

A Performance Guide to Yuko Uébayashi's *Misericordia*
for Flute and String Quartet

by

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ABSTRACT

Yuko Uébayashi is a composer who was born in Japan and presently resides in France. She composed *Misericordia for Flute and String Quartet* for Carol Wincenc in 2013. The National Flute Association (NFA), the most active flute society in America, hosted the *Misericordia* performance during its annual convention in Chicago in 2014. Uébayashi's flute works have not only been frequently performed at NFA conventions, but also at other well-known flute festivals since 2006, the year of her U.S. debut. Many current flutists are motivated to learn and play her compositions; however, there is little published literature about her works. Understanding her unique compositional style and obtaining a better knowledge of her music and compositional practices will help flutists and other musicians better perform and enjoy her music. With a performance guide and a detailed discussion of *Misericordia*, flutists and other musicians will understand why Uébayashi's music is unique and why it is increasingly well-loved by so many players. This research paper will explore Uébayashi's life, musical friendships, and most specifically, *Misericordia*.

To my family, mentors and friends,
Thank you for all of your support along the way.
I couldn't have done this without you.

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CHAPTER 1

INTRODUCTION

The National Flute Association, the most active and well-known flute society in America, hosted Yuko Uébayashi's recent work, *Misericordia for Flute and String Quartet* (2013), with a full-house attendance in 2014. Uébayashi's flute compositions have not only been popular at NFA conventions, but also at several other well-known flute festivals and conferences throughout the country.

This increase in public attention may lead one to wonder about the unique qualities of this composer's music for flute. Because Uébayashi was born in Kyoto, Japan and later moved to Paris, France, some flutists think that her music possesses both oriental and French styles. When asked about Uébayashi's style, Carol Wincenc (international flute soloist and professor of flute at The Juilliard School who premiered *Misericordia*) exclaimed, "It is as if Nippon met Ravel!!"¹

This research paper will provide an authoritative guide for flute players who are learning and seeking a more complete understanding of *Misericordia* and the compositional style of the composer. On a larger scale, this paper will also provide a rich source of practical instruction for flutists who intend to perform Uébayashi's flute works.

Biography

¹ "Carol Wincenc Fun Facts," Colorado College, accessed March 14, 2019, <https://www.coloradocollege.edu/other/summermusicfestival/faculty-bios/carol-wincenc-fun-facts.html>

A native Japanese composer, Uébayashi was born in Kyoto, Japan. Although she grew up in a non-musical family, Uébayashi started to learn the piano at age four after her mother took her to a music class. The music teacher recognized that Uébayashi was an outstanding student and recommended that she take an advanced musical education course. When she was five, she began to receive private lessons and her parents enrolled her at Kyoto City University of Arts (Kyoto Junior College of Arts at the time). From ages five to 14, she participated in choir, harmony, and solfège courses.²

Uébayashi started composing when she was in elementary school. Her first composition was about a dog, which was inspired by a book that she read. The title was “Mr. Mean, the Wild Doggie.” After that time, she continued to create songs and performed her compositions at the student music festival. As time passed, her interest in composition continued to grow. When she was nine, the Kyoto City University of Arts where she was studying decided to open a composition class. This was when Uébayashi began her first studies in composing. She continued her piano private lessons, and when she was 13, she took composition and harmony lessons from composition professor, Ryohei Hirose, at the Kyoto City University of Arts.³ She also studied counterpoint, harmony, and fugue with Masahisa Fujishima. Uébayashi began to establish a name for herself by attending and participating in many of the local music festivals and concerts. Soon enough, her works were often performed while she was in Japan, including a

² Yuko Uébayashi, interview by author, June 21, 2018.

³ Ibid.

performance at the Kyoto Young Composers' Presentation Series at the Kyoto International Music Festival.⁴

In 1998, she relocated to Paris, and has since composed several outstanding flute compositions, including *Le Vent À Travers Les Ruines for Solo Flute (1998)* and *Au-Delà Du Temps for Two Flutes and Piano (2002)*. Many of these pieces were composed because she was inspired by her musician friends and their performances.⁵ For example, she was inspired by a performance of French flutist Jean Ferrandis when he concertized his version of the *Arpeggione Sonata* by Franz Schubert. He self-edited this piece and included a variety of musical expressions, not only focusing on pitch, but also on the timbre of the music. After hearing this transcription, Uébayashi was immediately inspired by Ferrandis and his performance. Many of her flute compositions, including the *Sonata for Flute and Piano*, *Suite for Flute and Cello* and *Au-Delà Du Temps for Two Flutes and Piano* were written for Ferrandis.⁶ Ferrandis, an active French flutist and teacher at the École Normale Supérieure in Paris, met Uébayashi at a concert after she moved to Paris. They soon became close friends and musical partners, and their musical friendship led Uébayashi to compose several works for him.

In 2007, Uébayashi released her first recording of her flute works, recorded by Ferrandis. In the notes for the recording, Ferrandis described her music as such:

“Yuko Uébayashi’s works are gems that, although they are so different, they yet belong to the same world, a world of vivacity, dreams, tenderness, humor, and

⁴ Jay Weitz, “The First Annual Kenneth L. Coe and Jack Barrow Concert,” *Chamber Music Columbus*, March 14, 2009, accessed November 09, 2015, <http://www.cmcolumbus.org/PreviousSeasons/2008-2009/Programs/Dorian.html>

⁵ Such as Nobutaka Shimizu, Jean Ferrandis, Seiya Ueno, Carol Wincenc, Marina Piccinini, Philippe Bernold, and Michel Moragues.

⁶ Matthew Walker, “Concert Reviews: Jean Ferrandis at the Wigmore,” *Musical Opinion* 9, 2003, accessed October 4, 2015, ProQuest Dissertations.

one that is subtly contradicted by vehemence, virtuosity, melancholy and sorrow. Yuko Uébayashi's 'fairy-tale' music has but one aim, that of providing pleasure and emotion. She strives nonetheless to hide her considerable work on structure and architecture, marked out as it is by highly precise and quite uncompromising 'dynamic strata'! For me these works are a precious gift."⁷

Because Uébayashi has established a successful career both in Japan and France, her flute works have been regularly performed by many influential flute players in both countries and all over the world. Her most-played works are *Sonata for Flute and Piano* and *Au-Delà Du Temps for Two Flutes and Piano*. Prominent players in America such as Leone Buyse (former Boston Symphony flutist and professor at Rice University), Carol Wincenc (international concert artist and professor at The Juilliard School), and Marina Piccinini (faculty of Peabody Institute at Johns Hopkins University), have performed Uébayashi's works, and her name has become renowned in the United States.

A Musical Relationship

Establishing friendships with collaborating performers has been important for Uébayashi. Jean Ferrandis and Carol Wincenc, flutists who have both premiered Uébayashi's flute works, had great influence over both Uébayashi and her music. Both Ferrandis and Wincenc helped introduce her flute works to the United States by performing her pieces at several well-known flute festivals. Notable performances took place in locations such as the Banff Music Centre, International Round Top Music Festival and Chamber Music Society of Palm Beach.⁸

⁷ "Uébayashi," Alphonse Leduc Publishers, accessed November 09, 2015, http://www.alphonseleduc.com/EN/auteur_bio.php?IdAuteur=1824.

⁸ Carol Wincenc, interview by author, Minneapolis, August 12, 2017.

The 2006 NFA convention in Pittsburgh was an auspicious moment for Uébayashi, Ferrandis, and Wincenc. Ferrandis proposed to Wincenc that they perform a piece together.⁹ This suggestion led them to perform *Au-Delà Du Temps for Two Flutes and Piano*. Uébayashi attended this NFA convention, marking both her first personal attendance at a NFA convention and an introduction to Wincenc. The performance was a huge success that was witnessed by over 4000 audience members. The musical relationship between Uébayashi and Wincenc has continued ever since.¹⁰ Buyse stated that Ferrandis' and Wincenc's evening gala concert "will remain forever etched in my memory."¹¹ The 2006 Pittsburgh convention was memorable and valuable for all three musicians, and especially so for Uébayashi. Her music was not only introduced to many important and influential flutists from around the world after a successful U.S. debut, but she also made an opportune connection with Wincenc. Since 2006, Wincenc has continued to perform *Au-Delà Du Temps for Two Flutes and Piano*, and her performance at her 40th anniversary concert received a warm review by the New York Times.¹² The musical friendship between Wincenc and Uébayashi continues to grow. Wincenc's lovely, kind, and warm personality, as well as her energetic performances, inspired Uébayashi to write the piece featured in this research paper, *Misericordia for Flute and String Quartet*, completed in 2013.¹³

⁹ Ibid.

¹⁰ Yuko Uébayashi, interview by author, June 21, 2018.

¹¹ Katherine Fink, "Jean Ferrandis Speaks from the Heart," *The New York Flute Club Newsletter*, March 2010, accessed November 27, 2015, <http://nyfluteclub.org/uploads/newsletters/2009-2010/10-March-Newsletter%20FINAL.pdf>

¹² Yuko Uébayashi, interview by author, June 21, 2018.

¹³ Ibid.

Misericordia (2013)

Misericordia for Flute and String Quartet was written in 2013 for Carol Wincenc, a world-renowned flutist and flute professor at The Juilliard School. As their friendship has flourished since 2006, the composer has grown to admire Wincenc's kind and warm personality, as well as the passion and effort she invests in new works.¹⁴ This inspired Uébayashi to compose a new work, one which would display Wincenc's character and personality. Once, when Wincenc was visiting Paris, she spent a few days at Uébayashi's apartment. The two women spent much time talking about music and art. They discovered a mutual admiration for the arts, painting in particular. This memorable experience allowed Uébayashi to form a more intimate connection with Wincenc, which helped better incorporate the performer's personality into *Misericordia*.¹⁵

When Uébayashi listens to recordings of Wincenc's music, she says she can feel Wincenc herself; including how much she has been smiling, how much she has been crying, how much love she has given her family, and how much she has given to other people. She sees her as full of warmth, strength, and boundless energy.¹⁶ As *Misericordia* was written for Wincenc, Uébayashi wanted to showcase the different facets of Wincenc's personality.

On a visit to Italy, Uébayashi encountered a painting that inspired *Misericordia*. According to Uébayashi's program note, "once when I was traveling in Italy, I happened

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Leone Buyse, "Fenwick Smith Honored in Boston's Annual Fall Concert," *Flutist Quarterly – The Official Magazine of the National Flute Association* 39, no. 2, 16-18, accessed October 4, 2015, ProQuest Dissertations.

to come across a work of art. The title of the work was ‘Madonna della Misericordia’ (Appendix A).¹⁷ The Madonna’s arms were spread wide open, enfolding the many people following her in a protective embrace. In my mind’s eye, Carol and the painting joined together, and the music and angels just came to me!”¹⁸ The images of the Madonna in the painting and the image of Wincenc from the composer’s view, were very similar. What was particularly striking to Uébayashi was the correlation of the painting to Wincenc: also surrounded by many musicians, her friends, her students, her family, and how she loves them.¹⁹ This painting led Uébayashi to title her new composition *Misericordia for Flute and String Quartet*.

