of the Charlotte Symphony (1945-46, 1948-49).

As a composer, Stringfield’s compositional style derived influences from folk music and other nationalistic sources. Labeled “the student of music in America who may be deemed the most talented and deserving,” Stringfield won a fellowship from the Pulitzer Traveling Fellowship (later renamed the Pulitzer Prize) in 1928 for his suite *From the Southern Mountains*\(^ {106}\). In a recent publication advertising the Asheville Symphony Orchestra’s 2010 season, author Rob Neufield states:

> Stringfield, the committee noted, already had forty-one compositions to his credit, ‘many of which have been constructed by the use of folk music that has been preserved by the mountaineers of Western North Carolina.’\(^ {107}\)

Stringfield also composed works for band, choir, voice, and chamber ensembles consisting of trios and quintets with flute. His most significant works for flute, “Indian Sketches” (1922) and “To a Star” (1948) for flute and piano, and “Mountain Dawn” (1945) for flute and strings/piano reduction, draw inspiration from Appalachian folk material.\(^ {108}\) His only solo flute works, “Pastoral Scene” (1937) and “Mountain Dawn” were dedicated to William Kincaid.\(^ {109}\) A composer ahead of his time, his unique American and nationalistic style pre-dated the folk revival. According to flute historian Ardal Powell: “The wider folk revival of the 1960s brought an enormous surge of vigor to Western musical life—but for many decades it left the official flute world largely untouched.”\(^ {110}\)

Stringfield’s breadth of musical knowledge proved to be enlightening and inspiring to the young, impressionable DeLaney, who eventually began studying composition with Stringfield. With the addition of composition lessons, Stringfield’s influence over DeLaney increased, and

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107 Ibid.


109 Fair, 55.

110 Powell, 276.
his nationalistic compositional style and complete involvement in music helped to further shape DeLaney’s musical interests, in addition to his interpretive decisions:

Through playing Kuhlau duets with me he shared many pearls of wisdom he had learned by studying with Barrère. He knew a great deal about making music as a conductor, composer, and flutist, and eventually ended up making head-joints before that art came into vogue.\footnote{Goll-Wilson, 29.}

Furthermore, Stringfield’s impressive organizational contributions and substantial community involvement served as a powerful model of how one individual could personally impact and advance musical causes.

**Post-High School and College (1941-50)**

In 1941, at the age of fifteen, DeLaney graduated from R.J. Reynolds High School. Immediately following graduation, he attended the Davidson College Music Camp.\footnote{Goll-Wilson, 10.} Known since 1955 as the Brevard Music Center, the Davidson College Music Camp was founded as a boys-only camp on the campus of Davidson College in 1936; it was relocated from Davidson, NC to Brevard, NC in 1944 where it became a co-ed festival and was renamed the Transylvania Music Camp.\footnote{Brevard Music Center “History” http://www.brevardmusic.org/about/bmc/history/ (accessed February 7, 2011).}

After camp ended, DeLaney enrolled in the Riverside Military Academy in Gainesville, GA, where he studied pre-medicine for a year. Although it was his intention to follow in his father’s footsteps, PFC DeLaney, nicknamed “Looney,”\footnote{Riverside Military Academy, Riverside Military Academy Year Book. (Gainesville, Georgia: Graduating Class of 1942), Riverside Military Academy Archives, Riverside Military Academy. (Page numbers not available).} quickly realized that medicine was not his calling following an experiment gone wrong.\footnote{DeLaney attempted to clean a turtle aquarium which to him appeared unkept. The next day, however, DeLaney learned that the filth was part of an ongoing experiment which, as a result of his cleaning, was subsequently ruined.} Despite these misfortunes, DeLaney managed to find an outlet for his musical talents at the academy in both the Glee Club and the
Concert Band. DeLaney transferred to Davidson College (Davidson, NC) in 1942 where he pursued bachelor’s degrees in education and psychology. Although Davidson College did not offer music classes, DeLaney continued to perform with local community bands and began composing informally.117

During this time DeLaney briefly studied flute privately with Alfred E. Fenboque (ca. 1907-63) who had formerly played in the Toronto Symphony Orchestra.118 Fenboque, like Stringfield, was an influential figure in DeLaney’s life whose musical talents extended beyond being an instrumentalist. In addition to his role as principal flute of the Cincinnati Symphony Orchestra from 1938-59,119 Fenboque taught flute at the Cincinnati Conservatory of Music and was a music editor and arranger whose most noted publication is an edition of Joachim Andersen’s études, Twenty-four Artistic Studies, op. 15.

DeLaney’s educational aspirations were stymied when he was drafted into the military where he served as a radio and telephone operator in the Army’s Signal Corps from 1944-1946. Although DeLaney served for two years in the corps during the most intense period of American involvement in the war, he avoided being transferred to the infantry. Years later DeLaney learned that his good friend and Davidson College trombone professor Arthur Rohr was the Army personnel officer responsible for assigning such transfers within his unit.120 According to DeLaney, every time his papers came up for transfer, Rohr would move them to the bottom of the pile.121 In a 1995 interview, DeLaney recalled “Instead of being transferred to the infantry to fight the Battle of the Bulge, I finished training in the signal corps and left for Europe on V-E Day.”122 Sadly, DeLaney’s entire unit was wiped out on D-Day.123 When the war ended in 1945,

116 Riverside Military Academy: no page number.
117 Haid, 13.
118 Fair, 258.
119 Wion.
120 “FSU Honors Charles DeLaney.”
121 Ibid.
122 Goll-Wilson, 30.
123 “FSU Honors Charles DeLaney.”
DeLaney went back to Davidson College to complete his degrees, graduating in 1947 with bachelor’s degrees in education and psychology.

Upon graduating, DeLaney applied for the Master of Music program at the University of Colorado at Boulder. Despite his two bachelor’s degrees, he was denied enrollment because he did not have the appropriate undergraduate degree. Undeterred, DeLaney spent the next few weeks hitchhiking to Boulder, Colorado determined to convince the dean to admit him.\textsuperscript{124} According to his former student Angeleita Floyd:

When he arrived he discovered that the Dean of the School of Music was out of town that week so [DeLaney] decided to hang around until he returned. Upon the Dean’s arrival, Charlie found a room next to the dean’s office within hearing distance and proceeded, as Charlie recounts, to play as fast as possible for about a half an hour. The dean softened and sent Charlie to the Admissions office to see what could be done. Charlie boldly declared to the admissions office that the dean of the School of Music said he should be admitted, and so he was.\textsuperscript{125}

His tenacity was rewarded and with his admission to the university secured, DeLaney, wishing to also continue his composition studies, dually enrolled in the flute performance and composition programs.

DeLaney studied flute with Rex Elton Fair and composition with Cecil Effenger at the University of Colorado for only a year before moving to Switzerland to pursue a “Virtuosity in Flute” degree under the tutelage of Edmund Defrancesco, a former student of Marcel Moyse at the Paris Conservatory. According to DeLaney, pedagogical frustrations had mounted between him and Fair, who would only listen to students play pieces and never required any etudes:

I became frustrated, and yet because I had a little money left on my G.I. bill, I decided to join a friend in Lausanne, Switzerland to work with the flute professor at the Conservatory, Edmund Defrancesco. Interestingly I did not know too much more about him until 1989, when Louis Moyse told me Defrancesco was one of his father’s favorite students.\textsuperscript{126}

\textsuperscript{124} Ibid.
\textsuperscript{125} Ibid.
\textsuperscript{126} Goll-Wilson, 29.
While in Lausanne, DeLaney studied composition with Hans Haugh, a student of Ferruccio Busoni’s (1866-1924). DeLaney earned a “Virtuosity in Flute” degree in 1949, returning to the United States in 1949 to continue his studies at University of Colorado at Boulder, receiving a M.M. in flute performance and composition.

**Professional Career (1950-2006)**

In the fall of 1950, after accumulating degrees in psychology, education, flute performance, and composition, DeLaney obtained his first teaching position as Instructor of Music at Earlham College in Richmond, Indiana. During this two-year appointment, DeLaney taught private flute lessons, instrumental conducting courses, freshman and sophomore theory, music education courses, woodwind and brass methods, directed the band and orchestra, and according to Floyd, DeLaney “even mopped the floors occasionally.”[127] Despite his substantial teaching load and the added challenges of conducting ensembles and planning rehearsals for the first time, DeLaney began composing profusely, mainly to provide pedagogically appropriate compositions for his ensembles to perform.

The summer before he obtained his first university teaching position, DeLaney returned to the Brevard Summer Music Camps, beginning a fourteen-year appointment as a faculty member, returning twice as a featured soloist (1949-62, 1973, 1974). During his tenure, his responsibilities were expanded to include conducting and composing works for the ensembles to perform, in addition to continuing to teach and perform as a soloist.

**University of Illinois and the Baroque Flute (1952-1976)**

Two years after accepting his first university position at Earlham College, DeLaney left to become Professor of Flute at University of Illinois at Urbana-Champaign, a position he held for twenty-four years. During these years, DeLaney established himself as one of the most sought-after pedagogues in the country, establishing, in the words of Floyd “a flute dynasty second to none.”[128] In 1973, three years before DeLaney left UI for Florida State University, the Brevard Summer Music Camp praised his accomplishments in their summer concert program:

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[127] “FSU Honors Charles DeLaney.”

[128] Ibid.
CHARLES DELANEY can be claimed as one of Brevard's own, having been a student and faculty member here in the past. Presently on the faculty at the University of Illinois, he is one of the most respected performers and teachers on the flute in the country. A published author and composer, he also is active as a conductor in Illinois. For a number of years he served as head of instrumental music at the North Carolina Governor's School.129

Within this larger academic setting, DeLaney was better able to explore his personal creative interests experiencing various aspects of art and culture while simultaneously investing more time into his flutistic and musical interests. The reduced teaching load provided him with the opportunity to pursue new interests while continuing to teach flute, compose and conduct, serving as the associate conductor of the University Orchestra and director of the Little Symphony, the university’s musical productions group.130 In 1970 he established the University of Illinois Summer Music Youth Flute Camp and he also organized a Flute Club, which held roughly six concerts a year.131

DeLaney’s growing reputation also made him a popular adjudicator. Reflecting upon his own experiences competing in high school and preparing for competitions, DeLaney felt compelled to make a recording specifically geared towards providing stylistic interpretations of commonly used, graded contest pieces for flute. Beginning in 1960 DeLaney produced three such recordings with pianist Edwin Thayer and Stanley Fletcher,132 explaining:

So many young players had no concept of how to interpret their pieces and performed them with incorrect tempos, style, and articulations. I grew up listening to recordings and knew how to play my pieces in Barrère or Moyse’s style. I knew how the music should sound.

It is so important to have a proper concept and to play with the correct style and spirit. Listening to recordings helps unlock many doors to effective interpretation.

We made the tape recordings, and the next day I drove to Elkhart, Indiana and showed up at Selmer unannounced. The receptionist did not know what to do with me, so

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130 Ibid.

131 De Lorenzo, 2.

she sent me over to Harry Randall, the advertising manager, who listened to my story. I explained that I wanted to put out a recording with easy contest pieces on one side and more difficult pieces on the other. He said they were not interested but agreed to listen to my tape and asked what flute I was playing. ‘A Bundy,’ I said. So Randall took me to see Jack Fedderson, vice-president of the company, who played the tape on upscale speakers. They were not interested in getting into the recording business, but encouraged me to produce my own recordings, that they would be happy to distribute.133


This manual was written for use by high school and college students. It is by no means comprehensive, yet it does contain the essential elements of flute technique for the intermediate player. It is suggested that the exercises here be followed by the Twelve Studies (opus 15) of Boehm, and then by the Moyse Daily Exercises and Tone Study.134

The bulk of the twenty-eight-page manual consists of various, now considered standard, exercises for the aspiring flutist. These exercises are divided into three major sections: daily exercises, vibrato instruction and exercises, and a section that specifically addresses intonation. A section addressing ornamentation (including appoggiaturas, grace notes, mordents, and turns) concludes the exercises followed by the ubiquitously included fingering and trill charts. Comparatively more advanced, however, DeLaney’s fingering chart lists the fingerings for all chromatic pitches from C1 to F4, while other methods typically stop at C4. The trills range from C1 to C4. Additional indications for use of the Bb lever are included, along with dynamic-specific fingerings. The final sections of the method book consist of tips on topics such as general flute care and maintenance, breath control, vibrato (this time addressing more general concepts), and a “Performance Criticism Check Sheet for Contests.” Also unique, the method book concludes with a list of graded repertoire of other flute methods, studies, advanced etudes, daily exercises, tone studies, solos for contest and programs, flute ensemble music (duos, trios, and quartets), ensemble pieces for flute and other instruments, and orchestral studies.

DeLaney’s method was one of a handful targeted to high school students and American schoolteachers who did not have “the opportunity” or “the time to become familiar with the flute

133 Goll-Wilson, 11, 29.

Unlike these methods, which were geared for beginning and high school flutists, DeLaney’s more advanced method places a greater emphasis on topics including transposition, harmony, range, vibrato, repertoire, and more contemporary techniques such as flutter tonguing. Flutter tonguing, which first appeared in Strauss’s *Don Quixote* (1896-97) and was subsequently used in the flute works of Malcom Arnold (*Sonatine*, 1948), Henry Brant (*Angels and Devils*, 1931, rev. 1956), and several avant-garde composers including André Jolivet (*Cinq Incantations*, 1936), Olivier Messiaen (*Le Merle Noir*, 1952), and Luciano Berio (*Sequenza*, 1958), had yet to be addressed in an American flute method book. Although brief in explanation, DeLaney addresses the two methods for achieving this technique: use of the tongue and use of the throat. He encourages flutists to explore both options since rolling the tongue is typically easier and better for use in the high register, while throat or guttural flutter tonguing is considered more desirable for the lower register and softer playing. Overall, DeLaney’s method provided a structured and balanced approach to contemporary flute performance and education.

DeLaney’s successful collaboration with Bundy via Selmer resulted in a second method book, *Teacher’s Guide to the Flute*, published in 1969 by the Selmer Company. Quite different in content and purpose than his fundamentals method book of 1960, this forty-page pocket-sized companion was intended to “present a basic approach in the fundamentals of flute performance to the person who is not primarily a flutist.” Composed primarily of text occasionally accompanied by pictures for reference and a few exercises, this book explores a

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135 Powell, *The Flute*, 244.

136 Ibid.

137 Toff, *The Flute Book*, 120.

138 4” x 9” in size.

variety of flute related topics ranging from flute history to purchasing a flute, assembly and posture. DeLaney argues “the most critical learning period for the student flutist is at the beginning,” therefore he also stresses “basic performance techniques.” Comprehensive in purpose, DeLaney discusses everything that a beginning flutist would need to know, while still managing to address the advanced and intermediate flutist, as well as the teacher and band director.

DeLaney’s most significant contribution to American flute history and education during this time, however, occurred following a chance encounter with Walter Strait, a salesman for the Lyons Band Instrument Company in Chicago, IL. Strait’s knowledge of what has become some of the most significant southern American flute artifacts of compositions and historical records, “The Ethan Allen Hitchcock Collection,” inspired DeLaney to not only research historical flutes, but to disseminate this information to other professional flutists, as well as his students.

In his 1995 interview with Goll-Wilson, DeLaney recalled the chance meeting:

One day a student did not show up for class, so afterward I went down to the end of the hall looking for him and encountered a repairman working on the pianos and organs. I explained that I was the new flute teacher, and he mentioned having an old flute in his attic that might be of interest. One had only one key, and he had no idea what kind of flute it was. It turned out to be a Riley flute made in New York around 1815, a marvelous instrument, pitched to A=440. Eventually some faculty members formed a baroque ensemble. The cellist also played viola da gamba, and a graduate voice student from Holland had a knack for singing the old works. I played that little flute and was amazed by its capabilities.

