THE FLUTE MUSIC OF WILLY BURKHARD (1900–1955):
ANALYSIS AND PERFORMANCE NOTES

A DISSERTATION
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE
DOCTOR OF ARTS

BY
KIMBERLY LYNN SPEIRAN

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ABSTRACT


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Willy Burkhard (1900–1955) was one of the most prolific Swiss composers of the twentieth century. His works comprise ninety-nine opuses and include a multitude of genres. Burkhard was awarded the Swiss Composers’ Prize and the Music Prize of the City of Zürich. He held teaching positions at the conservatories in Bern and Zürich and was a Swiss Musicians’ Society board member for thirteen years. Indicating his importance to Swiss musical history, the Willy Burkhard Gesellschaft was founded in Bern in 1964.

This dissertation examines Burkhard’s solo and chamber music for flute, including the Suite en miniature für Flöte und Klavier, Op. 71, No. 2 (1944), the Serenade für Flöte und Gitarre, Op. 71, No. 3 (1944), the Serenade für Flöte und Klarinette, Op. 92 (1953), and the Suite for Flöte solo, Op. 98 (1955). These works represent Burkhard’s mature compositional style and their study provides insight into Burkhard’s musical language and processes.
Burkhard’s music straddles the line between the tonal and atonal worlds. He often creates a tonal center through repetition of the tonic pitch class or harmony. However, he avoids diatonic scales in favor of chromatic and octatonic pitch sets. The formal structure of the music is closely related to Burkhard’s treatment of tonality. Pitch and rhythmic motives are integral to Burkhard’s music and appear in both melodic and secondary lines. He uses ostinato figures in the accompaniment that may either complement or contradict the melody. Burkhard’s use of intervals is deeply intertwined with all of these elements, as he is partial to the minor second, minor third, major third, and perfect fourth. These intervals serve to create both local and long-distance connections. Of lesser importance is Burkhard’s use of harmony, in which he generally chooses smooth linear motion and color over function. Burkhard also explores different textures in his music, regardless of instrumentation.

The knowledge gained through analysis is then used as a basis for notes regarding the performance of these works, with the goal of inspiring an appropriate stylistic interpretation. In addition to these suggestions, technical information and practice ideas are provided when applicable.
This project was inspired by a recording that my former teacher George Pope gave to me while I was studying at the University of Akron. The recording included a variety of music for solo flute performed by celebrated flutist Peter-Lukas Graf. Although I was studying a different work at the time, I kept returning to the tracks containing Burkhard’s Suite, Op. 98. I was mesmerized from the start.

To me, there is a perfect balance between the intellectual and the emotional in the Suite, Op. 98. There is a high level of complexity, implying a great deal of intellectual planning by Burkhard. The detail written into the music is remarkable. At the same time, there is a natural expressiveness, as if the music were freely improvised. This piece has always evoked a great deal of imagery in my mind as I listen.

Even though it was four years later when I actually acquired the music for the Suite, Op. 98, my emotional connection remained constant. Once I began to delve into the work, I wanted to learn about other music written by this unfamiliar composer. As a result of my search, I discovered much that is worthy of attention. Unfortunately, Burkhard’s music has not had a great impact outside of his home country. It is my intention with this dissertation to shed light on four of his compositions for flute, with the hope that I may inspire further research into the life and works of this worthy composer.
Acknowledgements

I am extremely grateful to the following people who have so kindly assisted with this project. Thank you to:

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My parents, Martin and Mary Lou Muszynski and Lewis and Teresa Speiran, and my grandmother, Mary Lipiano, for their constant love and support, for which I am forever grateful.
Dedication

To Lanson, my favorite person in the world.
CHAPTER 1: INTRODUCTION

This dissertation investigates four works for flute by twentieth-century Swiss composer Willy Burkhard (1900–1955). In this study, I discuss the *Suite en miniature für Flöte und Klavier, Op. 71, No. 2* (1944), the *Serenade für Flöte und Gitarre, Op. 71, No. 3* (1944), the *Serenade für Flöte und Klarinette, Op. 92* (1953), and the *Suite for Flöte solo, Op. 98* (1955). My analysis focuses primarily on Burkhard’s treatment of tonality and form, as well as his use of intervals in relation to motivic development and long-range voice leading. I also explore Burkhard’s use of harmony and texture.

The knowledge gained through analysis is then used as a basis for notes regarding the performance of these works, with the goal of inspiring an appropriate stylistic interpretation. The performance suggestions offered in this dissertation are derived from my own personal experiences with these works; this advice is intended to provide a starting point for personalization, it is by no means the final word. It is my hope that this guidance will help performers avoid a clinical approach to these works. In addition to musical recommendations, I provide technical information and practice ideas when applicable.

These four pieces provide a suitable cross-section representing Burkhard’s mature compositional style. After a closer look, it is easy to see that
there is a balance between the intellectual and the emotional. Burkhard’s music is both well planned and highly complex. Certain features in these works clearly demonstrate his technical and creative mastery; however, these traits alone do not make his music worthwhile. What matters is how Burkhard uses these features to communicate expressively, creating an emotional impact on the performer and listener.

The music of Willy Burkhard is infinitely rich and varied. He was one of the most productive of all Swiss composers, with works comprising ninety-nine opuses and employing most genres. His output includes four dramatic works, forty-five choral works, twenty-two orchestral works, forty-three chamber/instrumental works, and fourteen solo vocal works. Although vocal composition was most important to Burkhard, he completed almost an equal number of instrumental works. The flute received significant attention, as this was the instrument of choice for his daughter, Ursula. He had a lively imagination and always looked to express himself in constantly renewed ways. He had a solid technical background, which enabled him to find answers to any compositional problem. His ability to easily surmount difficulties may explain why he wrote for so many different vocal and instrumental combinations.

Willy Burkhard was one of a small number of internationally known composers working in Switzerland in the twentieth century who were actually from that country. Othmar Schoeck, Arthur Honegger, and Frank Martin were among Burkhard’s colleagues. He received much recognition during his life, winning the Swiss Composers’ Prize and the Music Prize of the City of Zürich.
These distinctions were given to him not only because of the quantity of music that he wrote, but because jury members felt that his music symbolized the Swiss character. They likened his style to that of a woodcut, with its occasional harsh accentuation and dryness, but overall beauty. In addition, his importance to Swiss musical history can be seen with the founding of the Willy Burkhard Gesellschaft in Bern in 1964.

Switzerland was, and still is, an important center for music education. Because of his conservatory appointments in Bern and Zürich, Burkhard was also influential as a teacher. Some of his pupils were leading composers of the avant-garde movement in Switzerland. Because of its timbral possibilities, the flute was a popular vehicle for composers who were seeking to push the traditional boundaries. Klaus Huber and Rudolf Kelterborn are among Burkhard’s students who also wrote several works for the instrument.

Willy Burkhard was born on April 17, 1900, in Leubringen, a small city near Bern, Switzerland. After receiving an engraving position with the state topography office, Burkhard’s father moved the family to Bern in 1906. It was at this time that young Willy first began piano lessons. Burkhard’s father was reluctant at first to allow his son to study music. However, he recognized Burkhard’s natural abilities and decided to hire a tutor. At one of their first meetings, the new piano teacher asked Burkhard if he would like to progress fast or slow. When Burkhard

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† Schweizerischer Tonkünstlerverein, 40 Contemporary Swiss Composers (Amriswil: Bodensee-Verlag, 1956), 47.
answered that he would rather progress thoroughly, the family decided to find a new tutor.²

In 1907, at the suggestion of his father, Burkhard began attending a Christian school in Muristalden that was a teachers’ training college. During his thirteen-year stay, Burkhard was more interested in becoming a musician than a teacher. Although he would have preferred to attend a music school, Burkhard appreciated the Christian education that he received, as he was a deeply religious man.

After graduating from the school in Muristalden, he went on to study piano with Dominik von Reding and composition with Ernst Graf at the conservatory in Bern. Graf taught Burkhard a great deal about harmony and was a demanding teacher who required his students to solve musical tasks in various ways. His instruction gave Burkhard a solid technical foundation. Graf also helped cultivate Burkhard’s love of the organ.

In the fall of 1921, Burkhard pursued further training in Leipzig. He studied piano with the famous pedagogue Robert Teichmüller, while Sigfrid Karg-Elert gave him composition lessons. Burkhard was also influenced by the weekly performances he heard at the St. Thomas Church, where Johann Sebastian Bach had worked almost 200 years earlier. Since sacred vocal music was particularly important to Burkhard, he greatly treasured these concerts.

While in Leipzig, Burkhard and two of his friends, Fritz Indermühle and Peter Flück, made a pact to live their lives exclusively for their respective studies. Although Burkhard always showed total dedication to music, this passionate resolution propelled him even more. He commented that, at this time, he and his friends lived an almost monk-like existence.³

In the fall of 1922, Burkhard decided to continue his artistic pursuits in Munich, where he studied counterpoint and composition with Walter Courvoisier. Courvoisier’s primary concern as a teacher was the advancement of his students. He never presented his own works as the only leading example to follow. Burkhard had great respect for his mentor. Courvoisier’s kind-hearted manner won his student’s confidence; he was the first teacher to actually see any of Burkhard’s compositions.