Misericordia consists of ten movements with the following titles: *The First Month “Awakening,” The Second Month “Bursting with Life,” The Third Month “Carol’s Lullaby,” The Fourth Month “Scherzo –The Little Mischief,” The Fifth Month “Wandering Through the Universe,” The Sixth Month “Waltz of the Roses and Bees,” The Seventh Month “Lights of the Passing Barges,” The Eighth Month “Feast of the Forest Animals,” The Ninth Month “Turning to the Light,” The Tenth Month “Celebration.”*

Uébayashi described her feelings about this piece and stated, “Even now, when I close my eyes I still see Carol: the Carol who pours love on her son; the Carol who gently

¹⁷ Domenico Ghirlandaio, *Madonna della Misericordia*, 1472, Chiesa di San Salvatore, Firenze. Accessed April 6, 2019. https://commons.wikimedia.org/wiki/File:Domenico_ghirlandaio,_madonna_della_misericordia,_ognissanti,_Firenze.jpg

¹⁸ Ibid.

¹⁹ Ibid.

smells the rose; the Carol who delights in being surrounded by other musicians performing music; and the Carol who suffers by living in this harsh world...”²⁰

Uébayashi completed *Misericordia* on August 30th, 2013. It was premiered on September 5th, 2013 by the Escher String Quartet (Adam Barnett-Hart and Aaron Boyd, violins; Pierre Lapointe, viola; Dane Johansen, cello) for Wincenc’s 25th Anniversary Concert at The Juilliard School. Aaron Boyd, violinist of the Escher quartet, described her music as:

“a fully integrated quintet, strong and interesting, with short episodes like a series of mood postcards. There’s no explicit folk elements in it, but it has a similar folk weight that composers like Bartók and Haydn used. Yuko is a wonderful woman and friend, and the piece shows her aesthetic spareness and strength.”²¹

²⁰ Dalia Stoniene, “Program Note: Carol Wincenc and The Escher String Quartet,” *New Marlborough Village Association* (blog), September 01, 2014, accessed September 20, 2015, <http://newmarlborough.org/program-notes-carol-wincenc-and-the-escher-string-quartet>.

²¹ Keith Powers, “Escher Shares Stage Twice This Final Weekend of RCMF,” *Wickedlocal beverly*, July 11, 2015, accessed September 20, 2015, <https://essex.wickedlocal.com/article/20150711/NEWS/150719165>

CHAPTER 2

A DISCUSSION OF *MISERICORDIA* AND A PERFORMANCE GUIDE

The First Month “Awakening” (*Le premier mois “Frémissement de la vie”*)

The opening of *Misericordia* begins with the strings’ tremolo. With this tremolo, Uébayashi represents the image of “Awakening” in the first movement. After two measures which sets up a tranquil mood, perhaps of an awakening dawn, she introduces the melodic motive with the flute entrance in measure (m.) 3. The upward rising third is ubiquitous throughout this movement. Uébayashi embellishes with sextuplets that reoccur frequently in this movement, evoking a sense of rising awareness and motion. She also uses two compositional techniques that include stacking ascending thirds and a type of enharmonic modulation that brings out pentatonic note-groupings. (Figure 1.1)

Figure 1. 1 “Awakening” from *Misericordia* (2013),
mm. 1-6. Used by Permission.

Some flutists may find that the air control necessary to sustain the long, melodic lines of this movement is challenging. The intervals can also present some challenges, as the major and minor thirds constantly shift. The high register notes with a *pianissimo* dynamic can easily lead to tension, as the flutist must keep both pitch, timbre and intonation secure. Wincenc, who premiered and recorded this piece, says that flutists must have control of their breathing to execute the intervals successfully.²²

Some performers may need to take a quick breath in m. 8 (right after the tied-note D) and m. 10 (after the corresponding tied-note A). Wincenc mentioned during a coaching session that she often cannot make this first phrase in one breath, due to the longevity of the line. Her solution is to take a quick, but noiseless, breath at m. 10. However, Uébayashi hoped that this long phrase could be executed without any breaths until m. 12 in order to sustain the longest possible connection and continuity of melody. In fact, for the debut recording of the piece, the recording engineer edited out some breaths because the composer discouraged performers from breathing, if at all possible.²³ Although Uébayashi indicates the tempo as quarter note equals 72 bpm for this movement, Wincenc and the Escher String Quartet increased the tempo slightly for the recording and performance. They chose a tempo of quarter note equals 92-96 bpm. By altering the tempo slightly, Wincenc could avoid breathing at undesirable moments. Suggested breathing places from Wincenc are marked on the flute score below. (Figure 1.2)

²² Carol Wincenc, private coaching session, New York, May 09, 2018.

²³ Ibid.

Flûte **Andante** (♩=72)

1 *p*

9 *mp* *p* **A**

12 *mf* *p*

17 *pp* *p* **B**

43 *mp/olce* *p* **A**

49 *mf* *pp* **H** very special color here take time

54 *p* **V**

58 *ppp* **V** *attacca*

Figure 1. 2 “Awakening” from *Misericordia* (2013),
mm. 1-19, mm. 43-62. Used by Permission.

It is worth noting for flutists specifically that Wincenc suggests the use of the C-sharp key on the food joint instead of utilizing the D-sharp key for the high register F-

sharp in m. 13. Since this movement requires soft dynamics, long phrasing and exquisite breath control, using the C-sharp key will help raise the pitch not only of the F-sharp, but also the F and A in the third octave. This may be safer than using an alternate F-sharp fingering, which uses the right-hand middle finger instead of the ring finger.²⁴ It can also save a lot of air. It is important that the ensemble keeps the tempo moving throughout this movement, without dragging, especially because this will help enable the flutist to achieve the long phrases.

Figure 1. 3 “Awakening” from *Misericordia* (2013), mm. 18-22. Used by Permission.

An important pivotal moment occurs immediately before letter B where Uébayashi uses an enharmonic equivalent of what has been D-sharp to spell E-flat. The tonal center is moving from sharp keys towards flat keys at letter B. This pivot moment

²⁴ Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, 2nd ed., (New York: Oxford University Press, 1996), 136.

can be tricky, yet it is important for the ensemble to be aware of this change. It is easy to hesitate or rush to the downbeat of letter B because a few different rhythmic figures occur on the last beat of m. 18. Since the first violin continues the sextuplet rhythm from previous measures, the other performers should subdivide their beat into sextuplets, so they can play together on this pivotal beat. It introduces a new tonal center of G starting at letter B. (Figure 1.3)

Figure 1. 4 “Awakening” from *Misericordia* (2013), mm. 27-30. Used by Permission.

The harmonic rhythm in this movement is generally slow, which gives it a calm quality. When the flute enters in m. 3, the phrases are eight measures long; however, it suddenly changes to four measure phrases at letter D, which creates more energy. It is also at this point that the harmonic rhythm changes in every measure; speeding up as it approaches the climax (at letter D) of this movement. (Figure 1.4)

Figure 1. 5 “Awakening” from *Misericordia* (2013),
mm. 51-56. Used by Permission.

The music suddenly gets softer and the original motive returns at letter H. It remains as an eight-measure phrase. Letter H is another important moment for the flute player because Uébayashi wanted to create a special color for this section. It is challenging because the first note (G) in m. 51 is already quite soft, but here the dynamics need to be even softer. The composer wants the most angelic, sweet sound and vibrato at this moment.²⁵ After the G on the first beat of m. 51, flutists are even permitted to take a little time as they breathe because the composer wants a special sound and color between the G and B in m. 51. Wincenc stated that Uébayashi mentioned this repeatedly during the recording session.²⁶ It is important that flutists and the ensemble are aware of this special moment. (Figure 1.5)

Throughout this movement, Uébayashi uses pentatonic scale combinations as the harmonic frame of the work. This is noteworthy because her extensive use of pentatonic

²⁵ Ibid.

²⁶ Ibid.

clusters allows her to use any one of the notes as a tonal center. Instead of formal modulation, Uébayashi uses enharmonic equivalents so the key can change almost effortlessly. Uébayashi ends this movement with a cluster of notes: B, F-sharp, C-sharp, G-sharp. This quartal harmony closes out the first movement and leads to the second movement.

Uébayashi indicates an *attacca* marking between movements of this work, including the first and second movement. However, Wincenc advises this is the only movement of the piece that the players can realistically perform *attacca*.

*The Second Month “Bursting with Life”
(Le deuxième mois “Débordant de vitalité”)*

The second movement is considerably different from the first, the most obvious difference being the tempo. Besides the tempo, whereas the first movement is sustained and calm, this one is highly accented and rhythmic. This movement also exhibits contrasting dissonant harmonies; the first movement primarily uses pentatonic pitch collections, while the second does not. The basic mood of the second movement is a *Scherzo*, much like a musical joke. Uébayashi introduces melodic and rhythmic motives in m. 1-2, which are layered throughout this movement. As this movement is meant to be played *attacca* from the first, the opening chord is the same quartal harmony as the last chord from the first movement. The composer then blurs tonality using dual tonalities in this movement. (Figure 2.1)

The second month "Bursting with Life"
二の月『ほとぼしる力』

Allegro (♩=120) Repetition

Fl. 1
Vln. I
Vln. II
Alto
Vlc.
HM1
HM2

Figure 2. 1 “Bursting with Life” from *Misericordia* (2013),
mm. 1-4. Used by Permission.

In m. 18, while the flute is flutter-tonguing, the violins play sextuplets for the first time in this movement (which is reminiscent of the first movement). The ensemble should take care to play m. 18 with exacting rhythm so that in m. 19, the descending string line and the ascending flute line are heard as two separate roles, creating a dramatic effect. Uébayashi frequently uses echo fragmentation throughout this movement, as one idea is immediately echoed or repeated by other voices. This contributes to a joke-like character of the *Scherzo*. An example of this joke-like character is the flute’s 16th-note figure in m. 24 that is immediately echoed one beat later in the strings in m. 25. In m. 26, she doubles the energy to 32nd-notes, intensifying the pending climax of the last beat with ascending lines in the upper voices and descending lines in the bass. The flute has flutter-tonguing in m. 26, perhaps to match the speed and velocity of the string sound, as Uébayashi marks the notes with accents and a *fortissimo* dynamic. Wincenc suggests that

the flutter-tonguing is more of a sound effect, so the flute can generally prioritize the creation of a lot of noise.

At letter C, Uébayashi uses a steady accompaniment for the first time in this short movement. The shifting meter between a Scherzo-like pulse (in three) and 5/4 time sounds energetic, but confusing. These few measures at letter C give stability to the triple dance meter. (Figure 2.2)

The musical score is divided into two systems. The first system covers measures 17 to 20, and the second system covers measures 21 to 24. The key signature is three sharps (F#, C#, G#). The flute part is marked with 'Flutter' and includes dynamics of *mp*, *mf*, and *molto*. The string parts (Vln. I, Vln. II, Alto, Vcl.) are marked with *mp*, *mf*, and *molto*, and include performance instructions like 'pizz.' and 'arco'. The woodwind parts (Flute, Clarinet, Bassoon) are marked with *f*, *sub p*, and *molto*. The meter changes from 3/4 to 2/4 and back to 3/4. A box labeled 'B' is placed above the first measure of the first system.

Figure 2. 2 “Bursting with Life” from *Misericordia* (2013),
mm. 17-28. Used by Permission.

At letter D, Uébayashi introduces rolled and blocked chords in the violin parts. In m. 33, they have a rolled chord on the second eighth note of the first beat and a blocked chord for the second eighth note of the last beat. For string players, this part can be challenging because they have to strike three strings simultaneously. Such a technique requires aggressive right-hand technique. The players must apply substantial pressure to be able to hit three strings at the same time. Furthermore, the violins in this measure have to play rolled chords first and blocked chords immediately afterwards. Given the fast pace of the movement, this may be challenging to play convincingly. (Figure 2.3)

Figure 2. 3 “Bursting with Life” from *Misericordia* (2013), mm. 29-33. Used by Permission.