Over the next several years the UI faculty Baroque Ensemble toured throughout the country. Following a performance in Iowa, DeLaney showed his Baroque flute to Betty Bang Mather, flute professor at the University of Iowa. Having never seen such an instrument, “it enticed her to spend years researching repertoire and performance practices.” DeLaney and Mather developed a mutual professional respect for one another. In the 1960s both professors

140 Ibid.
141 Goll-Wilson, 8.
142 Ibid.
began offering baroque flute courses as part of their curriculum\textsuperscript{143} and later worked together serving as President and Vice-President of the National Flute Association.

After DeLaney procured the flute, Strait informed him of a collection of music in a plantation house outside of Sparta, GA:

Much of the music consisted of variations on opera melodies, but as we dug deeper we discovered many interesting things, including a hand-drawn map of the Battle of the Monitor and Merrimac.

Hitchcock was the only person with whom the Seminole Indians would sign a treaty in Tallahassee. He wrote eight books on such subjects as hermetic philosophy, mysticism, and symbolism. When the other officers would drink and gamble, Hitchcock would retire to the drawing room to recite poetry to the ladies and play his flute for them.

During the Mexican Wars Hitchcock sustained injuries that put him in a wheelchair. A year later, [he] went to Sparta, buying the old plantation.

The previous owners of the plantation were proud that the home was still in its original construction, despite a surprise visit from Sherman’s soldiers during the Civil War. When a captain and about a dozen of his men showed up one night, the lady of the house prepared a nice meal for them and bedded them all down. The next day the captain told her that ordinarily they would burn the house after taking the valuables, but because of her kind hospitality, they only took livestock and fowl. As a result, the old plantation survived the war.

An old farmer, a descendent of Hitchcock’s in-laws, lived in the house, and eleven other members of the Nichols family were scattered in the area. At that time none wanted to let go of the collection, but they allowed me to go there several times to research it.\textsuperscript{144}


[DeLaney] was so impressed with it that he asked the Hitchcock descendants living in the plantation about the possibility of donating the collection to the University of Illinois Music Library. The family was unsure about relinquishing the collection and continued to store it at the plantation. After DeLaney joined the music faculty at Florida State University in 1976, he was able to visit the plantation more frequently. His continued interest in the collection influenced the descendants’ decision to donate it to Florida State

\textsuperscript{143} Powell, \textit{The Flute}, 259.

\textsuperscript{144} Goll-Wilson, 8-9.

Florida State University and Organizational Contributions (1976-2006)

DeLaney left his position at the University of Illinois in 1976 to move to Florida, taking over the flute studio at Florida State University from Albert Tipton, who left after accepting a teaching position at Rice University in Houston, TX. In this new academic setting, DeLaney saw numerous opportunities for advancement within the university and in the region. Although his teaching responsibilities as FSU were limited to the flute, DeLaney found other outlets for his talents. Soon after arriving in Florida, DeLaney was appointed as the Conductor and Artistic Director of the Albany, Georgia Symphony Orchestra (1979-88), the same year he helped establish the Tallahassee Symphony Orchestra, for which he was the first principal flutist.

In DeLaney’s first year at FSU he founded the Florida Flute Association (FFA) along with Nancy Clew, Sarah Baird Fouse, Martha Rearick, and Parker Taylor; according to the FFA’s website:

Prior to becoming organized, many of these Founders participated in exchange programs, to bring colleagues and students together for concerts and ensemble playing. The name "Flute Fair" was adopted from previous successful Fairs at the University of Iowa.  

The idea to establish the community-based organization came in August 1976 while attending the Fourth Annual National Flute Association Convention in Atlanta, GA. Considering DeLaney’s commitment to educational and community accessible opportunities, and his involvement with the National Flute Association (NFA), it is not surprising that he recognized the importance of establishing a local flute organization in his new home state.

A year after its inception, the FFA hosted its first annual Florida Flute Fair in 1977 at Brevard Community college in Cocoa, FL. The one-day event was organized by co-founder

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146 Ibid.
Nancy Clew.\textsuperscript{149} By the time the organization officially became an association in 1982, complete with a board of officers and member newsletter, the fair had grown into a two-day event which included guest-artist master classes and a College Young Artist Competition; the following year the High School Young Artist Competition was added, and out-of-state exhibitors were invited to sell music and instruments.\textsuperscript{150} In 1987, ten years after the first Flute Fair, the annual convention was expanded to three days and has sustained that format for the past twenty-four years; the FFA became incorporated in 1989, adopting its first Constitution and By-Laws, and became an official non-profit corporation in 1994.\textsuperscript{151}

Since its inception, the FFA has served as a formidable outlet for amateur and professional flutists across the country by providing its members with first class concerts and master classes, as well as educational and performance opportunities. DeLaney’s collaboration with his colleagues, combined with his belief in the value of social networking and commitment to community service, has created countless opportunities for flutists. Since its establishment, the FFA as accumulated 447 members,\textsuperscript{152} held thirty-five annual conventions, and established several scholarships while creating countless performance and educational opportunities for its members.

DeLaney, a lifetime member of the NFA, served as President of the organization from 1986-1987. Founded in 1972 by Mark Thomas, the NFA has established itself as the world’s largest flute association, containing 6,000 members from over 50 countries.\textsuperscript{153} As NFA President, DeLaney participated in the organization’s Cultural Exchange Delegation to China, actively petitioned for development of understructure of local organizations to help support the NFA to

\textsuperscript{149} Ibid.
\textsuperscript{150} Ibid.
\textsuperscript{151} Florida Flute Association. 34th Annual State Convention program book, 57.
\textsuperscript{152} Consisting of professionals, amateurs, students, and corporate exhibitors. Statistic compiled from April 2010 Florida Flute Association, Inc. Membership Directory.
increase “communication and rapport” throughout the country, and established the annual High School Young Artist Competition.

DeLaney was one of thirty flutists who participated in the NFA Cultural Exchange Delegation to China. This project was the result of collaboration between Chinese flutists and Myrna Brown, who at the time was the NFA Executive Coordinator. In the NFA’s Spring 1987 newsletter, *The Flutist Quarterly*, DeLaney describes the selection process for choosing flutists and project’s goal:

Professional members of NFA who have achieved distinction in their fields and who have made significant contributions to NFA in the past were asked to participate. Thirty accepted the invitation, representing a rather balanced cross section of the membership. In this first cultural exchange with the People’s Republic of China, all our delegates will be giving presentations on various topics of expertise to their counterparts in China. Cities to be visited include: Shanghai, Beijing, Xian, Canton and Hong Kong.

One of DeLaney’s primary goals as NFA President was to find way to continue expanding the resources available to all flutists, including opportunities to network and perform. In the NFA 1987 winter newsletter, *The Flutist Quarterly*, DeLaney expressed his pleasure with the NFA’s “tremendous influence” but addressed several areas he saw room for improvement, including:

...quality repairmen, especially in the smaller communities; better contest and concert material for the intermediate school flutist; more organization of flute activities on the state or regional level; more large works by major composer of our time; a good damage-resistant student flute, and a solution to the greatest enigma—why so few men play the flute today.

As we move ahead into another year of increased flute activities, better performances and more practical research, I would like to ask all members to be alert to recognize and attract that young precocious male talent into our wonderful fold. Any suggestions concerning this dilemma or the many other “improvable areas” would be

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155 Ibid.

156 Ibid.
greatly appreciated. I promise that you will not be assigned to a long range planning committee unless desired.\textsuperscript{157}

In his Spring newsletter, DeLaney again expressed interest in increasing outreach efforts:

The second action concerns a task force committee to investigate, determine, and develop an understructure of state and/or regional divisions, within the organization of the NFA, that would bring the benefits of NFA to all flutists in the country. Each state or region would be independently organized and probably sponsor an annual meeting similar to the parent organization but on a smaller scale. The Florida Flute Association is a working example of this, with an annual Florida Flute Fair that offers a weekend of recitals, lectures, and displays of music and instruments. The Association, now in its eleventh year, serves many who would not be able to attend or participate in the NFA convention. The benefits of increased communication and rapport within the area are well worth the effort, and the joys of providing new opportunities for learning and performance by our young people cannot be measured!\textsuperscript{158}

Wishing to create more opportunities for flutists, DeLaney pioneered the establishment of the NFA High School Soloist Competition, the first of which took place in 1987, during DeLaney’s presidency. The motivation behind the competition, which came to DeLaney in 1986, was to provide a national outlet for high school flutists to perform and compete.\textsuperscript{159} The High School Soloist Competition became the NFA’s second soloist competition, preceded by the Young Artist Competition established in 1976. Today the NFA maintains fifteen annual and biannual competitions for soloist, ensembles, composers, and scholars.\textsuperscript{160}

In addition to being one of the most influential American flute pedagogues of the twentieth century, DeLaney’s vision as president contributed not only to the organization’s success and mission, but also to the advancement of hundreds of flutists who have benefited from the results of his efforts. In recognition of his extensive contributions, service, and

\textsuperscript{158} DeLaney (Spring, 1987), 3.
\textsuperscript{159} Rhonda Benson Ford, “Commissioned Works from the High School Soloist Competition: A Brief History of the NFA Event” \textit{The Flutist Quarterly} (Spring 2007), 48.
continuing legacy, DeLaney was awarded the NFA’s Lifetime Achievement Award during the 1998 Annual Convention in Phoenix, Arizona. Receiving the award DeLaney said:

I'm truly honored by this award. I think it's unique that there have been two FSU flute professors, myself and my predecessor, Albert Tipton, who have been so honored. I think Tipton was a great musician and educator and I'm humbled to receive the same distinction. My students, through the years, have been an inspiration to me. I feel they are responsible in so many ways for my achievement.\textsuperscript{161}

The then-current Dean of the FSU College of Music, Jon Piersol, also praised DeLaney’s accomplishments:

The School of Music is particularly proud of Charles because the NFA Lifetime Achievement Award is the most prestigious award given by the flute profession. Among the many characteristics for which we honor Charles are his impeccable musical tastes, his genuine care and concern for his students and his infectious love for all types of music.\textsuperscript{162}

In honoring his pedagogical contributions upon his retirement from FSU in 2000, the NFA remarked:

After 23 years of distinguished service as Professor of Flute at Florida State University, Charles O. DeLaney retired from full-time teaching at the end of the 1999-2000 school year.

Rising to international prominence through his accomplishments as a performer, teacher, composer, recording artist, conductor, and clinician, Charlie may be even better known for his irrepressible humor and lively story-telling.

His recordings of contest pieces for flute, released by the Selmer Company during the 1960s, were the first recordings of that literature and have inspired countless flutists since. He has influenced eminent musicians all over the world and, among the hundreds of students he has taught, many now hold some of the most prestigious professional positions in music.


\textsuperscript{162} Ibid.
In addition to these impressive credentials, he is one of the nicest people anyone could hope to meet. The kindness, generosity, and devotion to music that he displays to his students and to the FSU community has served as a model for a generation.\textsuperscript{163}

DeLaney passed away on July 8, 2006 at the age of 81. He is survived by his wife Sue (nee Sexton), their three children, Timothy Jason, Thomas Lanier, and Teresa Gretchen, and their family dog Cadenza, nicknamed Denzi.

\textsuperscript{163} National Flute Association.
CHAPTER THREE

DELANEY’S COMPOSITIONAL STYLE

Compositional Media and Purpose

DeLaney embodied the philosophies of previous generations of flutists/composers/pedagogues, composing purely out of creative desire resulting from the coalescence of pedagogical inclinations and natural musical curiosity. While he wrote his early compositions specifically for personal performances, later compositions reflect his diverse pedagogical interests. Beginning in 1950 with DeLaney’s first university appointment at Earlham College, he began writing pedagogically pertinent works for his ensembles to perform. Many of the works he composed during this period were written for and premiered by his university ensembles. Later in life, DeLaney, once again, focused his compositional efforts primarily on flute works.

DeLaney’s most prolific compositional period was from 1947-58, during which time he wrote eighteen of his twenty-seven original compositions. Although DeLaney primarily composed for flute, his diverse musical interests are reflected in his wide-ranging output, consisting of five compositions for orchestra, four vocal works including a chamber opera, two pieces for viola, a work for solo bass and string quartet, a piece for tenor saxophone and piano, and two film scores, in addition to twenty-four works for or with flute (including eleven arrangements).  

Non-Flute Works

DeLaney’s first two compositions Two Southern Scenes for four violas (1947) and Nocturne for viola and piano (1948) were premiered in 1948, during his first year of graduate studies at the University of Colorado at Boulder. DeLaney’s other solo/chamber work for strings, Highlands Impressions for solo bass and string quartet, was commissioned and written for Lucas Drew, Professor Emeritus at the University of Miami Frost School of Music and Principal Double Bass Emeritus of the Florida Philharmonic Orchestra. Drew, well known for his

164 See Appendix I for a complete list of compositions.
numerous publications of transcriptions and arrangements for and with double bass, is also co-founder and Artistic Director Emeritus of the Highlands-Cashier Chamber Music Festival, located in Highlands, NC.

As many of DeLaney’s orchestra works were often written for his university ensembles, these groups often premiered them. In addition to his two film scores, “Marshes of Glynn” (1963) and “Flower of Love” (1966), DeLaney composed three other works for orchestra: American Waltzes (1958), Scrambling (1971), and Etudes (1973), all of which were premiered by the University of Illinois Champagne-Urbana University Orchestra.

Of DeLaney’s vocal works, three are connected to specific texts which were adapted for musical purposes. Written during the third year of his tenure with the Brevard Summer Music Camps, DeLaney wrote both the lyrics and music to his first choral composition, Distant Music (1950), scored for SATB and piano. The following year DeLaney produced another vocal composition entitled Prayer for our Time for chorus and band. His Earlham College colleague, Philosophy Professor Elton Trueblood, provided the inspirational text which was written specifically for the composition, and the piece was premiered by the Earlham University choir and band. The text for the felicitously titled Epitaph for solo soprano and SATB (1956) originated from the inscription on a tombstone located in western North Carolina.

DeLaney’s last vocal composition, the quaint and accessible opera “A Very Special Date: A short opera especially for young people,” was written in 1958 while he directed the UI's Little Symphony musical production group. The small-scale opera contains three scenes and three characters. The simple accompaniment (complete with piano reduction), melodically pleasing and catchy motives, easily relatable and timeless themes of love, courtship, and sibling rivalry, and ease of production add to the opera’s appeal. DeLaney’s characteristically witty humor is

165 Published through either University of Miami Music Publications or St. Francis Music Publications based in Flagler Beach, FL, of which Drew is the editor.


167 Movements include: I. Grand Ball, II. The Girl Next Door, III. Red, White and Blue, IV. Old Folks Waltz, V. Cowboy's Saturday Night, VI. Home.

168 As indicated in the preface to the musical score, only four props are used: 1. Chest of drawers; 2. Glider or swing; 3. Door with bell; 4. Dressing table with bench.
prevalent throughout the opera, heard mostly through his lyrics and idiomatic complimentary music, and seen through extra musical factors such as character interaction and stage direction cues, which are explicitly notated in the score. Most notably, the primary role of the young boy Hubert, Danny’s little brother, is to provide comic relief from the romantic tensions that gradually build throughout the opera. Although quite brief, the opera’s simplicity makes it accessible for a variety of settings and its terseness makes it practical for fairly young audiences, i.e., elementary schools.