Although Burkhard had a good relationship with Courvoisier, his stay in Munich was brief. While he was there, the climate of the city was changing; the economy was declining and the people were becoming unsettled. Fifteen years prior to World War II, the influence of Adolf Hitler was starting to take hold. Because of this, Burkhard felt it was best to leave the city in the spring of 1924.

He moved to Paris to continue his studies with Max d’Ollone at the École Normale. After arriving in France, Burkhard realized that, generally, he disliked French music. There were aspects of it that he did admire, such as the prominent use of the harp. He was also inspired by the colorful nature of music written by

³ Ibid., 14.
Impressionist composers. But, because of Burkhard’s overall distaste for the music around him, he left after only three months.

From Paris, Burkhard moved back to Bern, where he began teaching composition, theory, and piano at the conservatory. He was appointed to the faculty there in 1928. In addition, he became a member of the Swiss Musicians’ Society in 1926. This membership lasted until 1953, where for the last thirteen years, Burkhard sat on the board.

Sadly, in 1933, Burkhard had to relinquish both his teaching position and active membership in the Society because of serious lung problems. He retreated to the mountains in Montana and Davos for nine years. In 1942, he was finally allowed to return to work. He delighted in being able to participate in the Society once again. Burkhard settled in Zürich, where he taught theory and composition at the conservatory until the end of his life in 1955.

It is surprising that Burkhard’s music is recognized as symbolizing the Swiss character since his compositional style is really the result of influences from different countries as well as different time periods. Burkhard felt a strong connection to the choral music of the fifteenth, sixteenth, and seventeenth centuries. He saw Bach as the greatest master of composition. Burkhard also admired the work of his contemporaries, particularly Stravinsky and Bartok. Schoenberg’s music was influential, but Burkhard never fully embraced twelve-tone composition. When asked his thoughts on this technique, he commented
that if he were to write two pieces, one strictly dodecaphonic and one freely atonal, that the listener would not be able to tell the difference.\(^4\)

Willy Burkhard composed a total of eleven chamber works that employ the flute. The four pieces chosen for this study have the smallest instrumentation, one solo and three duos. These pieces represent Burkhard’s style most clearly, as he was greatly interested in the counterpoint between two voices. Although the \textit{Suite, Op. 98} was composed for solo flute, Burkhard employs compound melody to create the impression of more than one voice.

Many articles have been written about Willy Burkhard, however, none appear in English-language journals. Since his main interest was vocal composition, it is not surprising that many of these articles address this genre. Burkhard was also a deeply religious man and many articles discuss his sacred works. In the area of his instrumental works, several articles deal specifically with music for organ, Burkhard’s favorite instrument.

There has been little published on the instrumental works that do not feature the keyboard. The works being discussed in this dissertation deserve attention, as they are intelligent and expressive pieces that are a valuable part of the repertoire from the first half of the twentieth century. They are easily accessible for advancing musicians, as none call for the use of extended techniques.

\(^4\) Peter-Lukas Graf, e-mail message to author, June 27, 2007.
The *Suite en miniature, Op. 71, No. 2* would provide a wonderful introduction to twentieth-century music for the early-advanced flutist. It is not a technically demanding piece for the flutist or pianist, although the flute part in the third movement does offer a challenge. This work would be especially appropriate for a flutist who may be studying orchestral excerpts, as the musical requirements are very similar. The *Suite en miniature* is also comparable to Hindemith’s *Acht Stucke* for solo flute. Flutists will have the opportunity to practice instantaneous and dramatic mood changes between the seven short movements.

The *Serenade, Op. 71, No. 3* provides a substantial work for the popular instrumentation of flute and guitar. As with most works for this duo, the flute part is more challenging than the guitar part. However, the second movement will certainly test the guitarist’s tremolo abilities. This work would be appropriate for early-advanced players and could serve as a great introduction to serious chamber music. The technical and musical requirements of the *Serenade* are similar to that of Piazzolla’s *L’Histoire du Tango*. There are many rhythmic challenges where effective communication is essential. It would provide a great opportunity for listening and matching dynamics, articulation, and style in general.

Flutists and clarinetists have the rare opportunity to collaborate with the *Serenade, Op. 92*. Appropriate for advanced players, this work offers equally challenging parts, both technically and musically. The opening movement, *Dialog*, is especially interesting, as Burkhard attempts to imitate a spoken conversation.
The two performers must think like one in this work; it provides the ultimate opportunity to develop one’s chamber-music skills.

The influence of Sigfrid Karg-Elert, one of Burkhard’s teachers, can clearly be seen and heard in the *Suite, Op. 98*. Karg-Elert’s *30 Caprices* and *Sonata Appassionata* are popular pieces in the flute world and the *Suite, Op. 98* is very much in the same style. Burkhard and Karg-Elert offer some of the few examples of contrapuntal works for solo flute in the twentieth century. The lack of accompaniment means that the flutist’s expressive capabilities and endurance will be challenged. Although there are no extreme requirements for this work, it would be most appropriate for an advanced player, as there is a lot of information to process and comprehend.

Three of the four works discussed in this dissertation are available for purchase from Bärenreiter. The *Suite en miniature, Op. 71, No. 2*, however, has been out of print since 2003. Scores and parts for this work can be accessed through Interlibrary Loan services. All four of the works have been recorded, although a recording of the *Serenade, Op. 92* is not available for purchase. A discography can be found on p. 256.

Although Willy Burkhard had great success during his lifetime and was one of the most prolific Swiss composers of the twentieth century, his music is not very well known today outside of his home country. This study provides insight about this composer and his purely instrumental works, an area previously neglected. It also reintroduces repertoire to the flute community at
large. With hope, this dissertation will inspire a renewed appreciation for and interest in this worthy composer.
CHAPTER 2: SUITE EN MINIATURE FÜR FLÖTE UND KLI VIER, OP. 71, NO. 2

Introduction

The Suite en miniature für Flöte und Klavier, Op. 71, No. 2 is the earliest of the four works, having been composed in 1944. At this time, Burkhard had been teaching theory and composition at the conservatory in Zürich for two years. Although this work was originally written for violin, Burkhard himself made a transcription for both flute and cello. The flute arrangement was produced specifically for the composer’s daughter, Ursula.⁵ The Suite en miniature contains seven short movements, each with its own distinct and varied character. However, there are many features shared between movements that help to create a cohesive whole.

The first unifying feature of the Suite en miniature is its tonality. The work is centered around pitch class F and all but one of the movements highlight this tonal center. Burkhard establishes tonality through repetition of the tonic pitch class or tonic harmony, using both the major and minor modes. Each movement contributes differently to support this framework.

⁵ Heidy Zimmermann, e-mail message to author, February 7, 2011.
Burkhard favors the minor second, minor third, and major third in the *Suite en miniature*. Minor seconds are often used to decorate a melodic line. Passing tones, neighbor tones, changing tones, suspensions, and *appoggiaturas* can be found throughout. A particular interval may also be used to fully create a melodic line or accompaniment. These intervals make an appearance on a background level as well, giving the music great depth.

Harmonies are richly varied in this work for flute and piano. Often, the accompanimental support becomes more dissonant toward the peak of a movement before resolving back to consonance. Burkhard will move through numerous unrelated triads as well, choosing color over function. Sometimes he will select harmonies that cannot be defined by traditional means, creating an unusual support for the melody.

Burkhard often uses ties to create offbeat movement in the *Suite en miniature*. These ties serve to connect a wide variety of rhythms within melodic lines. Of the rhythms that Burkhard employs, the sixteenth-note quintuplet is most important, as it serves to unify the entire work. The interval content of these quintuplet figures is also significant, as they make use of the octatonic scale.

In this work, Burkhard occasionally implies tempo changes through rhythmic notation. It will sound as if the music is increasing or decreasing in speed because of the succession of quicker or slower rhythms. Sometimes he will imply a meter change through the use of hemiola, contradicting the given parameters.
The *Suite en miniature* contains both contrapuntal and homophonic textures. More often than not, there are two melodies occurring simultaneously. In these cases, the piano may express a melodic line in octaves or it may provide both a secondary melodic line and supportive accompaniment. Imitation is used in two movements of the *Suite en miniature*, one of which is a canon. The movements that contain a simple melody and accompaniment texture are also varied, ranging from sparse harmonic support to traditional dance rhythms. These movements serve to provide balance in this brief, but complex work.

**Analysis**

*Suite en miniature, Op. 71, No. 2, Moderato*

The brief first movement of the *Suite en miniature* demonstrates Burkhard’s ability to compose in a polyphonic texture. Both the flute and piano are independently melodic throughout, although they complement each other especially well in the middle of the movement. The opening two measures, found in Example No. 1, provide great insight into the important traits of this movement. As shown in this example, the flute’s melody establishes the tonic. Here, the structural notes C, A, and F imply an F-major tonality. However, this tonic chord is obscured by the Eb in the second measure, which creates a major-minor seventh arpeggio. Interestingly, the piano’s first entrance implies F minor. In addition, both
parts use B rather than Bb. After a quick implication of the tonic, Burkhard immediately moves in a different direction.