Although this movement is highly accented and rhythmic, this does not mean that the flutist needs to articulate and separate each note by stopping the air. Notes should be kept short, but not too detached. Even as the result needs to be *secco*, very dry and short, the support must maintain the air behind the tongue so all notes are equally resonant. In particular, the last beat of m. 38 into the first beat of m. 39 can be challenging for some flute players. Because there are grace notes immediately following a 16th-note, the downbeat tends to sound late. The fingerings also present a technical difficulty which can further contribute to arriving late on the downbeat. To help prevent this, Wincenc suggests using harmonic fingerings for these two grace notes, which can be generally helpful for awkward upper register fingerings.²⁷ Instead of using the regular F-natural and G-natural fingerings, players can overblow at the 5th using the harmonic fingerings of B-

²⁷ Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, 2nd ed., (New York: Oxford University Press, 1996), 136.

flat and C-natural. Additionally, in m. 46, flutists can use the C-sharp fingering and a faster air speed to produce the G-sharp, also known as the second harmonic note or the 12th. However, the choice is up to the individual performer and depends on technique and personal preference. Some flutists can play this without any difficulty, but others cannot. Wincenc admits that she is the “queen of alternate fingerings,” so she uses alternate fingerings and harmonic fingerings throughout this movement. Many flutists find that using the overblown C-sharp harmonic fingering for the G-sharp to A can be very helpful. (Figure 2.4)



Figure 2. 4 “Bursting with Life” from *Misericordia* (2013), mm. 39-48. Used by Permission.

Uébayashi has clear intentions and indicates all dynamics in the score. With this movement, Uébayashi uses an abundance of accents and *crescendi*, which may result in sharp and aggressive textures. A strong example of this can be found at the *fortissimo* third-octave G-sharp in m. 48. G-sharp tends to be very sharp in pitch, especially when played both with accents and a loud dynamic. Therefore, flute players should consider

placing and leaving their right-hand third and fourth fingers depressed to help keep the pitch stable. In this movement, it is crucial for the flute to fit and blend into the overall texture. Though each part is important, the overall composite texture is the most important feature for successful performance.

*The Third Month “Carol’s Lullaby”
(Le troisième mois “La berceuse de Carol”)*

This movement is called “Carol’s Lullaby” and requires a deep, sentimental feeling and sound. Similar to the first movement, it can be helpful to the flutist to increase the tempo slightly to eighth-note equals 76-80 bpm, even though it is notated as eighth-note equals 72 bpm. It is the composer’s intention that the two-bar melody fragment be played in one breath. The undulating motion of the quartet’s syncopated opening gives a firm foundation for the flute to sing above the ensemble. As the phrases unfold through letter C, flutists can strive to create different tone colors from previous phrases. Different nuances should be inflected while keeping the line smooth. To assist with the color and nuance changes, flute players are encouraged to take time with each breath so they can change the color effectively and effortlessly.

Uébayashi chose to invert the opening two measures of the flute line in m. 18. These subsequent measures are a duet between flute and viola, canonically following each other at the quarter note. This canon is a beautiful climax of two voices in close imitation, which perhaps comes from the early echoing of quarter-note fragments from flute to violin. (Figure 3.1)

18 **F**

Fl. *p* *mp* *p*

Vln. I *ppp* *pp* *mp*

Vln. II *ppp* *p* *mp*

Alto *ppp* *pp* *p* *mp*

Vlc. *ppp* *p* *mp*

ppp G F *pp* E D *mp* D b C

22 **G** **H**

Fl. *mp* *f*

Vln. I *pp* *p* *mp* *f*

Vln. II *pp* *mf* *f*

Alto *pp* *mp* *f*

Vlc. *pp* *mp* *f*

pp Am G F E *mp* E b D b *f* C C

(bass arpeggiation)

26

I

Fl. *p* *p* *mf* *sub.p*

Vln. I *pp* *mf* *sub.p*

Vln. II *pp* *mf* *mp* *p*

Alto *pp* *p* *mf* *sub.p*

Vlc. *pp* *mf* *sub.p*

F G first time bass moves up by step. F *mf* *sub.p* E

30

J

Fl. *p* *pp* *ppp* *poco rit.*

Vln. I *p* *pp* *ppp* *poco rit.*

Vln. II *mp* *p* *pp* *ppp* *poco rit.*

Alto *p* *pp* *ppp* *poco rit.*

Vlc. *p* *pp* *ppp* *poco rit.*

Dm 2nd time bass moves up F Lydian

Figure 3. 1 “Carol’s Lullaby” from *Misericordia* (2013), mm. 18-34. Used by Permission.

This movement is a lullaby and should be played with a sentimental style. Players should imagine that they are singing or playing this lullaby for their loving children. To achieve balance between the flute and the string quartet, flute players might bring down

their dynamics in general. Uébayashi wants an equal balance between the flute and strings for this movement.²⁸

From letter H to I, there are three *errata* of which performers should be aware. The flute and violin parts include the notes in error; however, the score contains the corrected violin and flute parts. Below are the three *errata*: (Figure 3.2)

(violin *errata*)

Musical score for violin errata, measures 22-26. The score is written in treble clef. Measure 22 is marked with a box 'G' and dynamics *pp*. Measure 23 is marked with *p*. Measure 24 is marked with *mp*. Measure 25 is marked with a box 'H' and dynamics *f*. Measure 26 is marked with a box 'I' and dynamics *pp*. The score shows a melodic line with various dynamics and articulation marks.

(flute *errata*)

Musical score for flute errata, measures 23-25. The score is written in treble clef. Measure 23 is marked with dynamics *f*. Measure 24 is marked with *mp*. Measure 25 is marked with a box 'H' and dynamics *f*. The score shows a melodic line with various dynamics and articulation marks.

²⁸ Carol Wincenc, private coaching session, New York, May 09, 2018

(correct score)

Fl. ^G 22 ^H

Vln. I

Vln. II

Alto

Vlc.

pp Am (bass arpeggiation) *G* *F* *E* *mp* *E^b* *D^b* *f* *C* *C*

Fl. 26

Vln. I

Vln. II

Alto

Vlc.

F *pp* *G* first time bass moves up by step, *F* *mf* *sub p* *E*

Figure 3. 2 “Carol’s Lullaby” from *Misericordia* (2013), mm. 22-29. Used by Permission.

The Fourth Month “Scherzo-The Little Mischief”
(Le quatrième mois “Scherzo des petits polissons”)

This movement in duple meter begins on the second eighth-note with a silent downbeat. The running melody of 16th-notes starts with the flute, containing two two-measure motivic passages that will develop this movement. Uébayashi uses imitation, passing these 16th-note motivic passages between all of the instruments at the space of one measure apart. What moves the piece forward and creates excitement is the changing harmony and *stretto* entrances of each voice. (Figure 4.1)

Allegro vivace (♩=118)

Fl. *mf*

Vln. I *mf* pizz. arco

Vln. II *mf* pizz. arco

Alto *mf* pizz. arco

Vlc. *mf* pizz. arco

7

G b B b

Figure 4. 1 “Scherzo-The Little Mischief” from *Misericordia* (2013), mm. 1-12. Used by Permission.

This movement is often the most challenging for musicians to play together because everyone has an eighth-beat rest on the downbeat of m. 1. Even Uébayashi acknowledges that it may be hard to play as an ensemble. She considered adding a *pizzicato* for the cello on the first beat after receiving comments from players that it is persistently challenging to start this movement *tutti*. However, she left it the way it is because Wincenc said that it can be easily done with rehearsals.²⁹

Figure 4. 2 “Scherzo-The Little Mischief” from *Misericordia* (2013), mm. 13-18. Used by Permission.

In mm. 15-16, there is a silent moment created by almost two measures of a grand pause. This is an important feature of this movement because the silence returns again at the end of the movement. After the grand pause, at letter C, the cello begins with a technique called the “Bartók pizzicato,” also known as a snap pizzicato. When string

²⁹ Yuko Uébayashi, interview by author, June 21, 2018.

players execute this type of *pizzicato*, they pluck the string intensely with a strong vertical motion and snap the string down on the fingerboard. Bartók’s music features the earliest example of this technique. He made this a standard effect for string players and it is thus named after him.³⁰ (Figure 4.2)

The image shows a musical score for five instruments: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Alto, and Violoncello (Vlc.). The score covers measures 31 to 36. A bracket labeled "pivotal harmonic moment" spans measures 32 through 35. A box labeled "E" is positioned above measure 35. The flute part has a dynamic marking of *f* starting in measure 32. The violin and cello parts have dynamic markings of *f* starting in measure 35. The key signature consists of two flats (B-flat and E-flat). The time signature is not explicitly shown but is implied to be 3/4 based on the context of the piece.

Figure 4. 3 “Scherzo-The Little Mischief” from *Misericordia* (2013), mm. 31-36. Used by Permission.

The tempo for this movement is marked *Allegro Vivace*, which is one quarter-note equals 118 bpm in the score, but is marked as 112 in the flute part (which could be an *errata*). Uébayashi notates accents on the offbeat eighth-notes in most measures, which accounts for another factor of difficulty for the ensemble. One of Wincenc’s suggestions for this movement is to keep the pulse moving forward without thinking too much about

³⁰ Sonya Monosoff, "Pizzicato," *Grove Music Online*, 2001, accessed Feb 14, 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021883>.

the individual offbeat accents. She also suggests leaving some of the notes out for those who may experience technical difficulty. It is much more important to play with clear direction, clean accents and light energy than to play every single 16th-note without this feeling. The music does not suffer much if players leave out an occasional last 16th-note of the measure or beat. However, if players opt to remove some notes, the group must take care to cover any gaps. Furthermore, the last note of every phrase must be presented as an arrival or culmination. Flute players should avoid making a *diminuendo* each time they finish a phrase with repeated notes, which can become predictable. Performers should ensure that the tempo remains steady in the technically difficult passages, especially between letter E and the general pause. Lastly, Uébayashi wants a short and dry sound in this movement. Both the string players and the flutist should to keep the notes short but not too separate. In the recording session with Uébayashi, Wincenc recalled the composer saying repeatedly that she wanted the music to be shorter and more *secco* at each phrase ending.³¹

*The Fifth Month “Wandering Through the Universe”
(Le cinquième mois “Errance dans la Galaxie”)*

The fifth movement starts with the flute in *ostinato* eighth-notes, gently tonguing pointillistic notes which mimic the sound of wandering. After one measure of unaccompanied flute, the violins and viola join the flute with *pizzicatos*, gently doubling random eighth-notes with the flute. With the exception of the solo cello line, the string

³¹ Carol Wincenc, private coaching session, New York, May 09, 2018.

parts are marked *con sordino*, creating a fascinating timbre between the plucking of strings and the bowed melody. (Figure 5.1)

Figure 5. 1 “Wandering Through the Universe” from *Misericordia* (2013), mm. 1-5. Used by Permission.

Labeled *Moderato*, the fifth movement in 6/4 time signature is best played with a duple pulse to keep the tempo moving to the end. The flute part looks deceptively simple, but it is actually very demanding in Wincenc’s opinion. Wincenc says that “flutists need a little more Moyses here. Mr. Moyses was so demanding...”³² She was referring to Marcel Moyses, a French flutist and flute professor at the Paris Conservatoire. The American style of flute playing in the 20th century originated from the French school.³³ Moyses is still considered one of the most influential French flutists and teachers who helped bring the French style of playing to America. An homage to Moyses,

³² Carol Wincenc, private coaching session, New York, May 09, 2018.