**Works for Flute**

DeLaney’s flute works include fourteen original compositions in addition to ten arrangements of both his and other composer’s works. Of his fourteen original flute compositions, two are for solo flute (*Hymn of Pan*, 1949; *...and the strange, unknown flowers...*, 1988), one is for solo alto flute (Variations on an English Folk Song: “The Seeds of Love,” 1989), one is for flute and piano (*Cousin Pinkie*, 1950), three are for flute and orchestra (*Improvisation and Finale* for flute, piano and string orchestra, 1948; *Habanera* for flute and orchestra, 1949; Concerto for flute and chamber orchestra, 1950-56), one is for flute and organ (*Two Pieces*, 1950), and six are for mixed chamber ensembles that include flute.

DeLaney’s arrangements of his own works include piano reductions of the orchestral scores for both the *Improvisation*, from the *Improvisation and Finale*, and *Habanera*; his other arrangement for flute(s) and piano is of *Scrambling*, originally for orchestra. *Two Pieces* was later adapted to flute and orchestra and *Cousin Pinkie* was expanded to include narrator and orchestra. Following its premiere, which took place as part of the Third Annual Arts Festival at Davidson College, a review in the May 5, 1950 *Davidsonian*, the college’s weekly newspaper, praised DeLaney’s composition and his performance, stating: “Cousin Pinkie by Charles DeLaney was a charming humorous number reminiscent in places of Copland's *Ranchhouse Party*. Mr. DeLaney's solo performance was outstanding.”

His seven other arrangements for flute are of works by J.S. Bach (1685-1750), Christoph Willibald Ritter von Gluck (1714-87), Bernhard Molique (1802-69), Flor Peeters (1903-86), Gardner Read (1913-2005), and Stephen Sondheim (b. 1930). Arrangements for flute and band

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include Gluck’s *Minuet and Dance of the Blessed Spirits*, the Andante from Molique’s Concerto in D minor, op. 69, and Read’s *Threnody*, originally for flute and piano. DeLaney also arranged the third movement (Andante) from Bach’s violin Sonata No. 2 in A minor, BWV 1015, for flute and orchestra, and Peeters’ Aria, op. 51 (originally for organ solo) for flute and strings. DeLaney also arranged Stephen Sondheim’s 1975 Grammy-winning Song of the Year “Send in the Clowns” for alto flute, piano and strings in 1983 for the Sun City Symphony in Arizona.

Further indicative of DeLaney’s diverse musical interests, his chamber works often employ diverse instrumentations. More traditional voicings include *Encore Piece* for flute, oboe, and clarinet (or flute, violin, and viola, 1948), Suite for woodwind quintet (1963), and *Night Thoughts* for flute quartet (1990); while *The Soldier and the Girl* for flute, horn, and snare drum (1951), *A Christmas Greeting* for four flutes and voice (1955) and *The Lake Isle of Innisfree* for flute, clarinet, celesta, violin, viola, cello, bass, tenor, and dancer (1956) represent more adventurous groupings.

**Compositional Aesthetic and Influences**

DeLaney’s distinctly American compositional style is best defined as neo-Romantic. Heavily inspired by poetry, novels and mythology, nearly half of his works directly correlate to a specific text or literary reference while several of these, including his remaining output of compositions, also reflect various nationalistic influences from sources such as folk songs, dances, or even personally significant specific geographic regions and locations. His compositions incorporate his broad interest in all art forms and often contain several of these elements.

Reflective of their programmatic origins, DeLaney’s works evoke a wide range of images and sentiment through tonal melodies, organic development, colorful harmonies, and balanced structures, which make his works highly accessible to a variety of audiences. His compositional language also reflects the coalescence of his education in both flute performance and composition, through distinctly nationalistic American and European idioms.

**American Literary and Nationalistic Influences**

Six of DeLaney’s works, including his two films, draw inspiration from the writings of three historically significant Americans: Sidney Lanier (1842-81), Thomas Wolfe (1900-38), and...
D. Elton Trueblood (1900-94). While their actual writings provide the programmatic source for each respective composition, their influence extends to nationalistic ideals, reflecting both Romantic and contemporary American perspectives. Furthermore, each man reflects a different influence indicative of DeLaney’s diverse interests, as well as his inherently nationalistic southern pride. In addition to being a flutist/composer/pedagogue, Lanier was a southern Romantic poet. Wolfe’s North Carolina heritage projects a more personal connection since DeLaney was also born in North Carolina. Although Trueblood was not a native southerner, they shared a common vested interest in North Carolinian education, developing a professional relationship at Earlham College. Furthermore, each of these men represents a unique perspective on the American south during three distinct periods of development and expansion, especially in the fields of the arts and higher education.

**D. Elton Trueblood.** Author, lecturer, and theologian D. Elton Trueblood held many unique positions throughout his life. A former chaplain at Harvard and Stanford Universities, Trueblood was also a senior advisor to Presidents Dwight D. Eisenhower and Richard Nixon, and personal friends of President and Mrs. Herbert Hoover, whose funerals were officiated by Trueblood.\(^{170}\) A Quaker, Trueblood left his prestigious positions at Harvard and Stanford for the opportunity to teach philosophy at Earlham College. The small college’s religious associations made it an ideal fit for Trueblood who joined the faculty in 1946 and his presence on campus, along with his work in establishing the Earlham School of Religion in 1960, helped spur the college’s growth.\(^{171}\)

Although DeLaney only taught at Earlham College from 1950-52, he and Trueblood quickly developed a deep mutual respect for one another and in 1951, DeLaney and Trueblood collaborated on the composition “Prayer for Our Time” for chorus and band. His first piece for band and second work for choir, DeLaney composed the music and used text written by Trueblood.

**Sidney Lanier.** Georgia-native Romantic poet, flutist, and lawyer Sidney Lanier wrote “Marshes of Glynn” in 1878 after several trips to visit his wife’s family in Brunswick, GA,


located on the southeastern shoreline off the Atlantic Ocean in Glynn County. Part of an unfinished collection of lyrical nature poems “Hymns of the Marshes,” the poem was authored during Lanier’s final years of his battle with tuberculosis, which he contracted during World War I. In “Marshes of Glynn,” considered one of his greatest poems, Lanier goes beyond simply describing the forest and the marshes concretely, explicitly conveying to the reader the impressions the settings had on him with the goal of reflecting those feelings back through the reader.\textsuperscript{172} According to former Vanderbilt University Professor of English and authority on American southern literature, Thomas Daniel Young:

In "The Marshes of Glynn" Lanier is concerned with the universal theme of man's insatiable desire to know his fundamental nature. Unlike many of his other poems, "Marshes" is not a comment \textit{about} an experience; it attempts to delineate the experience itself–man in the throes of a conflict produced by the deepest state of his moral feelings. In the first stanza the narrator demonstrates how one properly motivated can feel the presence of God in nature. He walks into the woods and intuitively knows the goodness of God. This awareness is not the result of knowledge that can be logically demonstrated; therefore it is connoted impressionistically.\textsuperscript{173}

Another Lanier scholar, Susan Copeland, describes this connection which Lanier establishes from the opening lines:

The poem begins with a rhythmic description of the thick marsh as the narrator feels himself growing and connecting with the sinews of the marsh itself. Then as his vision expands seaward, he recognizes in an epiphanal moment that the marshes and sea, in their vastness, are the expression of "the greatness of God" and are filled with power and mystery.\textsuperscript{174}

DeLaney’s 1963 film “Marshes of Glynn” correspondingly seeks to musically and visually “delineate the experience”\textsuperscript{175} and emotions of both the poem and physical settings. Before its premiere on March 22, 1963 on the campus of Davidson College as part of their Fine Art Department presentations.


\textsuperscript{173} Young.


\textsuperscript{175}From footnote 21.
Arts Festival, an article in the school’s newspaper described the film as “the inter-relation of photography, music, and poetry.”

Originally scored for narrator, chorus and orchestra in 1952, the score for the film was first premiered that year in Wilmington, NC with DeLaney playing both the flute and viola parts. DeLaney’s interest in amateur photography prompted him to adapt the score for film during his tenure at the University of Illinois. Recorded by the University of Illinois Orchestra and Choir and narrated by William Olsen, the film “Marshes of Glynn” contains live-action shots of various landscapes in Brunswick, GA, primarily marshes and coastal waterways. The “epiphinal moment” of awe is visually reflected through shots of the sunrise and sunset and “power and mystery” through various instrumental colors. A second performance took place on the Davidson College campus on Thursday, April 11. The film was preceded by a performance of C.P.E. Bach’s Concerto for Flute, Violin, and Piano, and followed by a performance of one of Sidney Lanier’s flute works.

Thomas Wolfe. Two of DeLaney’s works, “Flower of Love” (1966) and “…and the strange, unknown flowers…” (1988) draw inspiration from the novel Of Time and the River: A Legend of Man’s Hunger in his Youth, written in 1935 by celebrated North Carolinian novelist Thomas Wolfe. The sequel to his first novel, Look Homeward, Angel, Of Time and the River fictionally depicts Wolfe’s personal experiences leaving home after graduating from college and enrolling in graduate school at Yale, embarking on his professional career in New York and Europe, and his eventual return home to the states through the perspective of his autobiographical character Eugene Gant.

According to respected Wolfe scholar C. Hugh Holman, many of the characters in Wolfe’s novels represent actual persons:

Scholars and critics have explored the close relationship of Wolfe’s work to his life, and they have found that, despite his frequent disclaimers that his work is no more

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autobiographical than that of other novelists, the use of direct experience and the 
representation of actual persons and events are very great in his novels.

Floyd C. Watkins, who examined Wolfe's use of materials drawn from his home 
town, Asheville, concluded, "there are many more than 300 characters and places 
mentioned by name or described in Look Homeward, Angel, and probably there is not an 
entirely fictitious person, place, or incident in the whole novel." Wolfe's disarming 
statement, "Dr. Johnson remarked that a man would turn over half a library to make a 
single book: in the same way, a novelist may turn over half the people in a town to make 
a single figure in his novel," is no defense at all when the people of the town are merely 
represented under the thinnest and most transparent disguises, and when the changes in 
name are as slight as "Chapel Hill" to "Pulpit Hill," "Raleigh" to "Sydney," "Woodfin 
Street" to "Woodson Street," or "Reuben Rawls" to "Ralph Rolls." His father's name is 
changed from "W. O. Wolfe" to "W. O. Gant," his mother's from "Julia Elizabeth Westall 
Wolfe" to "Eliza Pentland Gant," his brother's from "Ben Wolfe" to "Ben Gant." 179

The nexus between Wolfe’s blatant attempts to idealize factual relationships and their 
subsequent contradictory idealistic settings epitomizes Wolfe’s artistic perspective.

Wolfe's artistic method was a combination of realistic representation and romantic 
declaration; and it seems to have reflected accurately a contradictory—or perhaps double-
view of the nature of art. On one hand, he was committed to the detailed, exact, accurate 
picturing of the actual world—committed to such an extent that he found it hard to 
represent anything that he had not personally experienced. On the other hand, his view of 
the nature and function of art was essentially that of the nineteenth-century Romantic 
poets and critics. 180

Holman argues that the Romanticism in Wolfe’s writings can be traced through his education, 
where five of his six most influential teachers were “clear-cut romantics.” 181

Perhaps in an attempt to ameliorate the apparentness of his (non) fictional/”fictional” 
characters, Wolfe originally considered using character names from Greek mythology to 
represent the characters in Of Time and the River.

Of Time and the River in one of its earlier projections was to be called Antaeus, and its 
characters were to symbolize Heracles, Poseidon, Gaea, Helen, Demeter, Kronos, Rhea, 
Orestes, Faustus, Telemachus, Jason. After outlining the proposed plot in a letter to

 servlet/Scribner/s1588 (accessed November 20, 2010).

180 Ibid.

181 Ibid.
Maxwell E. Perkins, his editor, he wrote: "Now, don't get alarmed at all this and think I'm writing a Greek myth. All of this is never mentioned once the story gets under way, but...it gives the most magnificent plot and unity to my book."\textsuperscript{182}

Coincidentally, mythology, another romantic crux, was also one of DeLaney’s favorite programmatic themes. Although it is not known whether DeLaney was aware of this correlation or if it added to his interest in the novel, it is an interesting coincidence.

Produced the same year as “Marches of Glynn,” DeLaney’s second film, “Flower of Love,” uses stanzas 1, 2, 3, and 7 from the epigraph for Of Time and the River as the basis of its music and text. Recorded in the fall of 1966 by the University of Illinois Symphony Orchestra and narrated by Thomas Wolfe’s brother, Fred Wolfe, the ten-minute film dubbed “photographic essay” includes live-action shots of various North Carolinian landscapes. Slightly more diverse than the photography of his first film, many of these scenes are shot from inside a helicopter while exploring mountainous settings. Heavily focused on nature, other scenes display the activity of bees and butterflies, rain water splashing the surface of a pond, various types of flowers including large sunflowers and daffodils, waterfalls, rainbows, and, similarly to “Marches of Glynn,” the sun rising and setting. Each of these images is accompanied by idiomatic melodic and harmonic writing, beginning with an extended alto flute solo, performed by DeLaney.

Other American nationalistic influences. Several of DeLaney’s works reflect other nationalistic influences through either their titles or musical language. Two Southern Scenes (The Old Spring; Folk Dance) and Highlands Impressions contain titles related to folk influences and Southern landmarks or locations. Other works such as Habanera, American Waltzes, Cousin Pinkie, A Very Special Date, Scrambling, and his Concerto represent various sects of American culture through their music, often accompanied by equally programmatic themes.

European Literary and Nationalistic Influences

Three of DeLaney’s works are inspired by European literary sources which reflect romantic, contemporary, programmatic, and nationalistic influences. The mythologically inspired texts of British romantic poet Percy Bysshe Shelley (1792-1822) and Irish poet William Butler

\textsuperscript{182} Ibid.
Yeats (1865-1939) respectively serve as the programmatic basis for *Hymn of Pan* and *The Lake Isle of Innisfree*. DeLaney’s Variations on an English Folk Song: “The Seeds of Love” sets the theme of a traditional English folk song to several character variations, reflecting both nationalistic and programmatic influences.

**William Butler Yeats.** Irish poet William Butler Yeats wrote “The Lake Isle of Innisfree” in 1888, although it remained unpublished until 1890.  

I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made;  
Nine bean rows will I have there, a hive for the honeybee,  
And live alone in the bee-loud glade.  

And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings;  
There midnight's all a-glimmer, and noon a purple glow,  
And evening full of the linnet's wings.  

I will arise and go now, for always night and day  
I hear lake water lapping with low sounds by the shore;  
While I stand on the roadway, or on the pavements gray,  
I hear it in the deep heart's core.  

Inspired by Thoreau’s *Walden Pond*, Innisfree reflects a personal longing for peace and tranquility within nature while seeking greater enlightenment and self-fulfillment. One of his earliest works, the poem epitomizes Yeats’ patented use of sophisticated lower mythology:

It is haunted by the mythical Tuatha da Danaan and is haunting to the speaker of the poem, as the last stanza clearly reveals. In fact, Yeats’ view of the island in his youth was dominated by the magical and mysterious story about the Tuatha da Danaan and the Danaan Quicken tree.  