Example No. 1: *Suite en miniature, Op. 71, No. 2, Moderato, mm. 1–2*

![Musical notation](image)

The minor second is important in these opening two measures. After the initial octave, Burkhard decorates the flute’s melody with a changing tone on beat 3, creating half-step motion between C and B. This ornament recurs three more times in this movement. In m. 2, E creates a chromatic transition between F and Eb. Thirty-second note gestures always resolve by half step in the Moderato.

Example No. 1 also illustrates three important rhythmic characteristics. The first entrance’s offbeat placement sets the tone for the rest of the movement. It is quite common for a melody to begin on an upbeat at the beginning of a piece, but in most cases, this first measure would not be a complete measure. Burkhard, however, has chosen to omit only the downbeat at the beginning of the Moderato. This gives these opening notes in the flute a sense of forward motion.
toward the second measure. Likewise, the piano enters in m. 2 just after the downbeat.

The second attribute can be seen in the tie that occurs in m. 1 between beats 2 and 3. Again, the music is propelled ahead by the absence of yet another strong metric beat. The tie also helps highlight the important minor-second movement from C to B.

Finally, thirty-second notes are important because they permeate both instruments’ melodic lines. When the piano begins in the m. 2, four thirty-second notes arpeggiate an F-minor triad. These rapid gestures serve as the glue that connects the two instrumental parts together.

The material found in these opening two measures is developed throughout the rest of this short movement. The traits discussed here are what give the Moderato its character, as they lay the groundwork for what follows. Variations of the flute’s opening motive can be found in mm. 3 and 8. Each entrance is transposed higher than the last and the interval and rhythmic content are slightly altered. Interestingly, the piano has this melody at the climax of the movement in m. 7, beginning on tonic pitch class F. These repetitive occurrences help to frame the movement. They also highlight the minor second, as this interval remains present in each variation.

The thirty-second-note gestures also highlight the minor second. In every occurrence, the fourth thirty-second note moves by half step to the following pitch. From the beginning through m. 5, this motion is always descending. In m. 6, the direction changes, as the flute has movement from G#5 to A5. These
pitches are then repeated through the rest of m. 6 into m. 7. Here, the flute continues ascending, with minor-second movement from B5 to C6. These four pitches create a partial octatonic scale. Through sixteenth-note triplets and octatonic motion, the melody then ascends to Eb6 for the peak of the movement.

In mm. 8–10, the half step is used extensively. The opening melody returns here for the final time, beginning on Eb5. However, in m. 9, Burkhard uses sixteenth-note sextuplets in place of thirty-second notes. He creates a descending chromatic line from Ab5 to D5, with C6 inserted between each chromatic pitch. After reaching the D, the flute then moves to A5 and sustains this note through m. 10. In addition to the half steps in the chromatic scale, a long-distance half-step motion can be heard from the Ab at the beginning of m. 9 to the following A. Resolution is provided as tonic harmony supports this final note in the flute.

Following the trend established in the first two measures, all melodic entrances in the Moderato occur on an offbeat. The piano reiterates the motive from m. 2 again in mm. 4 and 5, now in octaves. Each entrance occurs after an eighth-note rest on the downbeat. The flute joins at the end of m. 4 on the piano’s motive, with an entrance on the second half of beat 3. It is clever how Burkhard has timed this section in a way that the final note of one melodic passage lines up with the first note of another. Although these offbeat entrances are extremely consistent, the syncopated rhythm in the flute at the beginning of m. 8 provides a hint of variety. This rhythm is shown in Figure No. 1.
Ties can be found throughout the movement in both the flute and piano parts. Whenever there is a changing tone, the first part of the triplet does not sound; it is always tied over from a previous beat. Burkhard’s use of ties in mm. 5–6 is particularly creative because when one instrument is sustaining a note, the other arpeggiates thirty-second notes. The two instruments alternate these rapid gestures to create what briefly sounds like one melodic line. This section is constructed in such a way as to draw attention to the approaching peak in m. 7. Both ties and thirty-second notes are essential to create this effect. The rhythm found in mm. 5–6 is shown in Figure No. 2.

The melodic lines imply various harmonies throughout, particularly within the thirty-second-note gestures. The piano’s opening motive contains an F-minor arpeggio. There is a conflict of modes at the start, as this harmony is juxtaposed
with F major in the flute. Burkhard uses both major and minor thirds in these rapid figures to create a colorful array of harmonies. The succession of triads in mm. 4–6 are: B minor, A minor, F minor, B major, G# minor, C# major, Bb major, and B minor. These seemingly unrelated harmonies serve to support the expressive needs of the movement. The tonic returns at the end, as F major is clearly heard in the final two measures. Burkhard frames the movement with the tonic harmony, resulting in a true sense of closure.

*Suite en miniature, Op. 71, No. 2, Allegretto non troppo*

The second movement, Allegretto non troppo, also illustrates Burkhard’s contrapuntal skills. Both the flute and the right hand of the piano have independent melodic lines throughout. These melodies are supported by the left hand of the piano, which provides harmonic accompaniment through a rhythmic ostinato.

The first two measures, shown in Example No. 2, provide insight into the construction of the remainder of the movement. F major is established as the tonic in the first measure between the flute and the left hand of the piano. The repetition of F and C in the piano and A in the flute clearly demonstrates the importance of this harmony.
In the flute’s opening melody, repeated A quarter notes are followed by a sixteenth-note quintuplet and two eighth notes. These rhythms give the melody a distinct and exotic character. The quintuplet also serves as a unifying theme for the entire *Suite en miniature*. In m. 2, the right hand of the piano imitates the flute, beginning a major seventh higher.

Each sixteenth-note quintuplet creates a small octatonic collection. Burkhard often favors this arrangement of pitches in his works for flute. In the quintuplet in m. 1, G# and B also serve as neighbor and passing tones to A and C. Likewise, the same relationship can be found in the right hand of the piano in m. 2. Because of its interval content, a connection is created between these quintuplets and certain gestures in the first movement. Most specifically, the pitch classes of the opening quintuplet in the Allegretto non troppo were found on the downbeat of m. 7 in the Moderato. Although it only contains three pitches, there is also an intervallic connection with the changing-tone motive found throughout the first movement.
The rhythmic ostinato in the left hand of the piano aids with the movement’s harmonic progression. These alternating eighth notes begin a perfect fifth apart, implying simple triads in the first two measures, with movement from F major to E major. As the movement progresses, the bass continues to descend and the interval between these alternating pitches increases. The melodies above combine with the ostinato to create increasingly complex and dissonant harmonies before returning to the tonic at the end. Throughout the movement, the bass descends one full octave.

After observing the important traits of the first two measures, it is exciting to see how Burkhard develops this brief movement. In m. 3, the two melodies overlap rhythmically, creating one composite line. This idea was found in the Moderato, and it helps lead the piano to its peak on the downbeat of m. 4. The rhythmic scheme for m. 3 is shown in Figure No. 3.

Figure No. 3: *Suite en miniature, Op. 71, No. 2, Allegretto non troppo, m. 3: rhythm*

At this peak, the piano reaches F6 while the flute is sounding F#5. These two pitches create a pungent juxtaposition of major and minor modes, as the ostinato alternates between D and A. This duality also marks the beginning of
another motive statement by the flute, this time transposed a major sixth higher. This occurrence leads the flute to its peak on the downbeat of m. 5.

Following this dramatic moment, the main melodic motive is heard once again beginning on A4 in m. 6. The right hand of the piano moves chromatically from F5 to D5 at the end of m. 5 to lead into this recapitulation. Although the pitch content is the same, Burkhard has slightly altered the rhythm. This change is shown in Figure No. 4.

Figure No. 4: *Suite en miniature, Op. 71, No. 2, Allegretto non troppo*, m. 6: flute rhythm

As in the beginning, the right hand of the piano imitates the flute one measure later. In m. 7, however, it begins one full octave higher on A5, creating a sense of resolution. This final motive statement consists of four quarter notes followed by a quintuplet and sextuplet, differing just slightly from the flute’s motive.

Beneath the melodies, the bass line descends one full octave throughout the movement. This descent is shown in Figure No. 5. As demonstrated in this example, the half step is important not only to the melody, but to the bass as well, as this motion almost creates a chromatic scale.
This bass becomes particularly dramatic when observing the ostinato as a whole in combination with the melodies above. As the first four measures progress, the resulting harmonies become increasingly more dissonant. After moving from F major to E major in the first two measures, the initial sound in m. 3 is Eb major. However, with the addition of the flute’s F#, there is a shift to Eb minor at the end of the measure. Even more significant is the fourth measure, where D major and minor sound simultaneously on the downbeat. Coincidentally, this moment is where the piano’s melody reaches its peak.

Burkhard uses harmony to support the drama in the melodies above. The chords become more complex and shift more quickly as the high point in m. 5 is approached. The intervals between the alternating eighth notes also increase, making the ostinato itself more dissonant. In m. 5, the intervals are a minor seventh, a major seventh, and an augmented octave. There are no real recognizable harmonies at this point.