³³ Edward Blakeman, "Moyses, Marcel," *Grove Music Online*, 2001, accessed February 16, 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019264>.

articulation was a major topic for discussion and practice. The French pronunciation of “too” is forward in the oral cavity, almost directly in back of the front teeth, with the tip of the tongue moving swiftly away from the point of contact. The articulation should be played with the tip of tongue for clarity, and the uniformity of this articulation in all dynamic levels and registers of the flute is what makes this difficult.

Figure 5. 2 “Wandering Through the Universe” from *Misericordia* (2013), mm. 16-20. Used by Permission.

After a melancholy cello solo, the three upper strings take the melody from the cello at rehearsal letter D, and the flute and cello begin independent rhythmic *ostinato*. The flute continues to play random *ostinato* notes while the cello actually plays a brief *passacaglia* passage, building in dynamics as the one measure *ostinato* repeats. (Figure 5.2)

The image displays a musical score for a flute part. It consists of two systems of staves. The first system starts at measure 25, marked with a box 'F' and dynamic 'f'. The second system starts at measure 28, marked with a box 'G' and dynamic 'ff', and continues to measure 31, marked with dynamic 'sffz'. The piece ends in 3/4 time with a key signature of two flats.

Figure 5. 3 “Wandering Through the Universe” from *Misericordia* (2013), mm. 25-32. Used by Permission.

In general, the flutist should begin with a very soft dynamic because there are a lot of measures to *crescendo* through to the end. For Uébayashi, the *staccato* notes in this movement represent little points of light. (Figure 5.3)

It is easy to produce an aggressive, compressed sound for the high notes, especially when it is marked as *forte* or *fortissimo*. However, these notes should still ring and have resonance. For example, the B-flat on the fourth beat of m. 27, and the final G with *Sforzando* dynamic can both be quite sharp, as many flutists will increase the air speed along with the stronger attack and dynamic. One quick solution to this problem can be to pull out the flute headjoint in the measure break in m. 28. This will also allow for the production of a more resonant tone without fear of compromising the pitch.

The Sixth Month “Waltz of the Roses and Bees”
(Le sixième mois “La Valse des abeilles et des roses”)

This movement starts with a dotted-eighth and sixteenth-note pick-up in the flute line. The dotted eighth-note with sixteenth, and dotted half-note with quarter rhythms, function as an energetic motive that sweeps the listener straight into a dance feeling of a classic waltz. (Figure 6.1)

Figure 6. 1 “Waltz of the Roses and Bees” from *Misericordia* (2013),
 mm. 1-13. Used by Permission.

The flute opens this waltz with a melodic motive in the lower register that ascends in height to the third register. This melodic motive should sing out freely. Also, it is worth noting that the opening motive is missing a slur on the first dotted-eighth and sixteenth-note figure in the flute part, so flutists should play this beat slurred like the following entry by the first violin. Each subsequent time Uébayashi introduces this waltz melody, the flute should sing and soar in increasing increments, building intensity and charm. Beginning in m. 10 on the second beat, the flute should follow the details of the score by executing the *staccato* and accents that Uébayashi marked. As the dynamics are growing and the range is reaching new heights, the pitch may tend to go sharp in direct proportion to the increase in dynamic. Wincenc advises to keep the vibrato shimmer in the high register and to keep the intonation in check.



Figure 6. 2 “Waltz of the Roses and Bees” from *Misericordia* (2013), mm. 26-31. Used by Permission.

The four 16th-notes on the first beat of m. 26 includes the notes G-sharp, F-sharp, D-sharp and G-sharp; however, Wincenc asked Uébayashi if she might change the last 16th-note to a B instead of the G-sharp. The composer agreed, and the group recorded the

final note of the first beat as a B. Wincenc stated that she prefers the note B because it can be more like an arpeggio.³⁴ Lastly if flutists find that the quarter beat pick-up notes become too loud and too sharp, they can anticipate this tendency and perhaps play with less overall volume. (Figure 6.2)

There are two grand, soaring moments in this movement, and each should start with a softer dynamic so that the culmination of the printed *crescendo* is dramatic. Specifically, mm. 40-41 with the trill in m. 39 before this ascending line should begin with a softer dynamic such as *piano*, so that the volume can grow beyond the *forte* dynamic arrival at m. 41. (Figure 6.3)

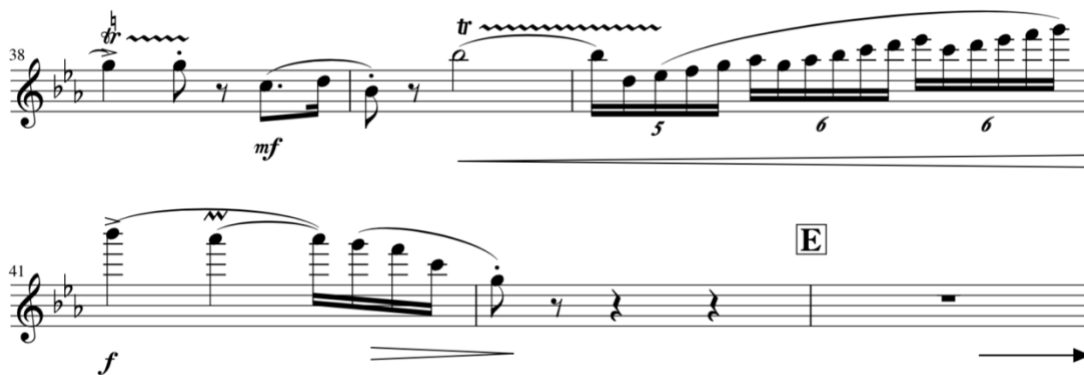


Figure 6. 3 “Waltz of the Roses and Bees” from *Misericordia* (2013), mm. 38-43. Used by Permission.

The other wonderful, soaring moment can be found two measures before letter F. Starting at m. 50, all of the 16th-note triplets and septuplets should increase in dynamic, little-by-little, with a rich, full sound. The last beat of m. 51 should soar enthusiastically over the barline to the arrival of the high G in m. 52. Flutists should keep the air moving

³⁴ Carol Wincenc, private coaching session, New York, May 09, 2018

to the end. At m. 57, the dynamic can soften slightly (think *piano*) to create an exaggerated *crescendo* to *fortississimo* at the end. Because of the constant demands that the dynamics keep enlarging, along with the technical complexity of fast third register notes, this section tends to sound sharp. Flutists should take great care to control the intonation here. (Figure 6.4)

Figure 6. 4 “Waltz of the Roses and Bees” from *Misericordia* (2013), mm. 50-59. Used by Permission.

*The Seventh Month “Lights of the Passing Barges”
(Le septième mois “Les feux des péniches qui naviguent”)*

To create the impression of the lights of passing barges, the upper strings should start imperceptibly softly. The flute line hovers in a sextuplet figure which is present for

almost the entire movement. Uébayashi does not want to give the sense of any modulation in this movement. Instead of modulating, she incorporates upper-and lower-neighbor notes in the passages that circle back to a center note. This neighbor motion pattern that she establishes is not only consistent throughout the movement, it is consistent in each of the instrumental lines.

Lento (♩=60)

Figure 7. 1 “Lights of the Passing Barges” from *Misericordia* (2013),
mm. 1-7. Used by Permission.

The seventh movement is yet another challenging movement due to the breathing and the soft dynamic considerations in the upper register of the flute. These challenges are similar to the first movement. Uébayashi wants both sound and effect to be like the opening of *Daphnis et Chloé* by Maurice Ravel. The tempo is marked as *Lento* (quarter

note equals 60 bpm), and the flute begins with a 16th-note rest in a sextuplet rhythm, creating instability for establishing the regular pulse. With the sextuplet rhythm in the highest register of the flute coupled with *pianissimo* dynamics, this movement requires a sophisticated manner of air control and quick, sipped breaths. (Figure 7.1)

Overall, this movement must stay within the *pianissimo* range of dynamics. Wincenc mentioned that she thinks it is unrealistic to expect flutists to create the sound Uébayashi desires in this movement; she even told this to the composer.³⁵ The best way to play this movement is by lengthening and tapering the last triplet-sixteenth note. Also, a small, focused aperture with more space inside the oral cavity will help the player to produce a soft and beautiful sound. There are a few places that Uébayashi marked as *mezzo forte* and *forte*. Despite these dynamic markings, players should play these phrases in the context of the mood and texture of the movement. Too loud or forceful of a sound will not match Uébayashi's intentions with regard to style and mood.

When the melody appears in the flute at letter B, the cello doubles the flute two octaves lower. This melody in the flute and cello has a tendency to drag or sound late because the longer note values of half-notes and quarter notes feel expansive after the sextuplet repetitions. With this in mind, players should keep a steady, subdivided pulse and move together as an ensemble. Also, since the sustained melody is marked as *piano*, the flute intonation can naturally tend to fall flat. Flutists need to be reminded to keep the air speed moving, the pressure constant and the support engaged for the sound to be in tune with the cello. (Figure 7.2)

³⁵ Carol Wincenc, private coaching session, New York, May 09, 2018.

Figure 7. 2 “Lights of the Passing Barges” from *Misericordia* (2013),
mm. 10-14. Used by Permission.

*The Eight Month “Feast of the Forest Animals”
(Le huitième mois, “Fête des animaux en forêt”)*

Uébayashi uses descriptive narrative for each of the titled movements in *Misericordia*. The *Feast of the Forest Animals* aptly describes the music of this movement. With short melodic bursts of imitation and *stretto*, the ensemble writing literally sounds cute. The texture resembles that of Bartók, especially the string writing in various figurations and gestures, as Uébayashi borrows driving rhythm and forceful accents that sound similar to Bartók’s string quartet music.

The flute's opening gesture of sixteenth notes has a whimsical, happy quality that is immediately answered with two eighth-notes of the first violin. After a period of silence, the same opening gesture with a chromatic inflection is then answered individually by overlapping entrances of the first violin, the second violin and the viola. Only after the third entrance of the flute does the ensemble play in imitation of the flute's opening gesture in continuous *stretto*. Once the movement gets going, the underlying pulse of eighth notes has cascades of sixteenth-note runs and figurations that depict energy and elation. (Figure 8.1)

Figure 8. 1 “Feast of the Forest Animals” from *Misericordia* (2013), mm. 1-5. Used by Permission.

In the flute motives, it is sometimes easy to miss the last 16th-notes of quarter note beats because the lowest notes of this pattern tend to have octave leaps. With the tempo designated as *Allegro Vivace*, this can be a challenge, but it is vital that the 16th-notes are clearly sounded because they maintain the phrasing direction of the line.

In m. 34, the last three eighth-notes on beats three and four are supposed to be written as one octave higher, which is not indicated in the score. (Figure 8.2)



Figure 8. 2 “Feast of the Forest Animals” from *Misericordia* (2013), mm. 31-36. Used by Permission.

Uébayashi marks the direction of the bowings for the string players (e.g. down, up, down, up) and they should all coordinate playing very aggressively at letter C, for instance. In the measure after C, Uébayashi indicates the use of flutter tonguing for the flute, and with the texture of aggressive accents with the indicated bowing strokes for the strings, she details a distinct pattern of unrelenting eighth notes building tension and drama. (Figure 8.3)

Figure 8. 3 “Feast of the Forest Animals” from *Misericordia* (2013), mm. 21-26. Used by Permission.