Regarding this myth, Yeats commented:

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185 Hunter, 70.
My father had read to me some passages out of Walden, and I planned to live some day in a cottage on a little island called Innisfree.... I should live, as Thoreau lived, seeking wisdom. There was a story in the county history of a tree that had once grown upon that island guarded by some terrible monster and borne the food of the gods. A young girl pined for the fruit and told her lover to kill the monster and carry the fruit away. He did as he had been told, but tasted the fruit; and when he reached the mainland where she had waited for him, was dying of its powerful virtue. And from sorrow and from remorse she too ate of it and died. I do not remember whether I chose the island [as the proposed place of retreat] because of its beauty or for the story's sake, but I was twenty-two or three before I gave up the dream.\textsuperscript{186}

Yeats wrote the poem in London recalling:

I had still the ambition, formed in Sligo in my teens, of living in imitation of Thoreau on Innisfree, a little island in Lough (Lake) Gill, and when walking through Fleet Street very homesick I heard a little tinkle of water and saw a fountain in a shop-window which balanced a little ball upon its jet, and began to remember lake water. From the sudden remembrance came my poem Innisfree, my first lyric with anything in its rhythm of my own music.\textsuperscript{187}

DeLaney wrote his 1956 composition \textit{The Lake Isle of Innisfree}, scored for flute, clarinet, viola, cello, celesta, tenor, bass and dancer, for the 25th anniversary of the University of Illinois Dance Program. Considering the poem’s programmatic nature and mythological origins it is not surprising that DeLaney found musical and visual potential in Yeats’ poem.

DeLaney’s writing reflects many of Yeats’ images through idiomatic and colorfully complimentary writing. The themes of calmness and tranquility are represented through unison melodic material between the flute and clarinet and homogenous textures with added rhythmic and timbral interest. Images of bees and crickets are reflected through more active passages including trills. Most interestingly, however, is DeLaney’s melodic writing for the tenor voice, whose role is to recite Yeats’ poem.

Yeats was explicit about the significance of rhythmic emphasis in his poetry. In the book \textit{Writings by W.B. Yeats}, edited by Colton Johnson, Yeats prefaces his poem with the following statement:


\textsuperscript{187} Ibid.
I am going to read my prose with great emphasis upon their rhythm, and that may be strange if you are not used to it. It gave me the devil of a lot of trouble to get into verse the poems that I am going to read and that is why I will not read them as if they were prose. I am going to begin with a poem of mine called “The Lake Isle of Innisfree” because, if you know anything about me, you will expect me to begin with it. It is the only poem of mine that is very widely known.\textsuperscript{188}

According to author and English professor Michael J. Cummings:

Yeats relies on alliteration and nature sounds—the droning of bees, the chirping of crickets, and the flapping of birds' wings—to suggest peace and tranquility. It appears that the stress pattern of the poem mimics the diastole-systole rhythm of a tranquil heartbeat—or the rise and fall of the ocean tides along the shore of County Sligo. A pause occurs in the middle of the first three lines of each stanza. The stress pattern before and after the pause is usually iambic, as in Lines 1 and 2, with catalexis before the pause:

\begin{verbatim}
I WILL..|.RISE.|..now, [PAUSE]|..to.INN.|..is FREE,
And A.|..small.CAB.|..there,
[PAUSE]|..of CLAY.|..and WAT.|..tles MADE.\textsuperscript{189}
\end{verbatim}

In examining actual recordings of Yeats reciting “The Lake Isle of Innisfree,” his rhythmic emphasis described above is immaculately preserved in DeLaney’s musical setting of the text. Furthermore, the structure of DeLaney’s work honors Yeats’ three-quatrain setting, each of which is separated by an instrumental interlude.

\textsuperscript{188} Yeats, 224.

CHAPTER FOUR

CONCLUSIONS: PART 1

Impact of DeLaney’s Formative Influences on his Compositional Language and Teaching Philosophy

The long-lasting impact of DeLaney’s formative influences can be traced through his publications and teachings. Beginning with his childhood record collection, DeLaney was exposed to nationalistic playing styles and various flute repertoire. His teachers, Stringfield and Fenboque, exemplified twentieth century musical entrepreneurship throughout their diverse professional careers, providing DeLaney with a model of the potential venues a musician could explore and the wide-ranging influence individual musicians could have. His passion for literature and Southern heritage also stemmed from his childhood in North Carolina. Later interests, including Baroque performance practice, are evident in DeLaney’s output and contributions. The entirety of his contributions reflects each of these influences through his own compositions, recordings, and teachings.

General Characteristics of DeLaney’s Compositional Language

In examining DeLaney’s oeuvre, a hierarchy of compositional techniques and processes becomes apparent. The programmatic origins, literary and/or nationalistic, influence all other primary compositional elements including structure, melody, and harmony (moreover, this salient element is thoroughly dependent upon these other elements to aurally represent those fundamental connotations). In both settings, equally essential secondary compositional elements, such as rhythm, range, dynamics, and timbre, help to further achieve the programmatic intent. All of these compositional elements, combining Romantic and contemporary ideals, support and/or depend on one another in order to convey the literary and/or nationalistic intentions of their source material.

Primary Compositional Elements

Formal/structural elements and trends. DeLaney’s works use two primary organizational principles that typically reflect more traditional phrase structures and balanced
proportions, yet do not conform to traditional formal schemes. In his works that specifically correlate to a pre-published text, DeLaney honors the structure of the original form, adapting his equally dependent melodic and harmonic intentions to fit within the confines of the author’s poetic vision. This outer structure offers the most fundamental source of support for the programmatic intentions, while the inner phrase structure supports the melodic material, which is typically motivically organized and developed to similarly support the programmatic goal.

Even in DeLaney’s purely nationalistic works that do not have a specific accompanying text, the melodic content is similarly organized to complement and represent either the work’s title (Concerto, Etude, Suite, Improvisation) or nationalistic characteristics (Habanera, Two Southern Scenes, Highland Impressions). In these works, the larger structure represents either the formal designation (Concerto, Suite, Etude) or maintains equal proportions to the inner structure. In the former, the traditional structures are maintained but are often modified through interpolations, extensions, cadenzas, fermatas, or caesuras. Not mutually exclusive, these techniques also appear in DeLaney’s literary programmatic compositions. These structural modifiers are used to alter one’s sense of expectation or to evoke emotions ranging from suspense to humor, thereby fulfilling their programmatic functions.

**Melodic elements and trends.** Although the programmatic and structural elements in DeLaney’s works are derived from their nationalistic or literary influences, his choice of melodies is uniquely his. Characteristic of his flute and violin backgrounds, DeLaney’s works are highly melodic, typically consisting of lyrical passages that are idiomatic to the instrument or voice. The influences of Claude Debussy (1862-1918) and Béla Bartók (1881-1945) are heard in his tonal and modal melodies, which often use whole tone, pentatonic, octatonic, and various modal scales. DeLaney’s interest in Baroque performance practice is also evident in his works, which frequently contain ornamented melodies.

DeLaney’s motivacally oriented melodic material is thematically organized to support the programmatic and structural intentions. The continuous evolution and transformation of recurring melodic motives supports the programmatic intent in the way a poem or story evolves from scene to scene. Recurring pitch classes specific to each piece reinforce this organic
development while these relationships and their arrangements also allow the melody to support the structure.

Just as DeLaney modified his formal structures, he modifies his recurring melodic material through techniques such as truncation and ornamentation, and through secondary elements such as dynamics, range, timbre, and rhythm. These modifiers are also used to evoke various emotions and add to the ethereal quality of DeLaney’s music. Similar patterns occur in his ensemble pieces, although contrapuntal techniques are more commonly used to create playful dialogue between voices through devices such as layering and stretto.

**Harmonic elements and trends.** While DeLaney’s harmonic language creates added interest and color in all of his works, enhancing its programmatic qualities, it also supports the melodic and structural elements through contemporary, yet tonal harmonic schemes such as open fifths, pedal tones, chords with added tones, split chord members, quartal harmonies, and polytonality. In DeLaney’s solo flute works, harmony is supported by, and dependent upon, the melody.

Although DeLaney does not use traditional harmonic progressions, pitch centers are frequently used to delineate organization and division. Similar to the structural and melodic elements, variations in the secondary compositional elements and harmonic modifiers are typically employed to assist in achieving the programmatic intent. DeLaney often uses enharmonic spellings to distinguishing flats from sharps in recurring melodic and harmonic statements. These enharmonic spellings reflect Baroque performance practice where enharmonic spellings (*notes sensibles*) were used to differentiate the harmonic functions of specific notes.
PART TWO: SOLO FLUTE WORKS

CHAPTER FIVE

HYMN OF PAN

Background

In Greek mythology, Pan, considered the god of shepherds, flocks, and rustic music, is recognized for playing a pan flute made out of reeds. His music was known for its great influence over people, and his flute playing was also the source of battles, most famously in the musical confrontation between him and Apollo, the god of the lyre. Perhaps the most famous story of Pan's flute playing, found in Ovid's *Metamorphoses*, involves his chasing of the nymph Syrinx, where, in desperation, Syrinx asked the river god to turn her into water reeds to escape Pan's unwelcome advances. Once Pan arrived at the river unable to find Syrinx, he picked the reeds (Syrinx transformed) from which he made a flute that he then played.

The legend of the Greek god Pan has been a source of inspiration for numerous literary, stage, and musical works, including several compositions for flute, most famously Claude Debussy's *Syrinx (La Flûte de Pan, 1913)*, for solo flute, as well as Jules Mouquet’s *La Flûte de Pan* (1906) and the first movement of Albert Roussel's *Joueurs de Flute* (1924), both for flute and piano. According to Ardal Powell, Debussy’s works were especially significant:

French works drawing on the Pan myth, including Debussy’s *Prélude à L’Après-midi d’un Faune* (1895), *Chansons de Bilitis* (1900), Trio for flute, viola, and harp (1915), and *Syrinx*, might well be said to have begun a fundamental revision of the flute’s character that combined a late-romantic tonal and dynamic variety with its traditional melodic role. While Debussy’s concept of the flute was rooted in the instrument’s mythical past, he used a revolutionary musical language drawing on oriental styles, pentatonic and whole-tone scales, and other influences beyond the pale of official recognition.  

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190 Which was dedicated to Marcel Moyse.

DeLaney was heavily influenced by Debussy’s music, which is reflected in his compositional language, recognized through use of similar compositional techniques. That fondness is mentioned in both of his “Flute Talk” interviews. When accompanying his teacher Lamar Stringfield\(^{192}\) on a trip to New York, DeLaney met music editor Edwin Kalmus: “As we were leaving, Kalmus asked if there was anything I wanted. Without hesitation I said, ‘Yes, the flute part to Debussy’s *Afternoon of a Faun,*’ which he gave me.”\(^{193}\) According to interviewer Karen Haid, “As DeLaney is fond of Debussy’s *Syrinx,* it is not surprising that he chose a similar image on which to base his first piece for solo flute.”\(^{194}\)

DeLaney's first flute composition, *Hymn of Pan* (1949) for solo flute was inspired by the poem of the same name written by British Romantic poet and philosopher Percy Bysshe Shelley (1789-1822). Written in 1820 it remained unpublished until 1824, when his widow Mary Shelley published the book *Posthumous Poems by Percy Shelley* two years after his tragic death. In the book, “Hymn of Pan” is preceded by “Hymn of Apollo” and the following note is provided:

> This and the former poem were written at the request of a friend, to be inserted into a drama on the subject of Midas. Apollo and Pan contended before Timulous\(^{195}\) for the prize of music.\(^{196}\)

According to University of Toronto English professor, Ian Lancashire:

> Apollo and Pan sing competing songs before old Timolus as judge. Timolus awards the victory to Apollo, but Midas, who has secretly overheard the competition, prefers Pan.\(^{197}\)

DeLaney composed *Hymn of Pan* in 1949 while living in Winston-Salem, North Carolina. An intrinsically descriptive work, the work’s programmatic origins influence every organizational principle, including structure, melody, and harmony. DeLaney includes the text to Shelley’s poem in the back of the score for the flutist to reference:

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\(^{192}\) Refer to Chapter 2, pg 19-21.

\(^{193}\) Goll-Wilson, 29.

\(^{194}\) Haid, 13.

\(^{195}\) Spelled Timulous, Timolus, or Tmolus.


I
FROM the forests and highlands
   We come, we come;
From the river-girt islands,
   Where loud waves are dumb
   Listening to my sweet pipings.
The wind in the reeds and the rushes,
   The bees on the bells of thyme,
The birds on the myrtle bushes,
   The cicale above in the lime,
And the lizards below in the grass,
Were as silent as ever old Timolus* was,
   Listening to my sweet pipings. 198

II
LIQUID Peneus199 was flowing,
   And all dark Tempe200 lay
In Pelion’s201 shadow, outgrowing
   The light of the dying day,
   Speeded by my sweet pipings.
The Sileni, and Sylvans, and Fauns,202
   And the Nymphs of the woods and the waves,
To the edge of the moist river-lawns,
And the brink of the dewy caves,
And all that did then attend and follow,
Were silent with love, as you now, Apollo,
   With envy of my sweet pipings.

III
I sang of the dancing stars,
   I sang of the daedal Earth,
And of Heaven—and the giant wards,
   And Love, and Death, and Birth,
   And then I changed my pipings,

198 Lancashire. According to Lancashire, in some versions the word “to” is omitted after “Listening.”
199 Peneus, a river in Thessaly, Greece.
200 Tempe, a valley through which Peneus flows.
201 Pelion, a neighboring mountain.
202 Lancashire; minor pastoral deities of forest and river.
Singing how down the vale of Maenalus
   I pursued a maiden and clasped a reed.
Gods and men, we are all deluded thus!
   It breaks in our bosom and then
we bleed:
All wept, as I think both ye²⁰³ now would,
If envy or age had not frozen your blood,
   At the sorrow of my sweet pipings.²⁰⁴

Analysis

DeLaney’s *Hymn of Pan* consists of five major sections, each of which contains two phrases, representing the two portions of the stanzas above set apart by the words “my sweet pipings.” The primary pitch centers of each phrase are clearly identified through longer rhythms and pitch repetitions, typically accompanied by motivic ornamentation, or through harmonic flourishes. Meter changes from 4/4 to 5/4 as the end of section 1 and the end the first phrase of section 2 further emphasize their respective pitch centers while the rhythmic modification alters the listener’s sense of expectation.

Table 1. Structural analysis of *Hymn of Pan*

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Meter</th>
<th>Pitch centers phrase 1</th>
<th>Pitch centers phrase 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>mm. 1-4, 5-8</td>
<td>4/4 &amp; 5/4</td>
<td>D</td>
<td>Eb-D</td>
</tr>
<tr>
<td>2</td>
<td>mm. 9-13, 14-22</td>
<td>4/4 &amp; 5/4</td>
<td>C</td>
<td>F</td>
</tr>
<tr>
<td>3</td>
<td>mm. 23-27, 28-34</td>
<td>3/4</td>
<td>B-F#</td>
<td>D#-Ab</td>
</tr>
<tr>
<td>4</td>
<td>mm. 35-39, 40-46</td>
<td>3/4</td>
<td>G#</td>
<td>F#-C#</td>
</tr>
<tr>
<td>5</td>
<td>mm. 47-50, 51-53</td>
<td>4/4</td>
<td>Ab-G#</td>
<td>C#</td>
</tr>
</tbody>
</table>

DeLaney’s music evolves organically from simple motives to expanded thoughts as interchangeable melodic, harmonic, and rhythmic ideas interact and support each other in achieving their programmatic goals while reflecting various emotions on the listener. Although highly developed throughout, specific subsets of the primary melodic scales and harmonic flourishes provide structural support, echoing the phrasing of Shelley’s text.

²⁰³ Ibid, Tmolus and Apollo.