This vagueness changes in m. 6, as the music begins to come to a close. D-major harmony can be heard here, with a brief F occurring in the right hand of the piano toward the end of the measure. The Gb2 in the bass of the piano resolves down a minor second to F in m. 7. As demonstrated in Figure No. 5, this
pitch is a full octave below the starting bass note. The F and C now sound simultaneously as they alternate with A, giving the left hand the complete triad. With both melodies circling around A, an F-major tonality is clearly heard in all voices. However, Burkhard does not completely settle on this harmony, as the right hand of the piano ends on E in the final measure. This added tone creates a major seventh sonority, providing a piquant conclusion.

*Suite en miniature, Op. 71, No. 2, Presto*

The third movement, Presto, provides variety to the *Suite en miniature* through its homophonic texture. The piano accompanies the flute’s melody in both the Presto and Lento sections. Similar to the previous movements, F remains the tonic pitch class. However, each section emphasizes a different mode. The Presto centers around F minor, while the movement concludes in F major. Although small octatonic subsets played a role in the two previous movements, the third movement makes greater (but not exclusive) use of octatonic materials.
Example No. 3: *Suite en miniature, Op. 71, No. 2, Presto, mm. 1–3*

Example No. 3 demonstrates all of the traits that are important to the construction of the Presto. Here, the flute has constant eighth-note triplets while the piano supports with quarter notes. It can be observed that each of these triplet beats spans either a minor or major third. Additionally, minor-second motion can be found on a background level between the first notes of certain triplet beats. The piano, which is in octaves, also emphasizes the minor second, as it primarily moves in parallel motion with the flute.

After a closer look at these opening measures, it is possible to see a relationship between the structural notes here and the quintuplet figure from the second movement. The intervallic content is the same, as Burkhard makes use of an octatonic fragment in both examples. In the case of the Presto, the rhythm has been greatly augmented. This relationship can be seen in Figure No. 6.
Figure No. 6: *Suite en miniature, Op. 71, No. 2*: comparison of motives between the Allegretto non troppo and Presto

The flute continues with triplets throughout the Presto, with all but one beat spanning a minor or major third. This scheme gives the melody a consistent character. Even between the beats, the intervals span no more than a tritone, resulting in a very connected melodic line. There is a symmetrical arch shape to this section; the melody ascends toward m. 9 before descending for the following eight measures.

A closer look at the melodic line reveals Burkhard’s affinity for octatonic motion. These scales appear on both local and background levels. In m. 3, the flute’s melody contains pitch classes B, C, D, Eb, F, Gb, and Ab. This ascending motion almost creates a complete octatonic collection. From the middle of m. 4 to the downbeat of m. 5, the flute descends from F4 to F#3 solely through alternating whole and half steps. Between mm. 6–7, this collection of pitches can be found by observing the first note of each triplet. This relationship can be seen in Example No. 4. These trends continue throughout the Presto.
Example No. 4: *Suite en miniature, Op. 71, No. 2*, Presto, m. 6–7: flute

The material from mm. 1–2 actually returns several times throughout the movement. In mm. 5–6, the melody contains identical intervals, transposed down a tritone. In m. 11, it can be found one octave higher than the opening, beginning on C6. The melody then returns to the original pitch level in m. 15.\(^6\)

The final seven measures of the Presto provide an example of long-range voice leading. Throughout this section, the melody descends one full octave. On a background level, this movement takes place chromatically, emphasizing the importance of the half step. This descent is outlined in Figure No. 7.

Figure No. 7: *Suite en miniature, Op. 71, No. 2*, Presto, mm. 11–17: flute outline

In mm. 11 and 15, where the melody begins on pitch class C, the supporting harmony creates an F-minor triad, similar to the first measure.

\(^6\) Although Burkhard himself arranged the *Suite en miniature* for flute, he did not alter the score from the original violin version. The solo flute part contains the octave transpositions that Burkhard desired. These are the octave designations to which I will refer.
Through repetition, Burkhard emphasizes F minor as the tonic. In mm. 15–17, there is alternation between F minor and E minor. Extra emphasis on the leading tone also contributes to a sense of tonality. Burkhard ends this section on E minor, which creates a need for resolution.

The final four measures of this movement, marked Lento, help provide resolution to the leading tone chord found at the end of the Presto. However, a sense of closure does not occur until the last measure. In this section, the piano has now been given eighth-note triplets. Burkhard has transposed and inverted this rhythm, as it now takes on a secondary role. Although the tempo is slower, minor-second movement can still be heard between the first notes of each triplet beat.

The flute enters in the middle of m. 18 on A4, with a contrasting lyrical melody. The rhythm here is intriguing because of the emphasis on the offbeat. Also of note is the juxtaposition between the flute and piano rhythms. Example No. 5 shows mm. 18–20. This section provides great contrast to the Presto.

Example No. 5: *Suite en miniature, Op. 71, No. 2, Presto, mm. 18–20*
As shown in the example, Burkhard has borrowed material from the second movement. At the end of m. 19, there is almost an exact copy of the quintuplet from the main motive of the Allegretto non troppo. Not only did Burkhard reference this figure at the beginning of the Presto, he also makes a literal use of the motive near the end of the Lento. Following this quintuplet, the flute settles on A4, the tone with which it began this section. The piano concludes its triplets and articulates F-major harmony in the final measure. A resolution is finally provided to the leading-tone chord found at the end of the Presto.

Suite en miniature, Op. 71, No. 2, Adagio

The brief fourth movement, Adagio, resembles an elaborate vocal recitative. The flute narrates as it carries the melodic line throughout, while the piano provides harmonic support at key areas. This movement is not as pitch-centric as the previous three; it does not highlight F major. Example No. 6 shows the opening measure, which demonstrates several significant characteristics that can be found throughout the movement.
Example No. 6: *Suite en miniature, Op. 71, No. 2, Adagio, m. 1*

The flute begins with an eighth-note triplet leading into a dotted-quarter note on the downbeat of m. 1. The piano enters on beat 2 with an Ebm7 chord. Burkhard has created a suspension, as the B clashes with this underlying harmony until the A# provides consonance. The flute then has three eighth notes that lead into m. 2. The rhythm, ornamentation, and pitch content found in this measure provide a foundation for the rest of the movement.

The opening triplet is significant because, throughout this movement, Burkhard composes pick-up notes in groups of three. These gestures appear with various rhythms and are important because of their pitch content. An example involving duple eighth notes can be found at the end of m. 1. These three pitches, which span a minor third, lead into E4 on the downbeat of the second measure. Together, these four notes create an octatonic subset. The E is also part of another suspension.

After the E sounds, Cm7b9 harmony follows in the piano. There is a dissonance at first until the E moves to Eb. Suspensions are also important to this movement because of their pitch content, as they highlight the minor second.
Following this ornament is another eighth-note triplet. Although transposed, the interval content is almost identical to the first triplet. In this case, however, the first note of the triplet is not articulated.

Following this rhythm, more pick-up gestures that span a minor third can be found. At the end of m. 2, G, A, and Bb move to F#. In m. 3, D, Eb, and F move to B. Burkhard’s pitch choices create a clear connection with the previous three movements. As the music moves toward the peak in m. 5, these pick-up gestures and the octatonic collection become increasingly more important.

Example No. 7 shows mm. 4–5, and demonstrates both traits.

Example No. 7: *Suite en miniature, Op. 71, No. 2, Adagio*, mm. 4–5: flute

![Example No. 7](image)

The thirty-second note sextuplet leading into m. 5 almost provides a complete octatonic scale, as the music ascends toward the peak. To add to the intensity, Burkhard has composed a written-out *accelerando* leading into this high point. This technique is common in Burkhard’s works for flute.

Near the end of m. 5, Burkhard once again makes reference to the second movement. A quintuplet figure appears here that is very reminiscent of that important gesture found earlier. Example No. 8 shows beat 5 of m. 5.
Example No. 8: *Suite en miniature, Op. 71, No. 2, Adagio*, m. 5: flute

Important minor-second motion occurs in m. 6, where Bb at the beginning of the measure resolves down to A. This moment is significant because the A is both the resolution to the Bb as well as the start of the next phrase. The A marks the recapitulation of the opening three beats, helping to frame the movement. When the opening material returns, the suspension remains intact, as the piano sounds an Ebm7 chord below.

At the end of m. 7, D#, E, and F# lead into G, once again creating an octatonic subset. From here, Burkhard moves between G, A, and Bb. It seems as though these three pitches should lead to a fourth, as in previous examples, but they never do. The final two measures are shown in Example No. 9.

Example No. 9: *Suite en miniature, Op. 71, No. 2, Adagio*, mm. 8–9
As in m. 4, Burkhard composes a written-out *accelerando* in m. 8. The final measure provides a fourth example of Burkhard’s use of a suspension. In this case, the ornament resolves down by major second, as the flute moves from A to G over a Cm7 chord.