There is a large shift at letter K where the phrasing culminates in fragments of imitative entrances. Until this point in the movement, the music has felt organized in two-measure phrases. But from K to the end, the music is divided into two large groupings: conflict and resolution. This alternating pattern between conflict and resolution continues until the second-to-last bar, when Uébayashi suddenly breaks the rhythmic energy pattern

by placing a rest on the down-beat of m. 68. For a brief second, all is silent until a clashing dissonance meets a resolution at the end. (Figure 8.4)

The musical score consists of five staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Alto, and Violoncello (Vlc.). The music is marked *ff* (fortissimo) throughout. The score is divided into two sections: measures 63-65 and measures 66-69. The first section ends with a 'clash' of dissonance, and the second section begins with a 'resolution' of this dissonance. The tempo changes from *accel.* (accelerando) to *a tempo* at the start of the second section. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *ff* (fortissimo). A key signature change to one flat is indicated by a 'K' in a box at the beginning of the score.

Figure 8. 4 “Feast of the Forest Animals” from *Misericordia* (2013), mm. 63-69. Used by Permission.

From letter K to the end, the ensemble can drive the music forward with an *accelerando*, which Uébayashi marks in m. 66. This will signal to the audience that this feast will soon be over. Flutists can lead this *accelerando* and should give a breath cue in time to the quarter rest prior to the last *tutti* entrance. This will ensure that everyone can play the last four beats of the movement together in the same tempo and with a *fortississimo* dynamic and effort.

*The Ninth Month “Turning to the Light”
(Le neuvième mois “Vers laLumière”)*

This movement represents turning to the light, and as such, should be ethereal, still and soft throughout. (The loudest section will only reach a *mezzo forte* dynamic.) Uébayashi is trying to invoke a sensation of stasis in this ninth movement. The stillness can be interpreted as a light, or a wish that people want to believe in. Perhaps it stands for the light that people may walk towards when they are seeking relief from a desperate situation in life.

The motive which represents light starts with the flute. The movement starts with a first octave B, and will be a static yet ever-present note in this movement. As the flute spins a floating line, each string part has a separate entrance, often on the weakest beats of the measure, which makes this movement challenging for the ensemble. Further, the strings are playing harmonics, which, in the case of false harmonics, tend to be slightly flat in pitch. Players in the ensemble should listen to the intonation constantly to blend and flutists should be aware of the pitch tendencies of the harmonics. The light motive

appears in various forms throughout the movement. For example, it is displaced by one octave at letter B, but is essentially the same as the opening measures. (Figure 9.1)

The image displays a musical score for the piece "Turning to the Light" from *Misericordia* (2013), measures 7-18. The score is arranged in two systems. The first system (measures 7-12) features five staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Alto, and Viola (Vlc.). The Flute part is marked with a dynamic of *mp* and contains two boxed sections labeled 'A' and 'B'. Section 'A' covers measures 7-11, and section 'B' covers measures 12-16. The second system (measures 13-18) continues the musical material, with dynamic markings of *mf*, *p*, and *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Figure 9. 1 “Turning to the Light” from *Misericordia* (2013),
mm. 7-18. Used by Permission.

Beginning at letter E, there is an abundance of sustained notes from delayed entrances that together create a composite melody. When all of the different voices create

a melody like this, one may apply a German term called *Klangfarbenmelodie*.³⁶ This term is used to describe a collection of different voices that can be heard as a succession of melody and occurs at multiple times in this movement. Motive one is presented in its entirety between mm. 30-35. (Figure 9.2)

Figure 9. 2 “Turning to the Light” from *Misericordia* (2013), mm. 30-36. Used by Permission.

Another instance of *Klangfarbenmelodie* occurs in m. 36. The cello has a sustained B from the previous measure, which is the first note of the motive in this movement. Although presented in a slightly different order than the first iteration, the motive is completely presented as a usage of *Klangfarbenmelodie*. It is not only broken

³⁶ Julian Rushton, "Klangfarbenmelodie," *Grove Music Online*, 2001, accessed Mar 12, 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015094>.

up among all of the voices, but there is also variation and transposition to the ways Uébayashi “hides” the melody. (Figure 9.3)

Figure 9. 3 “Turning to the Light” from *Misericordia* (2013), mm. 37-48. Used by Permission.

When the *Klangfarbenmelodie* occurs from letter E to the end, each player should listen and concentrate on the melody line, not only to play together, but to enter with similar dynamic and attack. Especially for this movement, it is helpful for each player to

examine the score to identify who has the melody, and when, and where. To do this well it can be helpful for all players to rehearse from the score. If each of the players can trace the melody through the sustained pitches and their various entrances, they will be able to effectively realize the composite melody together.

The Tenth Month “Celebration”
(*Le dixième mois: “Célébration”*)

The last movement starts with the flute’s fanfare-like opening that represents the beginning of a festival. This final movement is also the longest movement in the entire piece. Players will find there is much repetition and imitation, and a constant *ostinato* rhythmic figure throughout the movement. Uébayashi marks the tempo as *Allegro Jocosso*, with the half note at 69 bpm. The first two measures are important in setting up the tempo and atmosphere despite the solo flute entrance on a single high register A. When the strings enter in m. 3, they introduce the main motive, which can be followed throughout the entire movement.

As the composer’s markings suggest, this movement should move forward with a *secco* feeling and *marcato* style, achieved through the various dynamics and accents. Like the second movement, flutists can use harmonic fingerings to assist with the grace notes, which is one of Wincenc’s suggestions for these two movements. Wincenc also recommends slurring up to the top note after the grace note because there is no time to articulate the top note. The flute’s grace note figure can be played like a sound effect or a gesture to create the *marcato* feeling of the first beat. It should be a strong and accented

note. It is important that flutists bring out these characters, especially on beats one and four. (Figure 10.1)

Allegro Jocos ($\text{♩} = 69$)

1 *ff marcato*

6

11 *mf* *mp*

16 *molto* *ff marcato*

Figure 10. 1 “Celebration” from *Misericordia* (2013),
mm. 1-19. Used by Permission.

At letter C, the two violins take over the melody from the flute. Since the flute now plays the accompaniment, flutists must bring down the dynamic under the string sound, keeping the notes light and *secco*. (Figure 10.2)

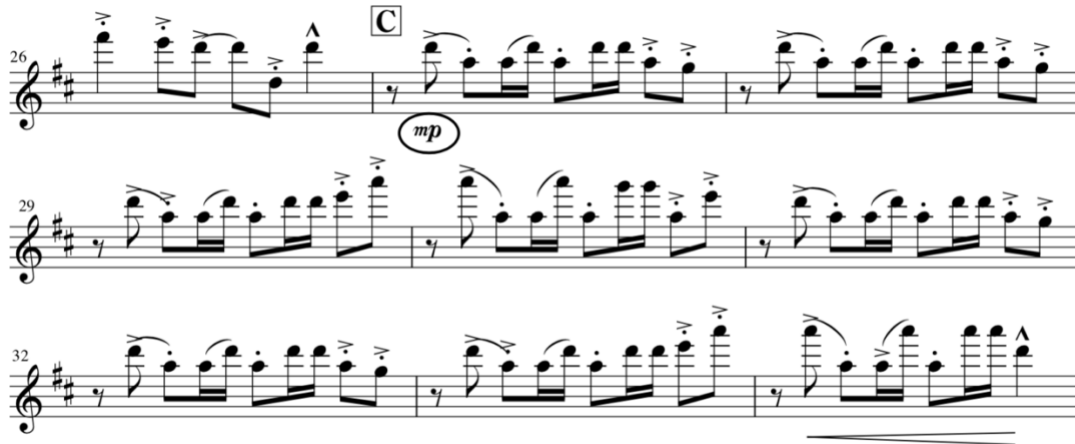


Figure 10. 2 “Celebration” from *Misericordia* (2013),
mm. 26-34. Used by Permission.

A softer moment occurs at letter G. For this section, the flute and the viola play the melody in unison. Uébayashi now writes the flute line in the low register, which is an interesting contrast from previous sections. She usually uses the flute in the upper register. However, since it is now paired with the viola, she brings the flute part down so the viola can be heard. Flute players should listen and blend to the viola, moving the melody towards letter H. (Figure 10.3)

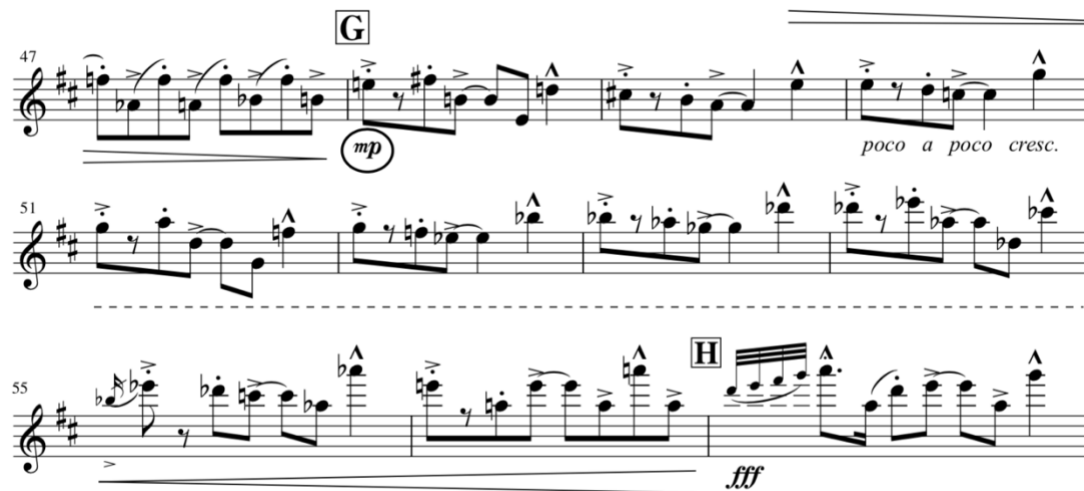




Figure 10. 3 “Celebration” from *Misericordia* (2013),
mm. 47-68. Used by Permission.

Upon reaching letter I, the texture becomes thinner than before. While the flute plays the trills, the second violin and the cello have *pizzicatos*. Here, the strings play an octave lower than the flute. The flute can play softer than the marked dynamic of *mezzo piano* to balance with the strings.

At letter N, and especially after letter O, flutists tend to slow down because this section is a bit challenging for those who may experience technical difficulty. If the flutists do not think about the direction and phrasing, and are distracted by the difficult technique, they will lose the tempo and atmosphere. Wincenc also suggests that players can remove certain notes (last two sixteenth-notes on the beat three), but that flutists should always play the last note and the accented notes in each measure. At letter Q, the ensemble has an eighth rest on the downbeat. In this movement, it is very important to breathe together. Thinking in three with the eighth notes can be very helpful. The flute has a very important role here after the breath; they must conduct and lead the strings. If

the flute sets up a steady pulse here at letter Q, the last two measures can be played together despite the fact that no one has a downbeat. (Figure 10.4)

The image shows a musical score for a flute part, consisting of five staves. The key signature is two sharps (F# and C#). The score is divided into sections labeled N, O, P, Q, and a final section. Section N (measures 101-104) features a steady eighth-note pulse with a dynamic of *f*. Section O (measures 105-108) continues this pulse. Section P (measures 109-111) features a dynamic of *f*. Section Q (measures 112-114) begins with a dynamic of *p*, followed by a dynamic shift to *fff* and a *mf* section with a slur. The final section (measures 115-117) concludes with a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 10. 4 “Celebration” from *Misericordia* (2013),
mm. 101-117. Used by Permission.