The melodic material consists of combinations of alternating diatonic, whole tone, chromatic, and octatonic melodic patterns juxtaposed with arpeggiated chord patterns. The lyrical elements are characterized by slower rhythms and contoured melodic shapes with occasional angular leaps which intensify the emotional quality of their melodies; the complementary animated flourishes typically outline either arpeggiated altered chord patterns such as augmented seventh chords, chords with split pitches, or incomplete or broken scale patterns.

DeLaney frequently modifies his scale patterns through techniques such as transposition, truncation, pitch omission, rhythmic variation, dynamics, and range, enabling them to serve harmonic, melodic, structural, and programmatic functions, creating harmonic context and added melodic interest. The interactions, developments, and modifications of these motives and their required technical and virtuosic demands provide the flutist with colorful and playful outlets for expression.

Figure 1. *Hymn of Pan*, mm. 1-10

The opening section of the piece, mm. 1-8 of Figure 1, establishes several significant connections between the melodic, harmonic, and structural content, while presenting each motive in their most predominant roles. The incomplete D Dorian melody is identified by the incipient accented thirty-second note motive, A2-B2-A2-G2, an odd whole tone pattern (OWT). Following the lyrical passage an ascending Db-major-seventh chord and descending E-major flourish in measure 3 obscures the melodic anticipation of the F1 and E1, which were previously excluded
from the Dorian scale. Despite the brief disruption, these pitches occur in m. 4, completing the scale. Here, these diatonically defining pitches are clearly incorporated into the embellishment of the primary pitch center, which is further emphasized through dynamics and their ornamented gestures. The ending motive, C1-E1-D1, balances the beginning OWT motive through even whole tone (EWT) means. The [0, 2, 4] motive represented in m. 4 is a perfect fifth lower than the pattern of m. 1.

As the most structurally and programmatically significant melodic set of the composition whole tone intervals are continuously modified throughout the composition through transposition, octave displacement, rhythmic variation, and melodic expansion, to serve melodic, harmonic, structural, and/or programmatic roles. In Figure 1, this motive is emphasized with a sfz marking and preceded by an asterisk; DeLaney provides the following vivid image:

In some descriptions Pan in mischievous moods would dart out from behind trees and bushes with sudden screamings from his flute, scaring shepherds and scattering sheep.205 The programmatic element of surprise and mischief created by the melodic line is emphasized by the immediate dynamic decrease to piano followed by a sudden crescendo to forte. Although whole tone melodic motives are used elsewhere in the composition, both within the context of the Dorian scale and as independent WT scales, these instructions and specific dynamic effects, which enhance the programmatic effect, occur only in the opening and closing sections. Structurally, the return of this motive in m. 47 (Figure 2, p. 58) in Ab Dorian, a tritone higher than the opening motive, signifies the beginning of the final section.

205 Ibid.
This diatonic scale, like its melodic and structural counterpart, is missing the second and third scale degrees, Bb2 and Cb2. Although the ascending F#2-G2-B2-D2 arpeggio in m. 49 functions similarly to that in m. 2 (Figure 1, p. 52) by filling in the missing B, the enharmonic spelling of the F#2, as opposed to Gb2, signals a change in modality. The emphasis on the ornamented G#1 obscures the melodic and harmonic intent while preparing the ending C# Aeolian scale, which concludes with two final whole step intervals in contrary motion.

Other less structurally significant statements of this motive occur in the second section. Beginning in m. 14, the motive is heard within the context of a C Dorian scale. In this arrangement, the whole tone intervals are modified but the affect and ornamented ideas are similar. Heard in its whole tone form again in mm. 16, the rhythmic and melodic variations are expanded upon through m. 20.
first stanza of Shelley’s poem through their similar chant-like patterns. A variation of this motive also occurs at the conclusion of every phrase symbolizing the words “my sweet pipings.” The balanced architecture of these opening and closing melodies, which is also comprised of C-D-E-F-G ending with the EWT figure C-D-E (see Figure 3, p. 59), is characteristic of DeLaney’s organic compositional style. Just as the comma between “We come, we come” represents a space rather than a breath or pause, the breath mark which separates the quarter note and half note is simply an indication of space and does not indicate a physical breath.

Figure 4. *Hymn of Pan*, mm. 3-4

The ornamentation in Figures 1, 2, and 4 directs the listener’s ear to the primary pitch center that ends each phrase and major section. While reflecting Baroque-style expression and spontaneity, this affect represents the various moods of Pan throughout the piece. The various repetitions of this motive within changing harmonic colors and moods allow flutists to experiment with subtlety.

Figure 5, SC [0, 1, 4, 8], initiates the second phrase of section 1. Rhythmically similar to the opening [0, 2, 4] thirty-second note motive, this thirty-second note motive functions harmonically rather than melodically, and is reminiscent of an ascending augmented seventh-chord (Eb-G-B-D).

Figure 5. *Hymn of Pan*, m. 5

While the rhythmic differences between SCs [0, 2, 4] and [0, 1, 4, 8] create the opportunity for future rhythmic variations, SC [0, 1, 4, 8] likewise becomes a recurring motive that is continuously developed, appearing throughout the composition in seven different
harmonic and rhythmic configurations. Similarly to SC [0, 2, 4] of Figure 4 (p. 60), which ends each phrase, some variation of SC [0, 1, 4, 8] initiates the opening phrase of sections 2 and 4, and the secondary phrases of sections 1 and 2. In sections 3 and 5, this motive retains its harmonic role; yet, its placement within the phrase, combined with its altered pitch arrangements and rhythms, obscures its original form. These techniques and relationships further reflect DeLaney’s preference for self-generating, organically developed material.

Programmatically the harmonic flourish of Figure 5 (p. 60) and its corresponding phrase represents animated passages from Shelley’s text, such as “winds in the reeds” and images of active “bees.” These frequently occurring, yet brief passages represent the more whimsical character of Pan in contrast to the mischievous qualities of the opening and closing statements of sections 1 and 5 (Figures 1, p. 57, and 4, p. 60).

The most prominent harmonic arrangement of the octatonic scale pattern (SC [0, 1, 4, 6, 9]) initiates both phrases of section 3, resembling a B-major triad with a split third (Figures 6 and 7). The organization and repetition of the melodic motives in the second phrase, which at times seems to overlap and interrupt itself, is reminiscent of a crowded line moving where others have to “follow” closely behind.

![Figure 6. Hymn of Pan, mm. 22-23](Image)

In the first half of section 2, before Pan changes his “pipings,” a two octave harmonic flourish combines pentatonic patterns [0, 3, 5, 8] switching to whole tone patterns [0, 2, 4, 8] on
D1 (Figure 8). This section is similar to the first in tempo, however, the “flowing” melody is more lyrical and the rhythmic pace is broader.

![Figure 8. Hymn of Pan, mm. 11-13](image1)

The final phrase of Section 3 concludes with familiar motives constructed in new ways. The D# pitch center, which concludes the first phrase, resumes after the breath mark with SC [0, 1, 4, 8], presented in its first melodic setting (Figure 9). Bridging across the rest in m. 32, the Ab1-Gb1-Ab1 whole tone figure leads chromatically to the most complete whole tone scale of the piece. Following this distinguished whole tone statement, the anticipated [0, 2, 4] set that has concluded each section is transformed into something more mysterious and forlorn through SC [0, 1, 3], an octatonic scale sub-set. The steadily decreasing dynamic and gradual rallentando enhances this dramatic contrast in character.

![Figure 9. Hymn of Pan, mm. 30-34](image2)

Immediately preceding this example, a “dancing” pattern of triplets and thirty-second note triplets outlines a descending chromatic scale while emphasizing the interval of a tritone.

The “love” Shelley describes in the third verse when “pursuing a maiden” is musically depicted in section 4, *Lento con affezione*, through two brief sequences, [0, 1, 4, 8] and [0, 2, 4, 7], which intensify as they exploit the upper register of the flute. The subsequently balanced descending melodic line leads to a series of sighs in the low register, leaving the listener with a

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206 From stanza II, verse 1.
feeling of longing, recalling the ending of Shelley's poem which describes “weeping” and “sorrow”.

In m. 48 of section 5 (Figure 2), SCs [0, 1, 5, 8], [0, 1, 4, 8], and [0, 1, 3, 7, 8] combine for a final flourish, encompassing melodic and harmonic elements. The anticipated return to SC [0, 2, 4] is delayed through a three measure extension containing octatonic scale motives. The suspense created from the rest that separates the final SC [0, 2, 4], D#1-C#1-B1-C#2, resolves the “sorrow” of the previous section tone up, leaving the listener with a hint of optimism almost in the form of a question.

Despite the overwhelming recurrence of these specific melodic motives, their various arrangements, their interactions, and the development of their roles result in highly contrasting melodies that evoke a wide range of images and emotions. The continuous development of these melodic motives and their balanced structures results in an organic composition which flows with the same rhythm and ease as Shelley’s poem, music mirroring Shelley’s romantic and idealized prose while using melodic fragments to represent various compositional ideas. By examining their relationships in the chart below, the structural, thematic, and programmatic significance of these motives can be easily seen.

Table 2. Melodic (M), harmonic (H), and structural (S) functions of primary motives in Hymn of Pan

<table>
<thead>
<tr>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>mm. 1-4</td>
<td>M, S</td>
<td>M, S</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td></td>
<td>mm. 5-8</td>
<td>M, S</td>
<td>M, S</td>
<td>H, M</td>
<td>H, S</td>
</tr>
<tr>
<td>2</td>
<td>mm. 9-13</td>
<td>M, S, H</td>
<td>M, S</td>
<td>M, S</td>
<td>H, S</td>
</tr>
<tr>
<td></td>
<td>mm. 14-22</td>
<td>M, S</td>
<td>M</td>
<td>M</td>
<td>H, S</td>
</tr>
<tr>
<td>3</td>
<td>mm. 23-27</td>
<td>M, S</td>
<td>M</td>
<td>H, M</td>
<td>M, S</td>
</tr>
<tr>
<td></td>
<td>mm. 28-34</td>
<td>M</td>
<td>M</td>
<td>H, M</td>
<td>M, S</td>
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<tr>
<td>4</td>
<td>mm. 35-39</td>
<td>M</td>
<td>M</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td></td>
<td>mm. 40-46</td>
<td>M</td>
<td>M</td>
<td>M, H</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>mm. 47-50</td>
<td>M, S</td>
<td>M, H, S</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>mm. 51-53</td>
<td>M, S</td>
<td>M, H</td>
<td>M</td>
<td></td>
</tr>
</tbody>
</table>
Pedagogical Considerations

DeLaney’s writing requires flutists to explore creativity through literal and abstract means while providing performers with numerous opportunities to display both lyrical sensitivity and technical virtuosity. Ideal for high school and college students, the work is also suitable for professional flutists. The moods and musical descriptions conveyed conjure metaphors from Shelley’s text, providing colorful and vivid imagery from which interpretive decisions can be made. These qualities make *Hymn of Pan* a desirable piece for students wishing to explore more literal and picturesque methods to achieve greater expressiveness in their playing. *Hymn of Pan* also contains many written out ornaments, which add to the overall spontaneity and liveliness of the work while recalling Baroque performance practice. Several enharmonic spellings also reflect Baroque influence.

As an outreach of these expressive concepts, phrasing challenges are presented. The melodic lines explore a wide dynamic range in the extreme registers, challenging the flutist to counter-balance the natural dynamics of the flute and maintain an even tone throughout the range. DeLaney also explores the natural dynamics of the flute, allowing the low register to sound natural and hollow and the high register to sing. Due to the natural tendencies of these ranges, adequate support is needed in the low register to prevent notes from becoming flat. Likewise, an open aural cavity will help prevent upper register notes from tending sharp.

The various scale types and augmented harmonies make this piece an excellent introduction to, or reinforce for learning whole tone, octatonic, and pentatonic scales, as well as augmented chords. Also, the organization of the melodic motives gives students the opportunity to explore concepts of similarity and proportions, as well as developmental techniques within a balanced architecture. These features provide teachers with opportunities to address theoretical and structural topics through practical application.

DeLaney wrote one timbral fingering for the last note of *Hymn of Pan*. The harmonic C#5 with a vented first creates a more hollow tone which results in added timbral color. This specific fingering also compliments the dynamic which allows the flutist to decrescendo with ease, complementing the dramatic intensity of Shelley’s poem.
CHAPTER SIX

“...and the strange, unknown flowers...”

Background

DeLaney's 1990 composition, “...and the strange, unknown flowers...,” for solo flute was the second piece commissioned for the NFA's Young Artist Composition Competition. The young flutist Catherine Hays was the first to perform the five and a half minute work on August 18, 1990 for the NFA’s High School Soloist Competition in Minneapolis, MN. Inspired by the same text as his first film, “Flower of Love,” the title for DeLaney’s composition references the epigraph of Thomas Wolfe’s *Of Time and the River: A Legend of Man’s Hunger in his Youth*, written in 1935, which opens with the following:

…of wondering forever and the earth again…of seed-time, bloom, and the mellow-dropping harvest. And of the big flowers, the rich flowers, the strange unknown flowers.

The sequel to his first novel, *Look Homeward, Angel*, *Of Time and the River* fictionally depicts Wolfe’s personal experiences leaving home after graduating from college and enrolling in graduate school at Yale, embarking on his professional career in New York and Europe, and his eventual return home to the states through the perspective of his autobiographical character Eugene Gant. The subject matter of the novel, the struggle between home and exile, and the character’s experiences in the search for self-enlightenment, is similar to Wolfe’s other novels, all of which reflect a pattern of opposites, their struggle, and the eventually prevail of one over the other.

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207 For more information refer to Chapter 2, pg. 32-3.


209 The phrase “Or the rich, flowers, the big rich flowers, the strange unknown flowers?” also appears on page 413 of Wolfe’s novel.

210 Holman.
The epigraph’s opening text quoted above represents the character’s grappling journey searching for identity and self discovery in a world of foreign and new experiences, describing what he called “the strange and bitter miracle of life” filled with “pain and joy.”\textsuperscript{211} The first section of the excerpted text, “…of wondering forever and the earth again,” represents a fundamental aspect of Wolfe’s literary style that reflects the balance of opposites through the juxtaposition of images and the use of contradictory phrases. In contrast, the rhetorical nature of the end of the quote, “And of the big flowers, the rich flowers, the strange unknown flowers,” is characteristic of the more introspective writing that dominates Wolfe’s novels. He often used this type of incantation, exhortation or meditative assertion to define the ineffable emotions associated with a scene, suggesting a meaning or significance in an attempt to express the philosophical characteristics which he feared his readers might otherwise miss.\textsuperscript{212} Although all of these essential components of Wolfe’s novels and writing style are represented in DeLaney’s “… and the strange, unknown flowers…” through the melodic and harmonic writing, the most significant similarity between the two works is perspective.

DeLaney’s solo flute instrumentation honors the contemplative inner dialogue of the autobiographical main character central to Wolfe’s novel. The juxtaposition of intimacy resulting from the use of single perspective with the ensuing isolation or loneliness of the hypothetical self, another common element in Wolfe’s novels,\textsuperscript{213} establishes the foundation for the composition’s literary intent. While the balance of opposites is reflected in DeLaney’s melodic and harmonic material, the introspective quality is represented through organically developing material that evolves between sections, as the ending motive of a section is linked to the next through motivic continuity. Rhetoric is also represented through melodic and harmonic repetition, although direct repetition never occurs.

To further support the work’s programmatic intent, DeLaney attaches vivid descriptions, such as “Veiled, mysteriously” to certain sections and to specific melodies. These metaphors add extra-musical meaning to their accompanying melodic and harmonic material, representing

\textsuperscript{211} Wolfe, 454.