As demonstrated through analysis, this movement is not as clearly pitch-centric as the previous three movements. Burkhard favors extended chords rather than traditional triads. These striking harmonies do not relate to each other in a functional way. In addition, the sonorities in mm. 4–5 are not identifiable by traditional means. Although mm. 7–8 are identical to mm. 1–2 and assist with framing the movement, there is no great sense of arrival at the recapitulation. The final measure leaves the listener with an inconclusive feeling.

*Suite en miniature, Op. 71, No. 2, Allegro*

The fifth movement, Allegro, skillfully shows off Burkhard’s contrapuntal skills. The flute and the right hand of the piano are given their own melodic lines throughout while the left hand of the piano accompanies. As demonstrated in Example No. 10, these melodies are identical, as Burkhard has composed this movement as a canon.
Example No. 10: *Suite en miniature, Op. 71, No. 2, Allegro, mm. 1–2*

Example No. 10 shows mm. 1–2. The movement clearly begins in F major, as the left hand of the piano reiterates this harmony with block chords on every beat. These block chords continue throughout most of the movement. Above, the flute and right hand of the piano enter with their melodies, which are one octave apart. The flute begins in the first measure after beat 3 and the piano begins after beat 4. Offbeat entrances are an extremely important characteristic of this movement, as every melodic entrance begins with a pick-up note.

The opening melody contains a series of eighth notes followed by four sixteenth notes and a quarter note. After the first two measures, the melody continues with phrases containing similar rhythms, each phrase approximately two measures in length. Eighth-note rests separate phrases from one another, and the music builds continuously towards the peak in m. 9.

Beginning three eighth notes before m. 8 in the flute part, there is an extended phrase that continues all the way through beat 3 of m. 9, which is the peak of the movement. This phrase has an elaborate conclusion, as the flute is
given a sixteenth-note sextuplet followed by a quarter note. Burkhard makes use of an octatonic collection here, with G, A, Bb, and C. In addition, the rhythm and contour once again resemble that found in the quintuplet of the second movement.

Unfortunately, this triumphant moment signals a defeat rather than a victory, as the piano takes over the lead of the canon just after beat 3 in m. 9. At this point, the piano returns to the music found in the opening phrase, with the flute now following one beat behind.

This role reversal continues to the end of the movement. The piano reiterates the opening melody twice more, the third time leading into a series of sixteenth notes. The flute follows as both instruments ascend two octaves throughout mm. 12–14. The flute and the piano end on an F-major chord on the downbeat of the last measure.

After the first two measures, the left hand of the piano continues articulating triads on every quarter-note beat. The bass note remains on F throughout the movement while the upper two pitches change, creating a tonic pedal tone. After the initial F-major triad, Burkhard explores various other harmonies. These chords include: F minor, G7, B°7, Bb minor, and Gm7. Finally, in m. 9, F major returns.

Rather than creating functional harmony, Burkhard creates a smooth linear transition in each voice. In m. 9, he approaches the tonic both from above and below. The upper note of the chord moves from Bb to G to A and the middle note moves from Db to Bb to C. Burkhard’s strategy highlights this important arrival.
The tonic harmony continues until m.12, leaving the rapid sixteenth notes in the melodies above unaccompanied. The left hand then joins the flute in the final measure to help bring the movement to a close.

Suite en miniature, Op. 71, No. 2, Walzer

The sixth movement, Walzer (Waltz), continues the jovial mood established in the previous movement. The piano returns to a purely accompanimental role as it supports the flute’s melody above. The tonic is F major once again. There is a particular emphasis on the dominant in this movement, creating a natural attraction to the tonic. Near the middle of the movement, the harmony begins to stray from F, as the music leads into a brief flute cadenza beginning in m. 17. Following this six-measure a piacere section, the tonic-dominant harmonies return for the remainder of the movement.

The left hand of the piano articulates the downbeat of each measure for almost the entirety of the movement, strongly emphasizing the triple meter. It alternates between F and C during the first ten measures, and then moves to G and C for the following four measures. There is a shift as the left hand moves from B in m. 15 to F# and B again for the start of the flute cadenza. The bass note has now traveled a tritone away from the tonic pitch class. Following the cadenza, the left hand returns to F and C, with one G sounding in m. 29. The last bass note heard is a C. With such a strong tonal foundation throughout, the movement sounds incomplete ending on the dominant.
The piano’s right hand articulates block chords on beats 2 and 3 in each measure. In contrast to the previous movement where there was a pedal bass with harmonies moving above, this movement has a moving bass with stationary chords above. There is an F-major sonority with an added B throughout the first ten measures. Burkhard strays from traditional expectations in favor of this peculiar color. Similarly, in mm. 11–14, the right hand of the piano is given F, G, Bb, and C. These added pitches slightly blur the sense of tonality in this movement. Measures 15–21 find the harmony far from the tonic with F#, A, and B in the right hand of the piano. F major then returns in m. 23, and the harmonies continue as in the beginning. The right hand of the piano is actually the last sound heard, as the music ends on the opening sonority of F, A, B, C.

There are three prominent features to the melody that contribute to the movement’s comical character. The first is Burkhard’s use of rhythm within the given time signature. The second is Burkhard’s use of minor seconds. Additionally, there are strategically-placed pauses that leave the listener briefly waiting in anticipation at key moments of the movement.

There are several places where a hemiola rhythm contradicts the waltz’s triple meter. Example No. 11 shows one such spot. Because of the rhythm and the slur pattern, the melody in mm. 12–14 sounds as if it were in 2/4. This hemiola effect can be found in the melody on several occasions.
Example No. 11: Suite *en miniature*, Op. 71, No. 2, Walzer, mm. 12–14

Example No. 11 also demonstrates Burkhard’s use of the minor second in this movement, with repeated motion from C# to D. Half steps occur between numerous pairs of eighth notes throughout the melody. Often, Burkhard will slur the pairs together, highlighting this interval.

The movement as a whole is organized into a rounded binary form. The outer sections are similar with the middle section consisting of the flute’s cadenza. Within the first section, there are additional examples of these key melodic characteristics. In mm. 8–10, there is a series of ascending pairs of eighth notes leading to the high point of this section. Looking at the second eighth note in each pair, an F-major arpeggio can be observed, with a change to C major in m. 10. The first eighth note in each pair approaches the chord tone from a minor second below, creating a series of *appoggiatura*-like gestures. There is movement between G# and A, B and C, E and F, and D# and E. Although the rhythm is altered, these first four pitch classes are reminiscent of the quintuplet motive in the Allegretto non troppo. At the peak in m. 10, Burkhard
suggests delaying the melody’s resolution by extending beat 3 with an optional fermata. The placement of this pause creates extra excitement. The phrase in m. 15 continues the hemiola effect all the way to the cadenza, with repeated minor-second movement from G# to A.

In the a piacere section, the flute continues with a feeling of 2/4, as Burkhard has beamed and slurred eighth notes in groups of four. The cadenza concludes with a chromatic scale that spans one octave, from B4 to B5. This emphasis on the tritone may suggest a difficult transition back to the tonic. However, Burkhard creates an easy shift by having the last note of the cadenza also serve as the first note of the A’ section. This use of elision is similar to that found near the end of the Adagio. For additional dramatic effect, Burkhard places an optional pause after this B to delay the return of the opening material.

At the start of this third section in m. 23, there is an exact repetition of mm. 5–7. Minor seconds can then be found in mm. 26–28, as there is repetitive movement from G# to A. These eighth notes are slurred in pairs, highlighting the interval. Similar to the arpeggiation found in the first section, these notes lead to the peak of the phrase in m. 28. An optional pause is inserted to provide extra humor.

A final chromatic gesture occurs in m. 30–31, with ascending scalar movement from A4 to C5. Interestingly, it is the B4 that is emphasized because of its placement on the downbeat. Although it is consonant with the harmony in the right hand of the piano, this B resembles an accented passing tone, decorating the C. The flute’s melody ends on A4, a chord tone, however, it does not sound
complete. The piano continues alone in the final four measures, alternating between F and C in the left hand and an obscured tonic chord in the right hand. The awkward rhythm and conclusion on the dominant leave the movement with a need for resolution.

Suite en miniature, Op. 71, No. 2, Tranquillo

The final movement of the Suite en miniature, Tranquillo, returns to a contrapuntal texture. The piano is in octaves, as it was in the first movement. Although there is no clear sense of tonality at the beginning of this movement, the two melodies focus on F in the final measure. However, Burkhard omits the third from the final sonority, leaving the movement to settle on an open fifth of F and C.

Example No. 12: Suite en miniature, Op. 71, No. 2, Tranquillo, m. 1
Example No. 12 shows the first measure of the Tranquillo. The minor and major third and the eighth-note triplet are of great importance to the melodies here. The entire piano melody is constructed based on an alternating pattern of ascending and descending thirds. This melody uses both eighth-note triplets and duple eighth notes throughout. The flute’s melody finds a return of the three-note pick up gestures that previously occurred in the Adagio. A closer look at both instrumental parts reveals a primarily octatonic foundation.