CHAPTER 3

CONCLUSION

Since *Au-Delà Du Temps for Two Flutes and Piano* was performed at the NFA convention in 2006, Uébayashi's flute works have been played often in America. Many flute players have been fascinated by her works.

Uébayashi employs several compositional techniques and features in the ten movements of *Misericordia*. She frequently uses modes and pentatonic scales because any one of these notes can become the tonal center, which makes it easy to enharmonically move to many different key areas without formal modulation. She also features repetitions for building climaxes, uses *ostinato* and *stretto* devices to grow and thwart expectations and utilizes rhythmic gestures and accents, especially on the offbeats to energize the fast movements. Lastly, she uses narrative titles to aid the performers in expressing *Misericordia*.

Uébayashi composes what she feels, and these emotions can change vastly from one piece to the next, or even between sections of the same piece. These feelings are the reason why the music in *Misericordia* alternates between fast and slow tempos.³⁷ Uébayashi truly puts her heart and emotions into this composition. In general, her flute works are a joy to listen to and play, which is likely why they have become quite popular after various premieres in the United State. Uébayashi's experiences in everyday life in Japan and Paris are clearly reflected in her music.

³⁷ Yuko Uébayashi, interview by Jeremy Benson, New York City, March 20, 2010.

This research paper discussed the compositional techniques specific to Uébayashi's flute works through a close reading and a detailed description of *Misericordia for Flute and String Quartet*. *Misericordia* has been explored in great depth by discussing each movement and providing a corresponding guide for performance success, supplemented by coaching tips from Carol Wincenc. Because there are not many resources on Uébayashi's work (only two published research papers to date), this research paper will help musicians who love Uébayashi's music approach and understand her flute works. It is also my hope that this research paper will help emphasize the beauty and quality of Uébayashi's compositions as they earn a place among the standard flute repertoire.

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APPENDIX A

A PICTURE OF MADONNA DELLA MISERICORDIA

A PICTURE OF MADONNA DELLA MISERICORDIA



(Domenico Ghirlandaio, *Madonna della Misericordia*, 1472, Chiesa di San Salvatore, Firenze)

APPENDIX B

INTERVIEW TRANSCRIPTS

Yuko Uébayashi Interview

This written interview took place in June, 2018 when the author contacted the composer via email. The interview questions were translated into Japanese and her answers were translated back to English. The following is the transcript of the interview.

Nayoung Ham, Interviewer

June 17, 2018

Q: Did you begin your musical experiences when you were a young kid like most other musicians? Do you remember how old you were? Did you start with piano first and learn composition later? When did you start composition lessons or classes?

A: My mother took me to a neighboring music class at the age of four, and it was then that I began to take group music lessons. At that time, I was provided with an electronic organ, but not a piano. One year later, my music teacher thought that I had a [sic] good pitch and recommended that I go on to receive professional musical education. Then, my parents bought me a piano and I began taking individual piano lessons. At the same time, I started to go to a musical class for children that was organized by Kyoto City University of Arts (Kyoto Junior College of Arts at the time) as a part of their research. There I was educated on harmony, solfège, and choir until the age of 14. I digress, but I realized later on that the so-called “gifted education” instruction given here was mostly not a proper musical education, although I keep it as a good memory because I met friends who aspired to be musicians. As for composition, it was when I was in the first grade of elementary school that I read a book in which a dog appears. Naturally, a song of the dog came to mind and I wrote it down on the score. The title was “Mr. Mean, the Wild Doggie.” I remember singing it at a “Otanoshimikai,” a kind of a festival where students could demonstrate their performances. I continued making music after that. At the age of 9, the musical class for children decided to include a composition class, which I hoped to join. I found my originality by not only playing the piano, but also composing. I started to take private lessons on harmony from a professor specializing in composition at the age of 13. However, I later realized again that these lessons were not proper harmony lessons either.

Q: Did you attend an art music school or regular school? I have heard that Japan has a similar school curriculum to Korea. Many music students in Korea attend art music schools that offer specialized music courses that include music theory, music history, private lessons, orchestra, etc.

A: Most students wishing to become a musician go to specialized music schools in high school, but since I had already been in a professional music class since I was little, I did not want to put myself in a narrow-viewed and closed environment where all the students aim at the same field. Instead, I went to a normal public high school and took private

lessons, and learned composition, piano, solfège, etc. In college, I studied with the composition faculty at Kyoto City University of Arts.

Q: Who did you study with when you were in Japan? Did you still take composition lessons after you moved to Paris?

A: Late Mr. Ryohei Hirose is the professor from whom I learned proper skills in composition, who I came across at the Kyoto City University of Arts. I simultaneously learned *écriture* (counterpoint, harmony, fugue) from Professor Masahisa Fujishima. Soon after graduating from university, I flew to France where I took a lesson from Michael Merie on *écriture* for one month. I have never taken a lesson from anyone since moving to Paris in 1998.

Q: I heard that your favorite instruments are the flute and the cello. This explains why you have many works for the flute. Do you have other works that do not include the flute? What is your favorite instrumentation that does not include flute?

A: It is not because I like the instrument that I compose music for it. It is because I am attracted by the musicians. Therefore, the fact that I write many pieces of music for flute simply means that the musicians I have met and have been attracted to happen to be flutists. I write music for the musicians, not for the instruments. Cello is one of my favorite instruments and I have written some pieces for cello. Besides flute and cello, I have some official pieces of music that include the oboe, guitar, and harp.

Q: Which composers inspired you? Some people say that your works are similar to Ravel's and that it is a combination of the styles of Japan and France. Do you agree?

A: By analyzing numerous wonderful works and checking and comparing the music and philosophy of a composer, I keep on learning that music is really a set of skills, not the styles of composers. Every time I read the scores it gives me new discoveries, which supports my musical life. As for the statement "my pieces are a combination of the styles of Japan and France," I find it quite natural, because I believe everything in my everyday life to this very day is in my music. I have not paid special attention to either Japan or France when I compose. I would like to write what I hear with a free and unbiased mind.

Q: When I work on your music, I am always inspired by the colors of your works and poetic titles of each movements, which helps me understand how to play them. It is like I am an artist that brings your works to life. Where do you get the ideas for the very poetic and lovely names or titles? Do you like poetry or drawing? What are your hobbies when you are not composing?

A: In my works, there are ones with titles and ones purposely without titles, such as "Sonate," "Suite," and "Concerto." Some titles come from the images of the places that emerge from the old memories when I have traveled, others just naturally came to me as images from some paintings that I have come across. Indeed, I do like "travel," "novels,"

and “paintings.” I would rather see them as life itself than hobbies. When I write pieces without a title, I try to listen to my inner self and produce music not from such images. I do not think that I have something in particular that I regard as my hobby. What I like to do besides the above mentioned, are skiing and cooking... When I come across a pottery item that goes well with my taste, I am inclined to buy it. Last, but not least, is dogs! I have lived with dogs for as long as I can remember until today.

Q: Your flute compositions have been played often in America, including at the National Flute Association convention, which is the biggest and most well-known flute society in America. Was the 2006 NFA flute convention in Pittsburgh where you made your first appearance at the NFA convention? How many times have you attended the NFA convention?

A: Yes, it was in Pittsburg in 2006 that I was lucky enough to join the NFA flute convention for the first time. Thankfully, various flutists have played my works almost every year ever since. However, I myself only attended the ones in New York, Charlotte, and Chicago. (I do not recall the years, please check it out for yourself, if needed.)

Q: Do you remember the 2014 NFA convention in Chicago when *Misericordia* was premiered by Carol Wincenc and the Escher String Quartet at the gala concert? I remember that after this performance, all the flute players who attended had much praise for you and this fabulous work. Did you expect that reaction?

A: When I write music, the most important thing is that I do my best and complete my work to the extent where I am completely satisfied. Regardless of how others evaluate it, what I think about the music [sic] and that the music is the best for me [sic] is the most important. At the same time, I think people who care will wait for my works. Then, if the performer is pleased with my work, that makes me very happy. Moreover, if my music touches someone’s heart through performers, that fills me with sheer happiness. However, it does not mean that I expect it.

Q: How did *Misericordia* come about? Did Carol Wincenc ask you to write a piece with string quartet and flute or did you compose a work for her?

A: Yes, the flute with string quartet instrumentation was Carol’s request. It was at the flute convention in Pittsburgh in 2006 that I met Carol when she played “*Au-Delà Du Temps*” with Jean Ferrandis in front of an audience of 4000, which was a huge success. Thankfully, she continued playing “*Au-Delà Du Temps*” after that, which I am grateful for, as I believe that made my music known in the U.S. Ever since then, our relationship has never died, and she even played “*Au-Delà Du Temps*” at her 40th anniversary concert, which won a great review on the New York Times. I have always seen how much money and energy she puts in creating new works, and we have talked about creating a new piece together. While I have gotten to know her better in the course of our long friendship, as a reckoning for her efforts and passion towards her new works, I came to think that I wanted to make a work that would revive and vividly visualize Carol every

time it is played. I think this was 5 years after I met her. Throughout our friendship, I have encountered her warm personality, her family, and of course the many times she embodies her music, which enabled to me to reconcile her images and the images of the work. What is especially memorable are the few days that she spent in my apartment in Paris and the time we spent together there, getting to know the many different aspects of her, thoughts and actions. As written in the program notes, “once when I was traveling in Italy, I happened to come across a work of art. The title of the work was ‘Madonna della Misericordia.’ The Madonna’s arms were spread wide open, enfolding the many people following her in a protective embrace. In my mind’s eye, Carol and that picture joined together, and the music and angels just came to me!” This image of Maria and how she is always surrounded by her many students, family, and close friends, and how she pours her infinite love on them reconciled into the title.

Q: When you wrote this piece, you wanted to show Carol Wincenc’s various characters. Can you explain which movement represents which characters? Do you think those ten movements describe her characters well?

A: Yes, what was especially important for me when I wanted to musicalize her different features was “*The ninth month: Turning to the Light.*” In life, there are times when harsh things happen, and desperate situations come about. However, at all times, I put in the wish “Turning to the Light,” look to the light, believe in the light, never look back in the dark, and we will together walk towards the light. At the same time, I had a desire to reconcile various beauties of nature and the characters of Carol, and I tried to do so by mingling the sound of the flute and quartet. As for her concrete characters, I would like each one of the audience and performers to imagine freely for themselves, for my verbalizing them would limit what she really is.

Q: I think a musical relationship between composers and performers is important, especially when the composer writes a piece for a specific player. When did you first meet Carol Wincenc and when did you develop your musical friendship? Who else [sic] have you developed musical friendships in the flute world?

A: I have already mentioned how I met Carol. In my life, I have been fortunate enough to meet many wonderful flutists and have the opportunity to write some pieces for them. I will write down here the names of the flutists that I have offered new works in the chronological [sic] order. Please tell me if you need the names of the works.

Nobutaka Shimizu, Jean Ferrandis, Seiya Ueno, Carol Wincenc, Marina Piccinini, Philippe Bernold (conducting), Michel Moragues (I am composing “Deuxième Sonate pour flûte et piano” for him right now.)