\textsuperscript{212} Holman.

\textsuperscript{213} Ibid.
Wolfe’s desire to associate specific undertones to a scene through transcendental aspects in an effort to reiterate their greater significance. For the flutist, these descriptions provide a road map for identifying and expressively navigating through the melodic content, while their organization and accompanying melodies provide clues to the overall structure.

**Analysis**

The structure and organization of “…and the strange, unknown flowers…” and Of Time and the River are similar: both contain the same number of divisions, evolve chronologically as they depict the journeys of the main character, and conclude by returning to their origins with the new-found perspective gained from those life experiences. Wolfe’s epic 912-page novel is divided into eight books; DeLaney’s composition is comprised of eight sections: five major sections and three transitions. Together, these eight sections represent a continuous development of ideas that evolve organically from simple motives into complete scenes. The melodic material of the transitions recall images from the past or initiate new themes which are subsequently developed in their preceding sections. This developmental process, which seems to unfold in an improvised manner almost as a series of expanding thoughts, further exemplifies the introspective quality of the composition while symbolizing the journey of the main character. The final section of the piece returns to the work’s opening statement, similarly to Wolfe’s novel where at the end Gant returns home to the U.S. Symbolically, the new arrangement of the melodic content reflects the character’s newfound self enlightenment.
Table 3. Structural analysis of “...and the strange, unknown flowers...”

<table>
<thead>
<tr>
<th>Section</th>
<th>Description/other indicator</th>
<th>Meter</th>
<th>Tempo</th>
<th>Pitch Center</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (1-29)</td>
<td>Veiled, mysteriously</td>
<td>3/4</td>
<td>( \dot{\text{1}} = 54, 72, 54 )</td>
<td>A</td>
</tr>
<tr>
<td>T1 (25-29)</td>
<td></td>
<td></td>
<td></td>
<td>F</td>
</tr>
<tr>
<td>2 (30-62)</td>
<td>Strange, exotic</td>
<td>2/4</td>
<td>( \dot{\text{1}} = 66, 88, 112, 120, 132, 144 )</td>
<td>F-G#-F#</td>
</tr>
<tr>
<td>T2 (63-71)</td>
<td>Tempo I</td>
<td>3/4</td>
<td>( \dot{\text{1}} = 54 )</td>
<td>A, Gb-C</td>
</tr>
<tr>
<td>3 (72-81)</td>
<td>Nimble with celerity</td>
<td>4/4</td>
<td>( \dot{\text{1}} = 80 )</td>
<td>F</td>
</tr>
<tr>
<td>T3 (82-87)</td>
<td></td>
<td>2/4</td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>4 (88-97)</td>
<td>Cantabile</td>
<td>4/4</td>
<td>( \dot{\text{1}} = 60 )</td>
<td>B, F, D</td>
</tr>
<tr>
<td>5 (98-104)</td>
<td>Tempo I</td>
<td>3/4</td>
<td>( \dot{\text{1}} = 54 )</td>
<td>A</td>
</tr>
</tbody>
</table>

Unlike *Hymn of Pan*, which draws its inspiration directly from poetry, here, the excerpted text is not literally represented through the melodic writing. Instead, DeLaney focuses on musically mirroring the elements central to Wolfe’s compositional style while honoring *Of Time and the River’s* organization and premise, creating a series of scenes or environments for the character to navigate through. To capture this unified perspective and Wolfe’s compositional trademarks from beginning to end DeLaney limits his melodic material to four motives.

These motives appear in various combinations throughout the composition, yet DeLaney’s innovation in varying the melodic content through pitch organization and orientation, rhythm and tempo, as well as other factors including range, dynamics and articulation, transforms these recurring motives into highly contrasting melodies that are never directly repeated. DeLaney’s decision to limit his melodic material to only four motives and their resulting interactions and relationships are modeled after the elements central to Wolfe’s writing style and that of his novels: juxtaposition and opposites.

Two of the primary motives, the tritone interval and octatonic scale, melodically juxtapose harmony with melody throughout the work. The tritones always retain the pitch class
of its original two forms whereas the octatonic scale patterns are continuously developed, which further juxtaposes their functions. This relationship also correlates to DeLaney’s title which separates the words “strange” and “unknown” with a comma, perhaps inferring that the tritone harmonic motive represents the young adult’s view of the “strange” but familiar home element and the continuously developing octatonic scale represents life’s uncertainties and new experiences, or the “unknown.”

The other two primary motives reflect Wolfe’s theory of opposites as perfect intervals and whole tone patterns are used to resolve the conflict created from the inherently dissonant tritone interval and octatonic scale patterns. The whole tone patterns involve tetrachords, brief three note sets, such as [0, 2, 4] and [0, 2, 6], and one full scale, while the perfect intervals consist of both perfect fourths and fifths, with perfect fourths occurring more frequently than fifths. DeLaney’s opposing consonant melodic motives are used to signify self-enlightenment and the transformation of the character (self) that occurs in Wolfe’s novel. Because of this association and the chronological organization, DeLaney’s melodic writing first disguises and muffles these more consonant undertones focusing on the juxtaposition of the two primary themes. Although both consonant melodic and harmonic patterns are more disguised in the first two sections, their later statements are more pronounced. Understanding these relationships, identifying their roles and interactions, and examining how these motives unfold throughout the work are crucial for providing the flutist with a clear idea of how to approach the melodic and harmonic motives, as well as the programmatic descriptions, all of which greatly enhance the dramatic intensity of the work.

Similarly to Hymn of Pan, DeLaney introduces all four primary melodic elements in the opening section of the piece (Figure 10, p. 70). During the first ten measures, DeLaney establishes both the tritone interval and the octatonic scale as primary themes, and vaguely presents the more consonant perfect and whole tone motives, while providing the listener with clues for how the harmonic and melodic material will be transformed, in this instance through pitch omission, interval orientation, and sequence, or rhetorical incantation.

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214 Interval orientation refers to the type of octatonic scale (0,1; 1,2; 2,3) as defined in the musical abbreviations page (p. x).
The opening statement begins with the primary tritone interval, A-D#. The mood, “Veiled, mysteriously,” is achieved through color, dynamics, range, rhythm, tempo, and pacing. Beginning with a $pp$ A1 in the flute’s lowest register which crescendos to a descending D#1 tritone interval, quickly moving back to the original A1, the tritone interval establishes the mysterious atmosphere for the piece, while the subtle dynamic swell from $pp$ to $p$ and low register response naturally lends itself to a “veiled”, hollow tone color.

When the D#1 is reached in measure 2, octatonic scale 0,1 is introduced, delaying the arrival back to A1 in measure 4. Through omission of the C2 in measure 3, the dissonant melody further compliments the mysteriousness of the rhetorical tritone interval. Following the arrival back to A1 in measure 4, the subsequent tritone is produced by moving to an Eb, the enharmonic equivalent of D#, which subsequently initiates the next octatonic scale, 2,3. The final note of this octatonic scale, C2, leads to a Gb2, introducing the secondary tritone interval. This tritone pattern is repeated for rhetorical emphasis and structural consistency, culminating in a three measure O0,1 sequence beginning in measure 8. The A2, which begins the octatonic scale descent, is emphasized through its dynamic and articulation markings, perhaps in an attempt to direct the listener’s memory back to the original tritone motive which began on A1. Each descending octatonic pattern is one measure long and, in contrast to the firmly established tritone intervals, is separated by the interval of a perfect fourth. This interval should be slightly emphasized to foreshadow its later significance.

In examining the under-structure of Figure 10, the intervals created between the harmonic and melodic elements outline four primary sub-sets $[0, 1, 3]$, $[0, 1, 6]$, $[0, 2, 5]$, and $[0, 2, 6]$. The ascending perfect fourth created in between mm. 8-10 combined with the preceding pitch, result in SC $[0, 2, 5]$, (D5-C5-F5; B4-A4-D5). In Figures 11 and 12 (p. 71), the last three notes
comprise SC [0, 1, 3], while the intervals of the first three pitches comprise SCs [0, 1, 6] and [0, 2, 6], respectively.

Figure 11. "...and the strange, unknown flowers..." mm. 2-3

Figure 12. "...and the strange, unknown flowers..." mm. 4-5

These four sub-sets appear throughout the work, linking harmonic and melodic motives, and major sections together. Through the organic development of these sub-set links, the programmatic, structural, and developmental elements are reinforced. Furthermore, the dynamics and directional arrows DeLaney provides support the intentions of each of these motives in their respective sections, which allows flutists to shape these to obscure or highlight their significance.

The subsequent phrases of Section 1 (Figure 13, p. 72) explore the full range of the flute through a rhetorical sequence that combines the tritone motive, sub-set [0, 1, 6], and a whole tone tetrachord repeated at three different octaves (each an octave higher than the last) and three dynamic ranges (mp, p, pp cresc. to f). Balancing the opening statement’s arrangement, the initiating sub-set [0, 1, 6] in m. 12 begins similarly, which obscures the whole tone pattern through three ensuing chromatic tones. Measure 14, marked “Suddenly very fast,” creates the most intrigue through a rhetorical expansion which concludes with a gradual fading out of sound, ending with the sound of only “finger action.”
In m. 18 (Figure 14), following a declamatory two-and-a-half-octave octatonic scale complete with the A3-D#3 tritone interval heard in the flute’s highest register, two descending perfect fourth intervals emerge: B3-F#3 and A3-E3. As opposed to the tritone interval which is rhythmically strong and emphatic throughout the composition, the surrounding pitches and unison eighth note rhythms which accompany these perfect fourth intervals somewhat disguise and further de-emphasize their significance. In m. 20, two more perfect fourth intervals occur between C3-F3 and E3-B2. Here again we can see the de-emphasis of these intervals through rhythmic uniformity, ambiguity, and instability created through syncopation and the accelerando.

Transitions provide opportunities for motivic and organic development, while also establishing changes in melodic and harmonic content and roles. In the first transition (Figure
15), O0,1 resumes after A2 in m. 25 through SC [0, 1, 3], which is the same SC for the echo in m. 26. The balanced harmonic flourish in the following measure is comprised of 4-four note sets that combine previously stated melodic elements, such as chromatic and whole tone scales, harmonically through SCs [0, 2, 5, 8], [0, 2, 4, 8], and [0, 1, 5, 6]; the outer harmonic structure between the Eb1 and Bb2 of this flourish outline the interval of a perfect fifth. The ending motive in m. 29 recalls the D#/Eb enharmonic spellings of the opening ten measures while the expanded intervals, resulting in SC [0, 2, 5], melodically recall the harmonic perfect fourth link in mm. 8-10. In this example, DeLaney’s motivic and organic development is highlighted between mm. 24-26, through the recurrence of SC [0, 1, 3], and in m. 26, 29, and 31, which, despite their obvious similarities, DeLaney alters through variations in tempo and rhythm, dynamics and accents, and enharmonic spellings.

Figure 15. "...and the strange, unknown flowers..." mm. 24-31

In the second transition (Figure 16, p. 74), DeLaney creatively truncates the octatonic scale and tritone patterns, deconstructing and reconstructing melodic and harmonic configurations of both motives, setting them in larger harmonic structures which outline tritone, perfect, whole tone patterns.
Following an inversion of the opening tritone motive, an incomplete O2,3 scale combines a pair of minor thirds, C2, D#2, F#2, or what is perceived as an enharmonically spelled diminished triad, by omitting the pitches D natural and F natural. While the descending portion of the scale adds the D natural and F natural pitches, it likewise omits the D# and F#, resulting in a subsequently perceived D minor triad (A2, F2, D2). Linking these arpeggios are three [0, 1, 3] (A1, B1, C2) figures.

In m. 65, DeLaney disguises a five note octatonic scale pattern (F#, G#, A, B, C) by melodically displacing the pitches through the use of ascending grace notes paired with descending eighth notes in a non-successive order. The first and last grace notes, as well as the first and last eighth notes, encompass the interval of a tritone in a retrograde to each other. The octatonic scale pattern in m. 66 expands the previous five pitch octatonic fragment by adding the pitches D and Eb within the outer structure of a perfect fifth between G#1 and Eb 2; and, with the descent to F#1, this outer structure results in SC [0, 2, 5].

Measure 67 provides a rhythmically augmented variation of m. 65 where, once again, a fragmented octatonic scale (C, D, Eb, F, Gb) is displaced through the use of ascending grace notes paired this time with descending quarter notes. In addition to the augmented rhythm, the scale becomes more complete as the eighth and final pitch of the octatonic pattern, an F natural, is added. The same comparison can be made between mm. 65 and 67, however, here, the first
and last pairs of pitches in the pattern create a palindrome with m. 65 and the F# is enharmonically spelled as a Gb.

Finally, in m. 70, the phrase’s incipient O2,3 scale is heard in complete and successive order but in a less than declamatory way as the dynamic is marked *ppp* with the further instruction to the flutists to “whisper” the pitches, resulting in a type of illusion which contradicts the completeness of this perhaps unsuspected, yet anticipated culmination of pitches. The significance of the arrival on the F1, the last missing O2,3 scale degree, is quickly diminished by the E1, which signals the melodic return of SC [0, 2, 4]. While the dynamics and [0, 2, 4] ending of this motive contradict this finality, they also brilliantly signal the departure of the tritone motive, which is absent from the last four sections of the work. The C1 which ends this transition resumes with the same optimism and whimsy in m. 72 with return of the octatonic scale, linked through common tone C’s an octave apart.

In the final transition (Figure 17), new melodic material is constructed through completely balanced and evenly contoured arpeggios outlining SC [0, 1, 3, 7]. The ambiguity of this set, which could be analyzed as ether an O1,2 scale or another type of deconstructed scale, combined with its rhetorical connotations, amplify the sense of unfamiliarity while also creating a feeling of calm. Resolved in Section 5 by the descending G1-D1 perfect fourth, the continuing melody, outlines an Aeolian scale (B-C#-D-E-F#-G-A-B), which alternates with octatonic 0,1 and 1,2 scale patterns through the rest of the section.

![Figure 17. “...and the strange, unknown flowers...” mm. 82-89](image)

Recalling the rhythms of the opening measures, Section 8 (Figure 18, p. 76) musically parallels Wolfe’s main character’s return home, while the tonal differences signify the character’s
self-discovery. Beginning with a perfect fifth rather than the expected tritone, the octatonic scale is first replaced (m. 99) by an Eb Lydian-Mixolydian scale followed by an octave whole tone scale (m. 101) and ends with an ascending perfect fifth from D2-A2, indicating a clear sense of closure.

![Musical notation](image)

Figure 18. "...and the strange, unknown flowers..." mm. 97-104

The versatility of these melodic, harmonic, structural motives, and their subsequent interactions and transformations, result in a highly interesting and methodical representation both of Wolfe’s writing style and of his novel through directly musical means. The table below shows the interactions of these motives within these various roles.

<table>
<thead>
<tr>
<th>Formal Section</th>
<th>Tritone</th>
<th>Octatonic Scale (type)</th>
<th>Perfect 4th/5th</th>
<th>Whole Tone Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (1-24)</td>
<td>H</td>
<td>M (0,1; 2,3)</td>
<td>H, M</td>
<td>M</td>
</tr>
<tr>
<td>T1 (25-29)</td>
<td></td>
<td>M (2,3)</td>
<td>M, S</td>
<td>H</td>
</tr>
<tr>
<td>2 (30-62)</td>
<td></td>
<td>M (0,1; 1,2; 2,3)</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td>T2 (63-71)</td>
<td>H, M, S</td>
<td>M, H (2,3)</td>
<td>S</td>
<td>M</td>
</tr>
<tr>
<td>3 (72-81)</td>
<td></td>
<td>M (1,2; 2,3)</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td>T3 (82-87)</td>
<td></td>
<td>H (1,2)</td>
<td>H, S</td>
<td></td>
</tr>
<tr>
<td>4 (88-97)</td>
<td>M, H (0,1; 1,2; 2,3)</td>
<td>M</td>
<td>M, H</td>
<td></td>
</tr>
<tr>
<td>5 (1) (98-104)</td>
<td>H, M, S</td>
<td></td>
<td></td>
<td>M</td>
</tr>
</tbody>
</table>

Table 4. Melodic (M), harmonic (H), and structural (S) functions of primary motives of "...and the strange, unknown flowers..."