In the first measure, the flute’s pitches create an octatonic subset of D, Eb, F, Gb, and Ab. Within this collection of pitches, the movement from Eb to D is particularly important. Although supporting harmony is not present, these two pitches mimic the suspensions found in the fourth movement. Because of the rhythm, this implied ornament can clearly heard. Beyond the opening measure, movement by alternating whole and half steps continues to occur in the flute’s melodic line.

The piano’s opening six beats, which includes pitch class F on the downbeat of m. 2, contain six out of the eight notes needed to create an octatonic scale. The second half of this opening phrase, through m. 3, contains a similar octatonic collection. This pattern continues throughout the movement, as the piano part contains two more similar phrases.

After two beats of rest, the piano has a truncated second phrase. It begins with the same rhythm and pitches as the first phrase, but with a different placement in the measure. It ascends higher, reaching B6 in m. 6. A final return to the opening pitches occurs on beat 3 of m. 7, as the piano’s melody now
begins to ascend to its highest point. There is particular emphasis on G#, A, B, and C in this phrase. These pitch classes are the same as those found in the quintuplet of the second movement. The very last melodic interval heard is a minor third from A6 up to C7 in the final measure.

The most important use of octatonic pitch-class sets occurs within the three-note pick-up gestures found in the flute part. In addition to m. 1, examples occur in mm. 2, 5, and 6. The peak of the movement is in m. 7, and the occurrences in mm. 5–6 help lead up to this moment. These latter two examples move directly into suspensions, with movement from D# to D and F to E. Interestingly, the note values assigned to these ornaments become increasingly shorter as the movement progresses. As shown in Example No. 12, the first suspension contains a dotted-quarter note and eighth note. These rhythms change to a quarter note and eighth note in m. 6, and a dotted-eighth note and sixteenth note in m. 7. The faster rhythms help create a sense of urgency towards the peak of the movement at the end of the seventh measure.

At this peak of the flute’s melody in m. 7, the minor third remains important, with movement from C6 to Eb6. In the penultimate measure, D5 moves to F5 as the music begins to settle on the tonic harmony. As the piano moves from A to C in the final measure, there is a lack of closure, as the final sonority is missing the third. The open fifth leaves the Suite en miniature with a sense of being incomplete.
Conclusion

As demonstrated through this analysis of the *Suite en miniature*, Burkhard finds a true balance between creating individual musical snapshots and maintaining a cohesive whole. There are certain features that help unify the work, yet, after a closer look, it is rare to find any example of exact repetition. Burkhard keeps the music fresh by reusing similar ideas in varied ways.

This observation is especially true of Burkhard’s treatment of tonality. The *Suite en Miniature* has a tonal center of F; the Moderato begins in F and the Tranquillo ends in F. All of the movements except the Adagio are centered around F, but each movement explores tonality in its own way.

The first two movements create a clear sense of F major at their respective beginnings and endings. However, Burkhard adds an extra tone at the end of the second movement, creating a final harmony of FM7. The third movement changes mode to F minor and emphasizes both the tonic and leading tone harmonies. The Presto section ends on E minor, with a resolution to F major not occurring until the last measure of the Lento. The fourth movement is the most tonally ambiguous with the use of extended chords. There is no sense of hierarchy among the harmonies found here. The final sonority of Cm7 certainly deviates from the tonal centers established in the previous movements.

The fifth movement returns to a clear sense of F major as it begins and ends with this harmony. Additionally, there is an F pedal tone in the bass of the piano that provides extra emphasis on the tonic pitch class. The Walzer starts by
oscillating between tonic and dominant in the left hand of the piano. The cadenza emphasis pitch class B, a tritone away from tonic. After the A section returns, the bass ends on C, the dominant pitch, with an obscured tonic chord sounding above, creating an incomplete feeling. The Tranquillo progresses in a vague manner as well, before settling on the tonic in the final measure. However, Burkhard omits the third, instead choosing to make the final sonority an open fifth.

In the *Suite en miniature*, Burkhard favors minor seconds, minor thirds, and major thirds. The first and second movements both use half steps to decorate the melodic lines. Neighbor, passing, and changing tones can be found throughout. In the Presto section of the third movement, the melody contains half-step movement on a background level. Because of the rapid tempo, this interval can be heard between the first notes of various triplet beats creating long-distance voice leading. The fourth and seventh movements use the minor second to create dramatic suspensions. In the Walzer, the half step is used to create a humorous dance movement with consecutive *appoggiatura*-like gestures.

Thirds can be found in the Moderato within rapid thirty-second-note arpeggiation. These arpeggiations are passed between the flute and piano throughout the movement. Triplets that span minor and major thirds saturate the flute’s melody of the Presto. The piano takes over these triplet figures in the Lento section. In the Adagio, there are numerous three-note pick-up gestures that span a third. The final movement borrows from the Adagio with repetition of
these three-note gestures in the flute. The piano’s melody in the seventh movement also makes use of this interval, as it is completely constructed by minor and major thirds.

Harmonically, the first two movements share similarities. As each movement progresses toward its climax, harmonies tend to become more dissonant, and the harmonic rhythm increases. Both movements employ a wide array of harmonies that are not functional in a traditional sense. They both then return to the tonic near the end. Through its extensive use of thirds, the Presto also explores a variety of chords, as the flute’s melody combines with the piano’s octaves to create triads. Those most frequently heard are the tonic and leading-tone harmonies.

The fourth movement contains the most striking use of harmony, as Burkhard chooses extended chords for the piano’s accompaniment. The Allegro does not stray from the tonic often, as an F pedal tone in the bass persists throughout most of the movement. The sixth movement makes use of pedal harmonies in the piano’s accompaniment. The tonic harmony is repeated during the A sections; however, it is blurred by the addition of pitch class B. In the final Tranquillo, harmony only becomes important towards the end, when the two melodies settle on the final open fifth sonority.

Burkhard has a tendency to notate rhythms in a way that suggest tempo changes. This practice can first be observed in the fourth movement, where just before the peak, the flute moves from eighth notes to sixteenth notes, to a thirty-second-note sextuplet. Because of this progression, it sounds as if there is an
accelerando. This idea can also be found in the final two measures as the melody shifts between G, A, and Bb. Similarly, the chromatic scale found in the a piacere section of the Walzer suggests a sudden increase in tempo. Burkhard frequently employs rhythms in a way to support the desired phrasing.

In contrast, Burkhard will occasionally use rhythm to contradict the given parameters. This is an idea that is also found in the Walzer. Burkhard creates a hemiola effect in the opening section and at the start of the flute’s cadenza. Slur markings and beams briefly imply duple meter, adding to the whimsical nature of this movement.

Burkhard composes in both contrapuntal and homophonic textures in the Suite en miniature. The two instruments carry their own independent melodic lines throughout the Moderato. In the Allegretto non troppo, Burkhard composes two melodies with a rhythmic ostinato accompaniment. There is also imitation at the start, with the piano entering in the second measure on a transposed version of the flute’s melody. In the third movement, by contrast, the flute is given the melody while the piano provides accompaniment. The relationship between the parts is the same in the Adagio, although here the accompaniment is much more sparse. The Allegro consists of a strict canon between the flute and the right hand of the piano, with the left hand accompanying. Burkhard gives this form an amusing treatment by switching the lead from the flute to the piano near the middle of the movement. The Walzer returns to a homophonic texture while the Tranquillo uses a contrapuntal texture similar to that found in the first movement.
After careful consideration of each movement, one of the most significant unifying features of the *Suite en miniature* is Burkhard’s use of the octatonic scale. Each movement makes use of this collection of pitches, creating a clear connection across the entire work. Half and whole steps can be found in the changing tone motive that serves to frame the Moderato. This scale then saturates the peak of the movement in m. 7. In the Allegretto non troppo, sixteenth-note quintuplets use octatonic pitch class sets. During the Presto, background movement hints at the quintuplet gesture from the second movement while the Lento section of this movement makes a literal reference. The Adagio uses octatonic materials throughout, also borrowing directly from the Allegretto non troppo, as a quintuplet leads into a recapitulation of the opening melody. At the peak of the Allegro, where the piano takes over the lead of the canon, the flute articulates a sextuplet with the same contour and interval content as the earlier examples. Pitch classes G#, A, B, and C appear in the Walzer, creating a connection with the second movement. The octatonic scale then provides the foundation for the entirety of the Tranquillo.

Through his treatment of various compositional elements, Burkhard has created an eclectic but unified work. The *Suite en miniature* helps to demonstrate his mature compositional style. A thorough understanding of the structure of this work will help the performer most successfully convey Burkhard’s ideas to the listener.
Performance Notes

Burkhard explores the gamut of musical possibilities in the *Suite en miniature*. Although the work is brief, each of the seven short movements has its own distinct character. Burkhard provides a great deal of information for performers, both through his notation of musical details and his compositional style in general. However, he also leaves room for performers to add their own personal style.

The brevity of this work presents a specific kind of challenge for performers. The musical intention must be clear from the start, as each movement unfolds and concludes very quickly. Performers must also be flexible with creating contrasting moods from movement to movement. Because of these requirements, there is a similarity between this work and orchestral excerpts.