Q: You completed this piece on August 30th, 2013, and Carol Wincenc premiered it with the Escher String Quartet on September 5th at the 25th Anniversary Concert at The Juilliard School. It is a pretty long work, almost 30 minutes. They had less than one week to prepare this fabulous piece. Did you give them music after you completed the work, or did you give some of [sic] earlier movements while you were still working?

A: I would guess that I gave them the music not [sic] after I had finished writing completely, though I do not remember well. In any case, I think it was after I finished all of the chapters that they started their rehearsals. I think it was all done by a month before the concert, but I do not recall that well, either.

Q: Which movements did you write first? Did you compose in its final order or did you reorganize the order after you finished them?

A: I wrote the movements in order.

Q: Do you compose when you are inspired by players? Like when you wrote flute compositions such as *Flute Sonata*, *Au-Delà Du Temps*, and *Flute Concerto* for Jean Ferrandis after being inspired by his concert in Paris?

A: Yes, I always get inspiration by performers and compose.

Q: Since you live in Paris, how do you rehearse with performers who premiere your works? Do you come to America often to rehearse with them and to [sic] attend their premieres? When was the last time you visited America?

A: Most of the time, rehearsals take place just once, and at most, twice. At the same time, I try to pass my scores at a nearly perfect level to enable performances with a few practices. I check the sound beforehand to make sure that there are almost no mistakes in the pitches before passing scores to players. In the case of new works, I make it a rule to present myself at a rehearsal and the first performance. From the second time onwards, it is very difficult to make an appearance, regardless of the country, unless it is a special concert. An exception is that there are some players who come to my apartment in Paris. Then I have the pleasure of listening to their performance and giving them some advice when I can, paying the highest regard as possible. I have even had a performer come all the [sic] from California. I never like making copies of the same performance. I feel that performances get better every time I explain directly, which I find very meaningful and important. The last time I went to the US was January 2017, when I had the privilege to participate [sic] a concert at Palm Beach, I recall.

Q: When was the most recent premiere of this piece that you attended? Where else have you attended *Misericordia* premieres? Did you attend every premiere concert?

A: The concert at Palm Beach was the last time I attended the reperformance of *Misericordia*. I heard *Misericordia* when it was played at the house of a Japanese ambassador to the UN in New York a year after the first performance; a flute convention in Chicago; and at a concert at Palm Beach. These are not all, however; Carol has played it often on different occasions.

Q: How did you rehearse with Carol Wincenc? Did you have a FaceTime rehearsal with her since she lives in America? How were those rehearsals with FaceTime?

A: I have not done a rehearsal via FaceTime. I headed for New York a few days before and attended the rehearsal. Also, I gladly accept rehearsals at home but do not accept ones via FaceTime, since there would be no end if I did so.

Q: Do you remember any tricky movements that you or the quartet found particularly challenging? For me, the beginning of the 4th movement was challenging to start all together [sic] and I remember that I had to spend quite a lot of time to rehearse this opening part.

A: They have not told me about difficult parts, but I would gladly be open to rewriting any voice for pursuing perfection of the work, even from other players. The beginning of the fourth movement starts with everybody taking a half beat rest, therefore it may indeed be difficult to play ensemble [sic]. However, I also think that putting a string in the first beat would make it too simple and normal. Everybody counting one bar together before playing would most likely enable the ensemble. At your suggestion, I considered putting a pizzicato for cello at the first beat, but when I asked an opinion to Carol, she responded with the following message:

“Dear, don’t change a thing. The offbeat is perfect. With rehearsals it is easily done! Leave it the way it is!”

So, I would like to follow her opinion.

Q: Did you or do you ever change your original score if you have some feedback from [sic] performer?

A: Not so far, but I would not be reluctant to do it at all if that is a better option.

Q: Many of your flute works including *Misericordia* are not commercially published but are self-published. Do you have any plans to send *Misericordia* to a commercial publisher in the near future?

A: I made a contract with several publishers to publish music scores for some of my pieces before. But as you know, the price of the scores published by Alphonse Leduc are very, very expensive!! After I pondered, I have stopped continuing to contract with the publisher, and I chose to sell other pieces through my web site (excluding the pieces which were already published by company[sic]) with a lower price. Thinking of the future, I thought that it would be easier for people to get my scores this way. I do not think I will ever sell to any commercial publisher in future. This is my decision.

Q: I heard that Carol was working on a recording of *Misericordia* with the Escher String Quartet. Were you there for the recording sessions?

A: Of course, I was there, too. This recording is a very special one in that it was made with the first performers at the presence of the composer, which will likely be the basis for subsequent musicians to play this song [sic], which bears a historical significance.

Q: What are your upcoming projects?

A: As mentioned above, I am currently working on “*Deuxième Sonate pour flûte et piano*” for Michael Moragues. I have just finished the first movement, which was performed in the world for the first time recently on the 14th of June as the Avant Premier.

Interview with Carol Wincenc

Nayoung Ham, Interviewer

The following interview took place on August 10, 2017 at the National Flute Association.

(NFA) convention in Minneapolis, MN, USA.

Q: How many times have you attended the NFA convention?

A: I don't exactly remember. 1978 was when I won the competition. I think that was my first convention. The NFA gave me the lifetime achievement award in 2011.

Q: Do you remember the 2014 NFA convention in Chicago, when you performed *Misericordia* at the gala concert? This was the NFA premiere of the piece, if I'm not mistaken. Can you describe that successful NFA premier moment, and did you expect that?

A: What do you mean "do I remember it?" [laughs] The audience loved the performance. The sad thing was that it was scheduled at the very end of the program and it went on until about 11:30 pm. Most people were gone, which was very sad. It is too bad that it was not on the beginning of the program when everybody was there. However, it doesn't matter. The people who were there were enraptured by this piece.

Q: How did *Misericordia* come about? Did you ask Yuko Uébayashi to write a piece for you, or did she compose a work for you on her own? Did you discuss any of your musical preferences with her while she was composing?

A: No, she said she wanted to write for me. I didn't know how to ask her for that, which was amazing. She heard me at the Pittsburgh convention with Jean Ferrandis, and I only had one request. He said there is a piece that he would like to play with me and I sort of thought, "I don't really have that much time," but I said "Sure, I will do it." It was *Au-Delà Du Temps*. The audience really loved it. Uébayashi was there, and after the concert, she said that "You are such a beautiful player. I have to write a piece for you." We discussed nothing. I had no idea what she was going to write and then I went to Paris, where she lives. She said that "I think it's better if I can meet with you. I want to tell you what I am thinking about this piece." So, I went to see her. It was summer... You know, I can't remember if it was summer of 2012 or 2013. No, she had not finished it yet.

Q: She finished the piece in August of 2013.

A: Oh! Then it had to be 2012. I think it was summer of 2012 and she told me her plan was that she was going to write a piece based on the 'Madonna della Misericordia.' The piece was based on these 10 short movements for the month of the year.

Q: Did you know about this painting before?

A: Well, yes, I've seen many of them and this was the particular one. I think it's more than a theme, but she showed me the painting that she was referring to. We talked about art because I love art history. She explained it [sic] to me the painting showed the Madonna with her arms outstretched. She felt that is what I was really like, a giving person.

Q: I think a musical relationship between composers and performers is very important. When did you first meet her and when did you develop your musical friendship?

A: I met her at the Pittsburgh convention with Ferrandis. We never really talked because she is kind of shy, and a lot was going on during the convention. She obviously made the decision that she wanted to write a piece for me.

Q: She completed this piece on August 30th, 2013 and you premiered it with the Escher String Quartet on September 5th. It's pretty long piece, almost 30 minutes long. You had less than one week to prepare this piece. Did you start by rehearsing the entire work after she completed her composition, or did you rehearse some of the earlier movements while she was still working?

A: No, I think she gave us the whole thing. She didn't give us little movements ahead of time. She presented the whole piece.

Q: So you had less than one week before premiere [sic]?

A: No, not at all. I've tried to remember, but I don't remember this. I'll have to ask the [Escher] String Quartet. So sorry.

Q: Wow, that's very short amount of time for this long work.

A: Sometimes you have much less time. She made an electronic sample and said that you can listen to a little bit of what it sounds like. Of course it never does [sound the same]. I do remember that, but when you hear all of the strings, you are like "Wow... it's just gorgeous, beautiful." The colors and the warmth of the writing effect [the outcome] totally. It was really important; wonderful and special.

Q: Did you meet with Uébayashi first before you had a first rehearsal with the Escher String Quartet?

A: No, we [rehearsed] and then she came. I don't think she made a separate trip just have us do that [sic].

Q: Did you have a FaceTime rehearsal with Yuko since she lives in Paris?

A: [Laughs] There was no FaceTime back then. I mean, no. [Laughs]

Q: Do you remember any tricky movements that you found particularly challenging?

A: Very. [Laughs]

Q: For me, the beginning of the 4th movements [sic] was very challenging.

A: 4th movement. Yes, that's very difficult one [sic]. Of course, the quartet is fabulous, so that wouldn't be an issue. You haven't heard our recording yet? I have to find the label and the company.

Q: Oh, that was my next question. I heard that you were working on a recording of *Misericordia* with the Escher String Quartet. Has the recording not been released yet? What other pieces are on this album, and who else did you collaborate with for this album?

A: No, I have to find the company. We haven't finished it yet. We are still editing it. It has *Au-Delà Du Temps* and *Town Light* on it. *Au-Delà Du Temps* is for two flutes and piano. It's with Tanya Dusevic Witek and the pianist is Stephen Gosling. The *Town Light* pianist is Émile Naoumoff, who is from Indiana University. He is a piano professor there.

Q: I know you premiered this piece in Palm Beach, Florida this April. Where else have you premiered this?

A: The Round Top Festival in Texas (there is a YouTube recording of it) and Banff at the Center [sic] for the Arts. We did it there with a young group two summers ago. That was great. The young players were terrific. [I have played it at] Banff, Round Top, Palm Beach, and New York, and we did it at the Japanese U.N. ambassador's mansion in New York. I did it with Fredericksburg Music Festival with the Muir String Quartet. I think I wrote down in my music where I played it.

Q: Was Yuko in attendance for every premiere concert?

A: You mean, did she come? She didn't come to Round Top or Fredericksburg, but she came to the Palm Beach one.

Q: Was she there for the recording session?

A: Yes, yes, she was there. Irish Brown was the sound engineer. It was so cold there...

[Laughs]

Q: As an active performer and teacher at the international level, you must travel a lot.

You are heading to Seoul today. What is your daily practice routine? How do you manage your time?

A: [Laughs] My daily practice routine?? I don't go to parties. I don't drink. What am I saying... of course I go to parties, but if I have a performance, there is no way. I have no time for those. I exercise, and when I am on board the plane, that's the most time I practice on the tours.

Q: So, you practice on the plane?

A: Yes. Of course, I don't play sound [sic], but I do other stuff such as studying score, etc. Yes, you have to do that.

Q: What are your upcoming projects? Is there a commissioning plan?

A: Like anything. You can learn it and have to practice it. When you learn it, you ask the composers as much as you possibly can if this is how you want it. Some composers will say that you "sound great. I love what you are doing." It's fine, but some people will say "Oh, no, no, no. It's got to be this way or that way." Yuko was very explicit. She is a tough [sic]. She can be, "It's got to be exactly this and that, and it's fine with me." She knows what she wants, which is pretty amazing.

Q: How actively do you work with composers?