**Pedagogical Considerations**

“...and the strange, unknown flowers...” presents many opportunities and challenges for flutists, providing an outlet for exploring individual expression within the context of a highly
Descriptive work. Originally intended for advanced high school students, the composition is also appropriate for college and professional flutists. The programmatic cues, which indicate tempo, pacing, and descriptive instructions and phrases, further emphasize the literary intent of the work while providing specific guidelines for creative interpretation. The performance instructions make this piece ideal for teachers or students looking to explore greater levels of expression within lyrical and virtuosic settings. "...and the strange, unknown flowers..." provides professional flutists with the same opportunities.

DeLaney provides seven "Performance Notes" on the final page of the score to assist the flutist in making musical decisions. These performance notes encompass tempo suggestions, including accelerando and ritardando, alternate and harmonic fingerings, and indications for pacing and fermata lengths. It is clear from these notes that DeLaney wanted to encourage performers to explore expressive possibilities and make the piece their own. Indications such as performance note number 2: "All tempo indications are approximate (suggestions). Feel free to experiment!" and number 5: "This section should be played with an imperceptible forward motion and loudness support. Again, tempo and dynamic indications along the way are suggestions," support his intention to provide flutists with general guidelines as a spring-board for future experimentation. Although this is encouraged, DeLaney indicates specifically where excessive experimentation should not occur, making it clear that not all performance matters are interpretive.

The range spans from C1-C4 and, at times, challenges the performer to work against the natural dynamic and response tendencies of the instrument, especially in extreme registers. Although DeLaney varies his material, the limited number of motives and their subsequent repetitions, which represent the evolution of the primary themes, require the flutist to explore expression through extreme dynamic shifts and a variety of tone colors. Understanding the evolution of the melodic material also greatly enhances the work’s inherently expressive subtleties. Passages requiring double tonguing, rapid grace notes, and trills prove opportunities for improvement in these areas, as well. DeLaney’s uses extended techniques such as harmonics for both timbral color and pedagogically to aid with technical facility. In addition to traditional
markings such as accelerando and ritardando, arrows are used throughout the score to indicate
tempo flexibility and movement.

DeLaney frequently uses fermatas to delineate formal divisions and for segmentation of
melodic lines, often resulting in tension and suspense. To enhance this formal and programmatic
function, students should experiment with all fermata lengths. In this work, two types of fermatas
are used: those which are associated with the end of a section and those which are used to
segment a phrase. DeLaney instructs the performer that each fermata should last “one-to-two
seconds.” This exact measurement allows the flutist to choose the duration of each fermata
within structured limits. In addition to fermatas, rests are frequently used to conclude sections. In
most cases, these rests are also one-to-two seconds, or beats, in length. Understanding these
relationships can help performers enhance expressive intent.

The section that contains the greatest combination of fermatas and rests occurs in mm.
11-14 (Figure 13, p. 72). In this excerpt, a sequence consisting of the same melodic material
occurs at three different octaves; the later two repetitions are separated by fermatas. Combined
with the measure of rest which precedes this sequence in m. 11, there is the possibility of three
varying lengths of silence in this section: the three given beats of rest in m. 11 and the two
interpretive fermatas following mm. 12 and 13; a final fermata closes this section. The dramatic
silence which results from the last fermata is intensifies by the key sounds (without tone) which
precede it and the pp entrance which initiates the statement in the following section.

Enharmonic spellings provide opportunities for added color and expression. Two specific
enharmonic spellings which specifically denote changes in timbre deserve special attention. In
mm. 2 and 4, the same sounding pitches are notated on the final eighth note of each bar but the
first is a written D#1, the second an Eb1. The Eb color change initiates a change in tonality
which persists through the ensuing scale pattern to the arrival on Gb2 in m. 6. The second
enharmonic spelling worth mentioning is in the first transition in mm. 26 and 28-29. Although
the notated pitches in these two measures result in the same perceived sound, the use of
enharmonic tones signals the shift in tonality, as the Eb-F of the later pattern serves as link to the

\[\text{\textsuperscript{215} Ibid.}\]
following section, which begins with these same pitches. To enhance this different, contrasting
timbres should be used to distinguish one repetition from the other.

Flutists should note the following two corrections to the score: mm. 66-67, the F# should
be tied across the barline; ms. 78, last note should be G#, not G natural.
CHAPTER SEVEN

Variations on an English Folk Song: “The Seeds of Love”

Background

A major figure of the English folk revival, lawyer/teacher/musician/author Cecil Sharp (1859-1924) is credited with popularizing and preserving over five thousand native folk songs and numerous dances, most significantly the “Morris Dance.” His predilection for folk songs was inherently genuine and his motivation for documenting and cataloging them stemmed from his experiences as a music teacher. Perhaps the first English music teacher to teach newly published, orally disseminated folk songs to school children, Sharp became continuously displeased with the unsuitable repertoire available for his school’s choir, which primarily consisted of foreign folk songs or modern compositions “lacking in interest.” His original goal was “to gather those innumerable songs and dances, which have been handed down among our peasantry from generation to generation, and are still to be heard in country places,” with the pedagogical intention to provide nationalistic songs suitable for his choir.

On August 22, 1903, Sharp cataloged his first two songs at a vicarage in Hambridge in Somerset, England. With the assistance of local clergyman Charles Mason, Sharp tracked down John England who was singing the song, while mowing his lawn. Cecil recalled in a letter to Thomas Lennox Gilmour “with the aid of a pipe of tobacco” he convinced England to sing to him “The Seeds of Love” followed by “Wassail.”

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217 A typically rhythmic form of English dance, often accompanied by music.


220 Ibid., Sharp, vi; Schofield, 488.

221 Schofield, 492.
The music and poem for “Seeds of Love” serves as the inspiration for DeLaney’s third published composition, Variations on an English Folk-Song: “The Seeds of Love” (1989) for solo alto flute. DeLaney wrote the composition in memory of English flutist Geoffrey Gilbert (1914-89), former principal flutist of the London Philharmonic Orchestra (1935-39, 1946-48), the BBC Symphony (1948-52), and the Royal Philharmonic (1957-63). DeLaney premiered the composition at the NFA’s annual convention in New Orleans, Louisiana (1989). Although DeLaney wrote the variations for alto flute to expand its repertoire, the work may also be performed on C flute. Three years after its premiere, a review in *The National Association of College Wind and Percussion Instructors Journal* described the work as be worthy of prominence for its “melodious, inventive, and musically challenging” writing.

The nine sections of the piece consist of the original seven stanzas of the poem, represented through a theme and six variations, with an introduction and coda. In the score’s program notes, DeLaney includes the poem’s text, which describes past loves in terms of flowers. He prefaces it with the following:

The Seeds of Love is sung by peasant folk all over England. Certain flowers have special meaning: Lily – short lived love; myrtle – love; oak – steadfastness; pink – pure love; rose – enduring love; thyme – youth and innocence; sycamore – faithless love; violet – fidelity; willow – deserted love.

I sow’d the seeds of Love,
   And I sow’d them in the spring;
I gather’d them up in the morning so soon,
   While the small birds so sweetly sing,
   While the small birds so sweetly sing.
My garden was planted well
   With flowers ev’rywhere;
But I had not the liberty to choose for myself
   Of the flow’rs that I love so dear,
   Of the flow’rs that I love so dear.

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222 Haid, 15.
223 Ibid.
224 Ibid.
The gard’ner was standing by;
   And I ask’d him to choose for me.
He chose for me the Violet, the Lily and the Pink,
   But those I fused all three,
   But those I fused all three.

The Violet I did not like,
   Because it bloom’d so soon.
The Lily and the Pink I really overthink,
   So I vow’d that I would wait till June,
   So I vow’d that I would wait till June.

In June there was a red Rose-bud,
   And that is the flow’r for me.
I oftentimes have pluck’d that red Rose-bud,
   Till I gained the willow-tree,
   Till I gained the willow-tree.

The willow-tree will twist
   And the willow-tree will twine,
I oftentimes have wished I were in that young man’s arms,
   That once had the heart of mine,
   That once had the heart of mine.

Come, all you false young men,
   Do not leave me here to complain;
For the grass that has oftentimes been trampled underfoot,
   Give it time, it will rise up again,
   Give it time, it will rise up again.

**Analysis**

The nine flowers DeLaney describes in the program notes correlate to the nine sections of his work and the nine melodic motives extracted and developed from the theme. Those flowers mentioned in the song include violet (fidelity), lily (short-lived love), pink (pure love), rose (enduring love), and willow (deserted love). The description DeLaney provides for each flower corresponds to each of the movements either through melodic and harmonic content, overall rhythmic pace, meter, and tempo, and through the emotional connotations the written music evokes.
Table 5. Programmatic and structural elements in Variation on an English Folk Song: “The Seeds of Love”

<table>
<thead>
<tr>
<th>Flower</th>
<th>Section</th>
<th>Meter</th>
<th>Description</th>
<th>Characteristic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lily, short-lived love</td>
<td>Intro</td>
<td>4/4</td>
<td>Slow, with motion</td>
<td>Introduction of subsets</td>
</tr>
<tr>
<td>Myrtle, love</td>
<td>Theme</td>
<td>4/4</td>
<td>Theme</td>
<td>Theme</td>
</tr>
<tr>
<td>Oak, steadfast</td>
<td>V1</td>
<td>4/4</td>
<td>Flowing, with freedom</td>
<td>Overlapping subsets, forward motion with steady eight notes</td>
</tr>
<tr>
<td>Pink, pure love</td>
<td>V2</td>
<td>4/4</td>
<td>With motion</td>
<td>Swooping passages, tongued/slurred passages, wide dynamic and melodic range</td>
</tr>
<tr>
<td>Rose, enduring love</td>
<td>V3</td>
<td>4/4</td>
<td>Reflective</td>
<td>Most reminiscent of theme</td>
</tr>
<tr>
<td>Thyme, youth and innocence</td>
<td>V4</td>
<td>4/4</td>
<td>With pliancy</td>
<td>Whimsical trills, playful arpeggios</td>
</tr>
<tr>
<td>Sycamore, faithless love</td>
<td>V5</td>
<td>no meter, bar lines, or tempo</td>
<td>Recitative</td>
<td>Highly emotional, chromatic, intense, and mostly free</td>
</tr>
<tr>
<td>Violet, fidelity</td>
<td>V6</td>
<td>3/4</td>
<td>Jazz Waltz</td>
<td>Heavy emphasis on syncopation, accents, chromatic sequences</td>
</tr>
<tr>
<td>Willow, deserted love</td>
<td>Coda</td>
<td>4/4</td>
<td>Slowly, distant</td>
<td>Isolated feeling, dynamics and melodic silence</td>
</tr>
</tbody>
</table>

The music for “The Seeds of Love” is a four part non-repeating form where each of the sections is different.\(^{226}\) (Figure 19, p. 84) The first and second sections are each two measures in length and culminate with a half cadence; the third section is three measures in length and is followed in the fourth section by a two-measure interpolation, which delays the return to tonic in the final measure through an evaded cadence that prolongs the dominant harmony. A perfect authentic G major cadence in the final measure concludes the song.

Four of DeLaney’s six variations employ the same structure as the theme, supported through similar phrase groupings and breath marks. The two-measure interpolation of the theme provides opportunity for increased development throughout all of the variations, often resulting in expansion of the phrase through sequential treatment derived from both melodic and harmonic material. Variation 5 is the most free and the last variation is the most structurally expanded.

Subsets of the G major melody, which sound in D major on alto flute, are truncated, expanded, and combined to result in highly contrasting melodic variations which at times sound completely independent from the theme. With faithful adherence to the theme’s existing melodic intervals and structure, specifically the extension in the third phrase, DeLaney combines these major subsets into other diatonic and chromatic patterns balanced with complimentary harmonic schemes. This organization reflects the “fidelity” of the violet while the use of brief subsets emphasizes the “short-lived” nature of the lily. The innovation is in the treatment of these given motives, which continuously overlap, mirror, evolve, and compliment each other, resulting in cleverly constructed melodies that are rich in color and self perpetuating, adding to the overall energy and charm of the piece while enhancing its programmatic intent.

The first phrase of the theme presents several brief subsets of the G major scale which are identified through articulations, phrase markings, and the links between them. The first two subset motives, 1b, (D1-G1-F#1), and 1c, (F#1-G1-A1), are connected through the pivot F#1 (Figure 20, pg. 85), which combine to form the larger SC [0, 2, 3, 7], or 1a.
The addition of the B1 in the second phrase (Figure 21) extends the larger SC to [0, 2, 3, 5, 7] (2a). This phrase also introduces subsets [0, 3, 7] (2b), a G major arpeggio, and [0, 2, 4] (2c), a linking whole tone pattern.

Phrase 3 (Figure 22) begins with an ascending major sixth interval. The new articulation on beat two of the following measure initiates motive 2a followed by SC [0, 2, 4] (2c) in retrograde to measure 16. Motive 2b (major arpeggio) concludes the third phrase.
Following the two measure interpolation that begins the fourth phrase (Figure 23, mm. 20-21), an octave leap to D2 leads to the end the theme with SC [0, 1, 3, 5, 6], accompanied by subsets 1c, 3b, and 3c.

![Figure 23. Variations on an English Folk Song: “The Seeds of Love,” Theme, mm. 20-23](image)

Within the context of the theme, these subset motives are not aurally recognized as being individual patterns. Yet, DeLaney extracts and develops them based on their inherent properties, including contour, phrasing, rhythm, and figuration. Table 6 presents the frequency and placement of each of these sets/subsets within the theme.

<table>
<thead>
<tr>
<th></th>
<th>1a [0,2,3,7]</th>
<th>1b [0,1,5]</th>
<th>1c [0,1,3]</th>
<th>2a [0,2,5,7]</th>
<th>2b [0,3,7]</th>
<th>2c [0,2,4]</th>
<th>3a [0,1,3,5,6]</th>
<th>3b [0,2,5]</th>
<th>3c [0,1,3,6]</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>3</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
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<td></td>
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<tr>
<td>4</td>
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<td></td>
<td>X</td>
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<td>5</td>
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<tr>
<td>8</td>
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<td>9</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
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<td></td>
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<tr>
<td>10</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

DeLaney uses these sets as independent melodic ideas while also combining them to construct new melodies. Typical of his compositional style, he transforms many of these motives into other scale types such as diatonic, octatonic, and whole tone scales. Beginning with his introduction, which is in retrograde to the end of the theme, DeLaney honors the melodic content of the original song.
The phrase mark following the G1 enhances the sense of retrograde. The flutist should strive to phrase this set as if the piece is being played backwards to augment this structural and dramatic affect. Following the breath mark, the G major tonality switches to minor through repetition of set 1c, mirroring the introduction’s opening statement. Pivoting back to set 3a through 3c on the A1, the opening measures of the introduction immediately establish melodic ambiguity. Two sets of chromatic intervals in mm. 4-5, separated by 3c, take the place of the consonant octave D1-D1 of the theme. The next phrase links a series of 1c sets to form O1,2. In the following measure, the intervals of the octatonic scale are modified to create a sequence, SC [0, 1, 4, 7] which is transposed by thirds mirroring the figured thirds in mm. 18-19 of the theme. Rhythmic variation of the octatonic scale in m. 9 is accompanied by a change in melodic sequence yielding mirror SC [0, 1, 3, 4]. The final two 1c SCs in m. 11 create a final mirror set pivoting to O0,1 on E1 through T19. The final transposed inversion of set 1c, SC [0, 1, 3], at the ninth semitone correlates to DeLaney’s nine flowers and the nine sections of the composition.