It would be best to think of the *Suite en miniature* as a work for two instruments of equal importance. In most of the movements, Burkhard creates a counterpoint between the flute and piano. When the flute is given the melody alone, the piano still plays an essential role. Often, Burkhard composes secondary material with an expressive, melodic quality. It is rare to find an example that is purely accompanimental.

The opening movement, Moderato, demonstrates Burkhard’s contrapuntal skills, as the flute and the piano are given their own melodic lines throughout. There are two main themes, both of which can be seen in Example No. 13. The flute introduces the first theme in the opening measure, while the piano joins with
the second theme in m. 2. Although these themes share a common rhythm, namely thirty-second notes, Burkhard indicates contrast through his markings of *cantabile* (in a vocal style) and *deciso* (decidedly or energetic). Performers should strive to exaggerate these style differences.

Example No. 13: *Suite en miniature, Op. 71, No. 2, Moderato, mm. 1–2*

The flutist can create a vocal quality with this opening theme through the use of a harmonically rich tone and vibrato. It would also be helpful to lead the phrase toward the downbeat of m. 2 and then taper. Because of the lack of strong beats in the first measure, the music has a natural forward direction toward this decorative gesture. In the second measure, the pianist may create an appropriate contrast by separating and accenting the eighth notes slightly, emphasizing the rhythm. These eighth notes can be directed toward the thirty-

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7 From my experience, this movement works best at a slightly slower tempo than what Burkhard has indicated. It is important that the thirty-second notes do not sound rushed; a quarter-note speed of approximately fifty beats per minute will help this rhythm to feel more moderate.
second notes on beat 3. This rapid rhythm serves as the peak of both themes.

It would be beneficial for performers to observe how these two themes are used throughout the movement. An especially important section occurs between mm. 4–6. Burkhard alternates entrances of the second theme between the two instruments as the music builds toward the peak in m. 7. The theme begins in its original form, but is eventually fragmented and reduced to thirty-second notes. This section provides performers with the opportunity to create a great deal of intensity and excitement, reaching their maximum potential in m. 7. The rhythms found in mm. 5–6 are shown in Figure No. 8.

Figure No. 8: *Suite en miniature, Op. 71, No. 2*, Moderato, mm. 5–6: rhythm

While the second theme fills out the middle of the movement, the first theme frames it. In mm. 3–4, the flute has a varied occurrence of this first theme. It would be appropriate for the flutist to play with a fuller sound and faster vibrato here, since these measures are a more expansive version of the first two measures. However, the same general shaping still applies, with a slight *crescendo* toward the downbeat of m. 4. When the movement reaches its peak in
m. 7, the piano is given the first theme, with the original cantabile marking. This moment is dramatic, as the piano begins on the tonic pitch class. The staccato indication on the downbeat implies a separation before the start of this theme to help draw attention to it.

In m. 8, the flute has the final occurrence of this first theme. Burkhard alters the rhythm, creating syncopation at the start. It would be effective for the flutist to highlight this change by pressing into the first two notes of m. 8. The rhythm in m. 9 has also been transformed as Burkhard replaces the thirty-second notes with sixteenth-note sextuplets.

In this measure, there are two chromatic gestures of which the flutist should be aware. The first is the descending movement from Ab to D, which Burkhard decorates by inserting a C between each chromatic pitch. Bring out the lower notes to highlight this scale, but be careful not to release the intervening notes too short. I recommend tapering the sound slightly toward these high notes while keep the air moving. It would be best not to diminuendo throughout this scale in order to bring out the other chromatic gesture, that being the movement from Ab at the beginning of the measure to the final A. Here, a long-distance connection provides a feeling of resolution. It would be appropriate to taper slightly into the A, but it will be necessary to leave enough room for a decrescendo as this pitch is sustained. It is helpful to keep the airstream high on this A for accurate intonation. I prefer using a straight tone on this final note; I feel that this better fits the expression and dynamic.
The *Suite en miniature*’s brief second movement, Allegretto non troppo, begins simply. The flute articulates repeated quarter notes over a bouncing eighth-note pattern in the left hand of the piano, establishing an F-major tonality. The opening sound gives the initial impression of a slow, stately dance. However, this simplicity quickly gives way to the exotic melodic lines found both in the flute and the right hand of the piano. These independent melodies in the upper voices develop throughout the movement above the left hand’s relentless ostinato.

The left hand of the piano is reminiscent of a ticking clock; it serves as a constant time keeper. Light articulation of these accompanimental notes will keep them from being distracting. The staccato marking can continue past the second measure throughout the remainder of the movement.

Although the accompaniment is repetitive, an important feature of the bass line is that it descends one octave throughout the movement. It is helpful to draw attention to this descent by gently accenting each new bass note. In addition, it would be most effective if the dynamic shaping of this ostinato complemented that of the melodic lines above.

As the bass descends and as the movement progresses towards its climax in m. 5, the harmonies created between the left hand of the piano and the two melodies above become more complex and dissonant. Although the articulation remains the same, the dynamic may increase toward the peak before decreasing in the final three measures. However, it is important to highlight the F-major chord in m. 7 by placing a slightly stronger accent on the downbeat of this
measure. This return to tonic helps provide closure to the movement, as the bass has now descended one full octave.

Although the quarter note sets the pulse for this movement, the time signature is 3/2. To allow for smoother phrasing, it would be helpful for performers to feel three slow half-note beats in each measure. Observe what occurs musically on these strong beats and use this knowledge to help shape the melody. It may be necessary to slightly stress one or more of these strong beats in a phrase, but it would not be desirable to accent the weak beats.

A key feature to this movement is the imitation that occurs between the flute and the right hand of the piano. The flute introduces a theme in the first measure that is immediately imitated by the piano a major seventh higher in the following measure. Example No. 14 shows the first two measures of this movement.

Example No. 14: *Suite en miniature, Op. 71, No. 2, Allegretto non troppo, mm. 1–2*
Imitation occurs at the end of the movement as well, as the flute’s melody in m. 6 appears one octave higher in the piano in m. 7. Because of the relationship between the two melodies, it is important for performers to agree on style. I recommend matching articulation, dynamics, and inflection to create a sense of unity.\(^8\)

Another important area that requires collaboration is mm. 3–4. Burkhard uses a hocket effect to create a dramatic push into the peak of the movement. Performers will want to work together on rhythm and dynamics to convey the impression of one voice. The rhythms found in m. 3 are shown in Figure No. 9. A crescendo is indicated in this measure, as the piano reaches its high point on the downbeat of m. 4. I recommend that the pianist not taper too much here, in order to be supportive of the flute, which reaches its peak on the downbeat of m. 5.

Figure No. 9: *Suite en miniature, Op. 71, No. 2, Allegretto non troppo, m. 3*: rhythm

As the movement draws to a close in the final two measures, poco ritardando is marked. It would be helpful if the pianist led this tempo change,

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\(^8\) Although the staccato indication is missing from the piano part on the repeated quarter notes, I believe that this omission is to compensate for the natural articulation differences between the two instruments.
since the left hand’s ostinato still persists. The final harmony is of note, as Burkhard concludes on an FM7 chord. I believe that this sonority can best be heard if the flutist omits vibrato on the final A.

The third movement, Presto, allows the flutist to display virtuosic technique. This movement is the first example in the *Suite en miniature* where the two instruments are not melodic equals. During the Presto section, the flute quietly flows through the entirety of its range with a constant triplet rhythm while the piano supports harmonically in octaves. Following seventeen measures of brilliant display, there is a brief coda marked Lento that helps draw the movement to a close.

In the original violin edition, Burkhard has indicated *con sordino* (with mute) throughout the Presto section. The flutist may wish to experiment with playing softly and with a tone that lacks harmonic richness. This color will help create maximum contrast with the surrounding movements, while also highlighting the mode change to F minor. I do not recommend playing in an overly romantic manner with this movement; Burkhard’s markings suggest a style that is more emotionally restrained. When the flute is at the peak of its range in m. 9, the indication is only *poco forte*. Since these notes will naturally speak louder than the middle and lower registers, it is not necessary to force the sound. Instead, it would be most effective to match the tone color to the lower notes and keep the dynamic controlled.
Example No. 15: *Suite en miniature, Op. 71, No. 2*, Presto, mm. 1–2

The pattern of notes found in first measure of Example No. 15 are important because they can also be found in mm. 5, 11, and 15. Since the triplet rhythm is continuous throughout the Presto, these measures serve as organizational points. Performers can alter tone color, volume, and inflection in these measures to create a hierarchy for the listener, giving the music greater depth.

It would be appropriate for the flutist to slightly stress the first note of each triplet on beats 1, 2, and 3 in these four measures. There is a great deal of long-distance voice leading in this movement of which the performers should be aware. Not only do certain measures exhibit greater importance, but certain pitches do as well.