A: Now? It depends on if I am commissioning. Right now I am ready for my 50th anniversary, and I will probably ask 4, 5, or 6 composers if they are all interested.

N: Is that your upcoming project?

A: Yes! It is for 2019/2020. I did my 40th anniversary in 2009/10 and I have a documentary film about it. An actual movie. That's coming out very soon, and it's going to be similar; 3 concert halls in New York. I have to secure that. Hopefully, I will know in September.

Q: The last question before I let you go. What word would you choose to describe Yuko's music?

A: It's spiritual; very deep, and sentimental. If you ask about my favorite movements, it would be "Carol's Lullaby", which is the 3rd movement. The audience goes crazy for that. They just love it so much. I also love the Waltz, the 6th movement. I love all of it. She changed the ending and I am happy with it. She put in a longer development and a

coda in there. One of our quartet members was not happy with why it's not extended, because the first violin constantly goes. That's really hard in the arm. I love all of the movements, every single one. There is not one bad movement. Traveling to the Galaxy, that has an incredible cello solo. The most difficult one to put together was the 9th movement when we each have one note in the melody. I love whole piece [sic]; I cannot pick one.

Q: How would you describe her?

A: She is very polite, but she is very clear about what she wants. She is like the very aesthetic of her music, which is very delicate and very refined. It's like you are staring at a diamond. It's cut a certain way, and she is very specific about what she wants, dynamically. There is one place in the first movement that is very difficult. There is a place with flute and violin (it's towards the end) that she just kept asking to be played softer, and "filled with certain meaning." She would ask us to do it again and again.

APPENDIX C

LIST OF FLUTE WORKS BY YUKO UÉBAYASHI

- *Hanagasumi (Cherry Blossom) for Flute Orchestra* (1995)
Dedication for Flute Orchestra “UMIBUE”³⁸
Premiere performer: Akira Aoki (Conductor), “UMIBUE” (Flute Orchestra)

- *Tsukiakari (Moonlight) for Flute Orchestra* (1996)
Dedication for Flute Orchestra “UMIBUE”
Premiere performer: Nobutaka Shimizu (Conductor), “UMIBUE” (Flute Orchestra)

- *Kazahaya (Speedy wind) for Flute Orchestra* (1996)
Dedication for Flute Orchestra “UMIBUE”
Premiere performer: Nobutaka Shimizu (Conductor), “UMIBUE” (Flute Orchestra)

- *Meguriyuki (Snowing) for Flute Orchestra* (1997)
Dedication for Flute Orchestra “UMIBUE”
Premiere performer: Nobutaka Shimizu, (Conductor), “UMIBUE” (Flute Orchestra)

- *Town Lights for Flute Orchestra* (1997)
Dedication for Flute Orchestra “UMIBUE”
Premiere performer: Nobutaka Shimizu (Conductor), “UMIBUE” (Flute Orchestra)

- *Town Lights for Two Flutes and Piano* (2007)
Dedication for Émile Naoumoff
Premiere performer: Michel Moragues (Flute 1), Jean Ferrandis (Flute 2),
Émile Naoumoff (Piano)

- *A Romance of Orcia for Flute and Piano* (1998)
Dedication for Nobutaka Shimizu and Jean-Michel Damase
Premiere performer: Nobutaka Shimizu (Flute), Jean-Michel Damase (Piano)

- *Le Vent À Travers Les Ruines Pour Flûte Solo* (1998)
Dedication for Nobutaka Shimizu
Premiere performer: Nobutaka Shimizu (Flute)

- *Les Sentiers Recueil Pour Flûte et Piano* (2000)
Dedication for Nobutaka Shimizu and Jean-Michel Damase
Premiere performer: Nobutaka Shimizu (Flute), Jean-Michel Damase (Piano)

- *Au-Delà Du Temps Pour Deux Flûtes et Piano* (2002)
Dedication for Jean Ferrandis
Premiere performer: Jean Ferrandis (Flute 1), Kazunori Seo (Flute 2),
Piano: Emile Naoumoff

³⁸ A Japanese flute orchestra with around 25 flutists with 12 parts: Piccolo, Flute 1, Flute 2, Flute 3, Flute 4, Alto-Flute 1, Alto Flute 2, Bass-Flute in C 1, Bass-Flute in C 2, Bass-Flute in F 1, Bass-Flute in F 2, Contra-Bass-Flute in C 1 (Contra-Bass- Flute in F, Only Les trois bouquets)

- *Sonate Pour Flûte et Piano* (2003)
Dedication for Jean Ferrandis and Emile Naoumoff
Premiere performer: Jean Ferrandis (Flute), Emila Naoumoff (Piano)

- *Suite Pour Flûte et Violoncelle* (2004)
Dedication for Jean Ferrandis and Dominique de Williencourt
Premiere performer: Jean Ferrandis (Flute), Dominique de Williencourt (Cello)

- *Concerto Pour Flûte et Orchestre à Cordes* (2006)
Dedication for Jean Ferrandis
Premiere performer: Jean Ferrandis (Flute), Donatas Kaktus (Conductor),
St. Christopher Chamber Orchestra of Vilnius (String Orchestra)

- *Le Moment du Cristal Pour Flûte et Piano* (2012)
Dedication for Seiya Ueno
Premiere performer: Seiya Ueno (Flute), Takaya Sano (Piano)

- *Misericordia Pour Flûte et Quatuor à Cordes* (2013)
Dedication for Carol Wincenc
Premiere performer: Carol Wincenc (Flute), The Escher Quartet (String Quartet)

- *Les Trois Bouquets pour Orchestre de Flûtes* (2016)
Dedication for Toru Yasukawa
Premiere performer: Philippe Bernold (Conductor),
Universal Flute Orchestra Japan (Flute Orchestra)

- *Sonate "Flore" Pour Flûte et Harpe* (2017)
Dedication for Marina Piccinini and Anneleen Lenaerts
Premiere performer: Marina Piccinini (Flute), Anneleen Lenaerts (Harpe)

- *Deuxième Sonate Pour Flûte et Piano* (2019)→not finished
Dedication for Michel Moragues
Premiere performer (only the first movement)
Michel Moragues (Flute), Yu Matsuoka (Piano)

APPENDIX D

IRB PERMISSION FORMS



APPROVAL: EXPEDITED REVIEW

Elizabeth Buck
Music, School of
480/965-3540
Elizabeth.Buck.1@asu.edu

Dear Elizabeth Buck:

On 7/20/2017 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	An Analytical Perspective and Performance Guide to Yuko Uebayashi's Misericordia for Flute and String Quartet
Investigator:	Elizabeth Buck
IRB ID:	STUDY00006519
Category of review:	(6) Voice, video, digital, or image recordings, (7)(b) Social science methods, (7)(a) Behavioral research
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• interview questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);• verbal-script.doc.pdf, Category: Recruitment Materials;• PROTOCOL_SocialBehavioral edited 2.docx, Category: IRB Protocol;• 502c Consent Template version2 .pdf, Category: Consent Form;

The IRB approved the protocol from 7/20/2017 to 7/19/2018 inclusive. Three weeks before 7/19/2018 you are to submit a completed Continuing Review application and required attachments to request continuing approval or closure.

If continuing review approval is not granted before the expiration date of 7/19/2018 approval of this protocol expires on that date. When consent is appropriate, you must use final, watermarked versions available under the "Documents" tab in ERA-IRB.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: Na Young Ham
Na Young Ham



APPROVAL:CONTINUATION

Elizabeth Buck
Music, School of
480/965-3540
Elizabeth.Buck.1@asu.edu

Dear Elizabeth Buck:

On 6/22/2018 the ASU IRB reviewed the following protocol:

Type of Review:	Continuing Review
Title:	An Analytical Perspective and Performance Guide to Yuko Uebayashi's Miscricordia for Flute and String Quartet
Investigator:	Elizabeth Buck
IRB ID:	STUDY00006519
Category of review:	(7)(b) Social science methods, (7)(a) Behavioral research
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• verbal-script.doc.pdf, Category: Recruitment Materials;• 502c Consent Template version2 .pdf, Category: Consent Form;

The IRB approved the protocol from 6/22/2018 to 7/18/2019 inclusive. Three weeks before 7/18/2019 you are to submit a completed Continuing Review application and required attachments to request continuing approval or closure.

If continuing review approval is not granted before the expiration date of 7/18/2019 approval of this protocol expires on that date. When consent is appropriate, you must use final, watermarked versions available under the "Documents" tab in ERA-IRB.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: Na Young Ham
Na Young Ham

Short Consent Form

An Analytical Perspective and Performance Guide to Yuko Uébayashi's *Misericordia* for Flute and String Quartet

I am a graduate student under the direction of Professor Elizabeth Buck in the School of Music of the Herberger Institute for the Design and the Arts at Arizona State University. I am conducting a research study on the life and flute work, *Misericordia* of the composer Yuko Uébayashi as well as flutist Carol Wincenc, for whom the work is written.

I am inviting your participation, which will involve an interview. You will be asked questions about your biographical information, relationships with composers and performers, and upcoming plans such as concerts, commissions, and recording projects. You have the right not to answer any question and to stop participation at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no action will be taken against you.

Although there is no direct benefit to you, your responses to the interview will contribute to publications that will draw attention to recently achieved recognition Japanese- French composer in the flute world. There are no foreseeable risks or discomforts to your participation.

The results of this study may be used in reports, presentations, or publications, in which your identity will be revealed. As constituents of the resulting analytical paper, your responses and some parts of the musical score may possibly be made available for reading at the ASU Library as a resource for other researchers and the public in general.


The interview will not be used without your permission. Please let me know if you do not want the interview to be printed; you also can change your mind after the interview starts, just let me know.

If you have any questions concerning the research study, please contact the research team at: Principal Investigator: Dr. Elizabeth Buck at elizabeth.buck.1@asu.edu. Co-investigator: Nayoung Ham at nyham1@asu.edu. If you have any questions about your rights as a subject/ participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

By signing below, you are agreeing to be part of the study.

Name: Yuko Uébayashi

Signature:



Date: 30/May/2018

Short Consent Template

An Analytical Perspective and Performance Guide to Yuko Uebayashi's *Misericordia* for Flute and String Quartet

I am a graduate student under the direction of Professor Elizabeth Buck in the School of Music of the Herberger Institute for the Design and the Arts at Arizona State University. I am conducting a research study on the life and flute work, *Misericordia* of the composer Yuko Uebayashi as well as flutist Carol Wincenc, for whom the work is written.

I am inviting your participation, which will involve an interview of one hour long. You will be asked questions about your biographical information, relationships with composers and performers, and upcoming plans such as concerts, commissions, and recording projects. You have the right not to answer any question and to stop participation at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no action will be taken against you.

Although there is no direct benefit to you, your responses to the interview will contribute to publications that will draw attention to recently achieved recognition Japanese- French composer in the flute world. There are no foreseeable risks or discomforts to your participation.

The results of this study may be used in reports, presentations, or publications, in which your identity will be revealed. Your responses and some parts of the musical score may possibly be donated to the ASU library as a source for other researchers or the public in general.

I would like to audio record or video record this interview. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be recorded; you also can change your mind after the interview starts, just let me know.

If you have any questions concerning the research study, please contact the research team at Principal Investigator: Dr. Elizabeth Buck at elizabeth.buck.1@asu.edu. Co-investigator: Nayoung Ham at nham1@asu.edu. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

By signing below you are agreeing to be part of the study.

Name: CAROL WINCENC

Signature: Carol Wincenc Date: 8/10/17