The outer harmonic structure also supports the melodic harmonic relationships through the outer

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227 Flutists should be aware of the difference between breath marks (carets, which denote a physical breath) and phrase marks (commas, which denote a small pause but not a physical breath).
tritone created from the opening G1 and closing C#1 and the whole tone scale pattern between mm. 4-5 (G2-F2-Eb2-Db2), which is enharmonically repeated in mm. 12-13 (D#1-C#1).

Each variation begins and ends with some subset from the theme or introduction and contains articulation, phrase, and breath marks which similarly denote changes in sets or tonality.

Table 7. Opening SCs, Variations on an English Folk Song: “The Seeds of Love”

<table>
<thead>
<tr>
<th></th>
<th>1b [0, 1, 5]</th>
<th>1c [0, 1, 3]</th>
<th>2c [0, 2, 4]</th>
</tr>
</thead>
<tbody>
<tr>
<td>V1</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V2</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>V3</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V4</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>V5</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V6</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>

Table 8. Ending SCs, Variations on an English Folk Song: “The Seeds of Love”

<table>
<thead>
<tr>
<th></th>
<th>3b [0, 2, 5]</th>
<th>Intro [0,1,2]</th>
<th>1c [0,1,3]</th>
<th>2b [0,3,7]</th>
<th>3c [0,1,5,6]</th>
</tr>
</thead>
<tbody>
<tr>
<td>V1</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V2</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>V3</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
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<tr>
<td>V4</td>
<td></td>
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<td></td>
<td>X</td>
<td></td>
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<tr>
<td>V5</td>
<td></td>
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<td></td>
<td>X</td>
</tr>
<tr>
<td>V6</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>

Figure 25. Variations on an English Folk Song: “The Seeds of Love” Variation 1 mm. 24-26

In Variation 1 (Figure 25), subset 1c (D1-F#1-G1) strongly emphasizes the G major setting, which quickly shifts to G minor on the next articulation grouping. The A1, which begins
the next articulation grouping, initiates a transition back to G major, moving to the dominant in m. 26. The “flowing” motion is supported through the continuous eighth-note patterns in the low register (spanning only an eleventh) and smooth dynamic transitions.

Figure 26. Variations on an English Folk Song: “The Seeds of Love” Variation 2, mm. 34-35

In contrast, the animated Variation 2 (Figure 26), which begins with subset [0, 1, 3], alternates between descending slurred passages and ascending tongued passages linked by SCs [0, 1, 2], [0, 1, 3], [0, 1, 5], [0, 2, 4], or [0, 2, 5] from the theme. Each pattern, linked by its preceding eighth note, outlines either an octatonic, major scale, or whole tone pattern.

Figure 27. Variations on an English Folk Song: “The Seeds of Love” Variation 2, mm. 40-44

An expansive octatonic scale, which begins in m. 39 on Ab3 (Figure 27), cycles through all three octatonic scale types, linked by tritones between mm. 39-40 (A2-Eb3) and 40-41 (Bb1-E2), before retuning to the opening melodic statement in m. 41. The retardando in m. 41 enhances the pivot on the D1 from O1,2 to O2,3. In the slower tempo, the O2,3 scale replaces the anticipated G major scale signaled by the G#1 in m. 42. Following the G1 eighth-note, the Eb1-F1 briefly recalls the whole tone set before establishing itself melodically as an O2,3 scale.
Variation 3 (Figure 28), a more melodically simple variation, retains more obvious qualities from the theme such as a purely G major based melody and strict adherence to the original structure. Heavily ornamented, the melodic line is enhanced through figures of grace notes and upper and lower neighbor tones, enhancing its “reflective” connotations. Here the interpolation provides a moment for beauty and virtuosic display through its expanded range, resulting tone colors, and improvisatory nature. This interpolation most closely resembles the theme through its octave relationship. The variation concludes with the same 3a SC, [0, 1, 3, 5, 6], that ends the theme and begins the introduction, but is transposed and is once again inverted nine semi-tones. The rhythmic variation and surprise ending which, despite the clear major tonality, ends on the major third of what would be a tonic chord, add to the reflective nature while keeping the listener lingering in suspense. Compositionally, this motive supports the text in the fourth stanza of the folk song which ends with “So I vow’d that I would wait till June.”

The fourth variation, “With pliancy” (Figure 29), presents a steady eighth note melody which is trilled continuously throughout. Each phrase division’s ending pitch is followed by an ascending or descending arpeggio, or SC [0, 3, 7], each of which spans two octaves. Complementing this harmonic emphasis, the melodic line recalls set 2c, [0, 2, 4], from the third phrase of the theme (Figure 22, p. 85), which provided principal harmonic context.
Variation 5, “Recitative” (Figure 30) is the only variation without a designated tempo marking, time signature, or bar lines. Similar to *Hymn of Pan* and “…and the strange, unknown flowers…,” this variation alternates between harmonic flourishes and lyrical melodic lines, which in this case are divided by fermatas. The fermatas complement the intense music that accompanies this section, consisting primarily of octatonic and G minor pentatonic patterns. Figuration of D³ and A³ leads to a sequence of descending minor thirds based on SC [0, 1, 3, 4] from the introduction (Figure 24, p. 87), each of which are five semitones apart, reflecting the variation’s role within the larger context. The programmatic context for Variation 5 is the most intense and programmatically significant. While the melodic content depicts the drama of the “deserted love” characteristic of the willow tree, the rhythmic and tempo instability depict the “twist” and “twine” of emotions associated with heartache and ensuing sadness of loss.

This variation also contains harmonics on the final two pitches following a two-octave O0,1 scale, whose beginning is obscured by the C₁ preceding it, which mirroring interpolation in m. 20 of the theme.
The link between variations 5 and 6 (Figure 32) contains a sequence of 3c, subset [0, 1, 3, 6], which begins with the retrograde of the theme’s ending 3c set (Figure 23, p. 86).

The final variation, “Jazz Waltz” is in 3/4 meter. This variation contains rhythmic and melodic variety through the use of chromatic sixteenth note triplets which fill in the melodic lines; to accentuate the jazzy feeling, accents are placed in various subdivisions of the measure (Figure 33, p. 93). More elaborate sequences are identified by interval figuration and the rhythmic identity assigned to each melodic motive, which often emphasizes a duple rather than triple feel through the articulation, groupings, and subset development. The descending fourths sequences are separated by rests, as are consecutively ascending octatonic scales, while the octatonic sequences of SC [0, 1, 3, 4] beginning in m. 94, are transposed and inverted by six and nine semitones, proportionately reflecting both the structure of the composition and the specific identity of the variation. The overall mood of this variation reflects the end of the folk song’s optimism (“Give it time, it will rise up again”).
The coda, “Slowly, distant” (Figure 34, mm.118-124), is characterized by truncated elements of the theme and introduction separated by fermatas of various lengths. The unexpected C#2 in m. 118 adds to the mysteriousness created by the elusive return of the primary melodic themes and sets. The pauses created by the fermatas evoke a feeling of suspense as if the flutist is waiting for an answer or response.

Pedagogical and Performance Considerations

Characteristic of DeLaney’s other solo flute compositions, Variations on an English Folk Song: “The Seeds of Love” is an incredibly descriptive and virtuosic work. These qualities make it an ideal composition for advanced and intermediate students. Although a challenge on C flute, the techniques required from the flutist are more difficult on the alto flute since response, articulation, dynamic tendencies, and technical facility vary greatly between these two instruments. The melodic writing, however, beautifully explores all of the timbral colors and possible dynamics of the alto flute, which are unavailable on C flute.
Pedagogically, this work provides flutists with a framework for exploring expression within a programmatic context, encouraging creative thinking and virtuosity. Indications in the score such as “with motion,” “with freedom,” “reflective,” and “distant” provide the flutist with a starting point for accomplishing expressive variety throughout the work. Unlike his other solo flute works, the structured melody of the theme provides a more stable context to explore these concepts. Phrase and breath marks also encourage students to develop clearer ideas about phrasing possibilities.

Fermatas, which occur throughout the variations, assist the flutist in exploring options. In the variations, there are of two types of fermatas: those which dictate pacing between variations and those which segment phrases. The majority of the fermatas in encountered in the variations serve as guidelines for pacing between the variations. There are a few fermatas, however, which serve other functions. The fermata at the end of variation 3 (“Reflective”) is indicated to last four seconds, giving the performer plenty of time to “reflect” on the final note, exploring its timbre before continuing to the energetic fourth variation. In variation 5, three fermatas are placed at key points within the variation to heighten dramatic intensity and virtuosic expression. The first two fermatas in this variation provide the flutists with an opportunity to create drama and spontaneity by drawing the listener in while the final fermata of this variation provides the flutists with ample time to explore the timbre of the harmonic Db. All fermata lengths are designated (between 2-4 seconds) except for those in variation 5.

Flutists should be aware of several errors which need to be corrected in the score: Introduction, m. 6 beat 3 (F natural); V1, m. 7 beat 3 (D natural), m. 7 beat 4 (G natural); V2, m. 3 beats 3 and 4 (D natural), m. 6 beat 4 (C natural), m. 6 beat 4 (C natural); V4, trills should continue through quarter notes, m. 6 beat 1 (A-Bb trill), m. 8 beat 1 (Bb); V6, m. 6 beat 3 (F natural).
CHAPTER EIGHT

CONCLUSIONS: PART TWO

DeLaney’s contributions and musical endeavors have contributed to the success of countless flutists throughout the United States. For those who never had the opportunity to study directly with DeLaney, his research, writings, organizational pursuits, and compositions provide flutists with opportunities to explore his motivations and philosophies, as well as those qualities that made him a successful and compelling teacher.

Elements of DeLaney’s formative musical experiences are apparent in all of his contributions. In addition to the predominance of American and Southern themes that reflect his heritage, Baroque influence, disseminated through his childhood records (which first exposed him to Baroque music) and later the procurement of a Baroque flute from Walter Strait, permeate all of DeLaney’s publications. His method books address Baroque performance practice topics and his compositions are filled with ornamentation. DeLaney also disseminated these philosophies through his teachings and a set of pedagogically relevant recordings. His organizational vision and subsequent contributions similarly stem from his earliest professional influences, most notably Lamar Stringfield. The source material and inspiration for his compositions reflect similar commonalities, as each source in some way embodies characteristics consistent with DeLaney’s own interests and pedagogical/teaching philosophies.

Although DeLaney’s perspective and motivations embody the philosophies of previous flutists/composers/pedagogues, his contributions reflect individual motivations which reflect the inspiring and influential experiences of his development, while also transmitting the contributions of these poets, authors, and philosophers, to the next generation.
APPENDIX A

LIST OF COMPOSITIONS BY CHARLES OLIVER DELANEY

Works for flute

*Improvisation and Finale* for flute, piano and strings (1948)
*Hymn of Pan* for flute alone (1949)
Habanera for flute and orchestra (1949)
Concerto for flute and chamber orchestra (1950-60)
*Cousin Pinkie* (1950)
Two Pieces for flute and organ (1950)
“...and the strange, unknown flowers...” for flute alone (1988)
Variations on an English Folk-Song, “The Seeds of Love” for solo alto flute or C flute (1989)

Chamber works with flute

*Encore Piece* for Woodwind Trio (fl/ob/cl or fl/vn/va) (1948)
*The Soldier and the Girl* for flute, horn, and snare drum (1951, for Betty Snook)
*A Christmas Greeting* for voice and four flutes (1955)
*The Lake Isle of Innisfree* (fl/cl/va/vc/celeste/tenor/bass and dancer) (1956)
Suite for Woodwind Quintet (1963)
*Night Thoughts* for flute quartet (1988)

Arrangements for flute

Bach, J.S.: Andante from Violin Sonata No. 2 (flute and orchestra)
DeLaney: Habanera for flute and orchestra (flute and band)
DeLaney: *Improvisation* for flute and piano
DeLaney: *Scrambling* for orchestra (flutes and piano) (1998)
DeLaney: Two Pieces for flute and organ (flute and orchestra)
Gluck, Christoph Willibald Ritter: Minuet and Dance of the Blessed Spirits (flute and band)
Molique, Bernhard: Andante from Concerto in D Minor (flute and orchestra)
Peeters, Flor: Aria for organ (flute and strings)
Read, Gardner: *Threnody* for flute and piano (flute and band)
Sondheim, Stephen: *Send in the Clowns* (alto flute, strings, piano) (1983 for the Sun City Symphony in Arizona)

Saxophone

Contest Piece for tenor saxophone and piano (1971)

Strings

*Two Southern Scenes* for four violas (The Old Spring; Folk Dance) (1947)
Nocturne for Viola and piano (1948)
*Highlands Impressions* for solo bass and string quartet (1991) for Lucas Drew

**Voice**
*Distant Music* for SATB and piano (1950)
*Prayer for our Time* for band and chorus (1951)
*Epitaph* for solo soprano and SATB (1956) arr. For voice, orchestra, piano by Carolyn Foy
*A Very Special Date* (an opera) (1958)

**Orchestra**
*Cousin Pinkie* for narrator and orchestra (1952) (expanded from flute and piano)
*Marshes of Glynn* for narrator, chorus and orchestra (1952) Text by Sidney Lanier, later made into a film
Six American Waltzes for orchestra (1958)
Etudes for Orchestra (1973)
*Sramblin’* (1971)

**Film Scores**
*Flower of Love* (1966) Text by Thomas Wolfe, narrated by Fred Wolfe
*Marshes of Glynn* (1963)
APPENDIX B

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“…and the strange, unknown flowers…” for solo flute by Charles O. DeLaney

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Variations on an English Folk Song: “The Seeds of Love,” for solo alto flute by Charles Oliver DeLaney

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BIOGRAPHICAL SKETCH

Originally from Nashville, TN, Kristin Delia Hayes received her B.M. (cum laude) from Tennessee Technological University, where she studied with Dr. Roger Martin, and a M.M. from the University of Missouri-Kansas City Conservatory of Music, where she studied with Dr. Mary Posses. While pursuing her doctorate at Florida State University, Dr. Hayes studied flute with Eva Amsler, and Baroque flute and recorder with Dr. Jessica Dunnvant and Dr. Tammara Phillips. She has also studied with Colin St. Martin, Jonathan Snowden, Jane Kirtchner, Charles Wyatt, Tawana Box, and Kenneth Ozmick, and has performed in masterclasses with Robert Dick, Alberto Almarza, Tim Munro, Amy Porter, Lady Jeanne Galway, Alexa Still, Anjeleita Floyd, Sarah Beth Hanson, and Shelley Binder.

Dr. Hayes currently resides in San Antonio, TX where she has been Lecturer of Flute at the University of Texas at San Antonio since the Fall 2010 semester. Prior to this she was a Graduate Teaching Assistant for the Florida State University College of Music (2008-2009). While at FSU, Dr. Hayes was nominated for an Outstanding Teaching Assistant Award. As a performer, she has appeared at regional and national conferences such as MTNA, FFA and NFA.