A closer look at the triplets will allow the flutist to find and highlight the structural pitches. One particular area that requires special attention is between mm. 11–15. Here, Burkhard creates a descending chromatic scale that takes the main theme one full octave lower. Figure No. 10 shows this descent.
After reaching m. 15, there is relentless repetition of C and B in the flute. Below, the piano supports with quarter notes creating F-minor and E-minor harmony. Because Burkhard concludes the Presto with a triad built on the leading tone, he intended for this ending to sound open and incomplete. I prefer keeping the tempo steady in mm. 15–17; adding a *ritardando* would detract from the desired effect. It is most effective, however, to observe the fermata over the rest in m. 17. Take time before beginning the Lento; let the leading-tone harmony linger before moving on.

After the incessant triplets of the Presto, the last four measures help bring closure to the movement. The piano begins the Lento section, but does not immediately provide the desired resolution. In the original violin score, Burkhard has indicated *senza sordino* (without mute) and *espressivo* for the melody. This last phrase can be more harmonically rich and outwardly expressive. It is interesting that not only has Burkhard moved the triplets from the flute to the piano, but he has borrowed a particular rhythm from the second movement as well. In m. 19, the sixteenth-note quintuplet and eighth notes return. These rhythms can be seen in Example No. 16. I recommend adding a *crescendo* from the beginning of the phrase to this rhythmic motive before getting softer to the
end. Extra emphasis on these two beats will allow the listener make this connection.

Example No. 16: *Suite en miniature, Op. 71, No. 2, Presto, mm. 18-20*

One of the difficulties of this movement, and in particular the Presto, is that it requires the flutist’s technique to be perfectly clean at a very rapid tempo. In performance, a quarter-note speed of 152 beats per minute is suggested for this section. Since these first seventeen measures are primarily slurred, the fingers must be completely fluid in their movement.

In addition to the technical difficulties in the Presto section, breathing also proves to be challenging. When playing a piece such as this, it is better to take more frequent, smaller breaths rather than less frequent, more time-consuming breaths. The latter will greatly interrupt the flow of the music. After noting the optimum places to breathe, it will be beneficial to spend time working on the quality of the inhalation, not just the speed.
The fourth movement, Adagio, resembles an elaborate vocal recitative. The flute is narrating a story while the piano provides extra emphasis and harmonic support at key moments. Whereas the previous movement was emotionally restrained, this movement can be very dramatic and expressive. The flutist is provided with a great opportunity for leadership. As a metronome marking is not indicated, I suggest a quarter-note tempo between fifty-six and sixty beats per minute. I do not feel that it is necessary to play with excessive rubato in this movement. Burkhard has written the expression into the music; play the prescribed rhythms accurately, but with a sense of spontaneity.

Example No. 17: *Suite en miniature, Op. 71, No. 2, Adagio, m. 1*

Several recurring ideas contribute to the character and coherence of this movement, and a few are evident right away in the first measure. Most of these themes can be seen in Example No. 17. Burkhard makes use of suspensions on several occasions, with the piano contributing colorful supporting harmonies. Three is an important number in the Adagio, as Burkhard often creates a trio of
pick-up notes to help propel the music ahead. Burkhard also adds to the expression by creating written-out tempo changes at key moments.

A dynamic has not been indicated at the beginning, only the marking *espressivo*. I recommend that the flutist choose a dynamic that is comfortable and that allows room for growth, while the pianist remains one dynamic level softer throughout. As in the *Moderato*, the opening motive recurs towards the end, framing the movement. In this case, the second gesture is not the peak, and instead serves as a recapitulation, with the marking *dolce*.

In addition to the occurrences that are part of the opening motive, there are two more examples of suspensions, in mm. 2 and 9. The flutist can use the dynamics and vibrato to create dramatic sigh effects with varying inflection. Moving the lower lip forward during the triplets will help raise the air stream, allowing for a consistent tone and a smooth slur.

There are two examples of elision in this movement of which the flutist should be aware. In m. 2, the Eb that serves as the resolution of the second suspension is also the first pitch of the next melodic gesture. In m. 6, a Bb trill resolves to A, which then becomes the first pitch of the recapitulation. The musical direction given to these sections should reflect this overlapping.

Articulation is important in the *Adagio*. When a passage is not slurred, it is marked with *tenutos*. This indication implies a subtle articulation, as if the notes were glued together. Often, these notes serve as pick-up gestures, requiring a sense of forward direction. I suggest using a syllable such as “doo”, but flutists should experiment to find out what is most effective for them.
Two additional features of note in this movement are the written-out tempo changes found in mm. 4 and 8. In these examples, Burkhard uses increasingly faster rhythms to imply an acceleration. These measures also feature a crescendo, indicating a dramatic forward direction. The earlier example helps lead to the peak of the movement in m. 5. The latter example, shown below, helps the movement draw to a close.

Example No. 18: *Suite en miniature, Op. 71, No. 2, Adagio*, mm. 8–9

I believe that it is best to keep the tempo steady during these two sections and find alternative ways to be expressive. Tone color can play an important role. In these final two measures, the quality of the sound can be altered during the crescendo and decrescendo. Since this movement concludes with an open, inconclusive feeling a transparent tone color may be desirable on the final pitch. Let the Cm7 harmony linger and fade slowly, creating a strong need for resolution.
The fifth movement, Allegro, demonstrates Burkhard’s lighthearted side. It would seem that children were his inspiration here. The music greatly resembles a game of tag, as the flute and piano are in canon throughout. The seriousness of the previous movement is replaced by a whimsical whirlwind of sound and color. Performers may wish to take their inspiration from children too, by trying to capture the feeling of endless energy and spirit.

As in the second movement, the left hand of the piano is the time keeper throughout most of the Allegro. It would be best if the tempo remained steady. Separate the chords slightly; let the wrist bounce off of the keys between each beat. This technique will keep the articulation crisp.

Burkhard has composed this movement as a canon, but with an interesting twist. At the beginning, the flute enters one beat before the right hand of the piano. The piano imitates the flute one octave lower all the way until m. 9, where it actually takes over the lead. On the second half of beat 3, the piano imitates the flute’s very first entrance with the same metric placement and pitches. From this point on the piano remains one beat ahead of the flute. It would seem that in the end, the piano wins the game.

After percussive block chords in the left hand of the piano set the mood for this movement, the flute and right hand of the piano may enter with a slight accent on each instrument’s respective first note. The first two measures of this movement are shown in Example No. 19.
Example No. 19: *Suite en miniature, Op. 71, No. 2, Allegro, mm. 1–2*

All motivic entrances begin with a pick-up note and it would be appropriate if these pitches were highlighted. This offbeat emphasis creates a playful effect and gives the music a continuous forward momentum. Since this movement is a canon, it provides a great challenge for performers to listen carefully and match style. Both players will want to agree on the articulation, dynamic shaping, and inflection. The only places where the two parts differ are in mm. 3, 5, and 9. In these instances, the piano has accents that do not appear in the flute part. Since this movement seems to resemble a game, these extra accents could suggest an attempt by the piano to catch up with the flute.

Although it is not indicated, it would be appropriate to add a gradual crescendo from the beginning until the peak in m. 9. In m. 8, the flutist is given an opportunity to highlight this upcoming high point. I suggest using a fast air speed through the thirty-second-note run on beat 2 and to think of the final two notes in the measure as grace notes attached to the C on the following downbeat.
Burkhard creates a wonderful moment in m. 9. It sounds as if the flute has reached a great arrival point with the C on beat 3. However, this glorious achievement is quickly overshadowed by the piano’s takeover of the lead one eighth note later. This overlapping is the most exciting point of the movement. Exaggerating the accent on the pianist’s A will highlight this lead change and draw attention to the fact that the opening material has returned.

From this point on, the flute attempts to catch up with piano, but without success. It is important to note that the opening melodic material that has returned in m. 9 is repeated three times in each instrument. Although a *diminuendo* is marked in m. 11, I recommend being conservative with this indication. The flute is at the bottom of its range in the following two measures before ascending two octaves. Since tapering during this section works against the natural tendencies of the flute, it would be best to save the *diminuendo* until after reaching m. 13.

The *accelerando* in m. 13 can lead to the fastest tempo that both players are able to cleanly execute. This tempo change is created together, requiring effective communication. It is most effective to remain still during the rests in m. 15 so that the last measure is a surprise. The final chord can then be played as soft as possible. Place the flute’s grace note as quick as possible before the beat, with the final A lining up on the downbeat with the piano.

Following the Allegro is the true comic relief of the *Suite en miniature*. The Walzer is Burkhard’s brief and amusing version of a dance movement. It has a
simple melody-and-accompaniment texture with a short flute cadenza in the middle.

The piano provides the accompaniment throughout this movement. This supporting material contains the best example of functional harmony thus far, as there is a strong emphasis on the dominant-tonic relationship. The left hand of the piano alternates between C and F on the downbeats throughout most of the movement. Above, the right hand articulates an F-major triad with an added B on beats 2 and 3, providing a typical, yet somewhat unusual waltz accompaniment.

The pianist will want to play softly throughout, providing slightly more emphasize on the tonic bass notes as they occur. Grouping the accompaniment into two-measure units will help provide a more musical support to the flute’s melody above. As in the third movement, the indication at the beginning of the original violin edition is con sordino. The flutist may choose to use a more transparent tone color here than in the previous movement. Instead of exaggerating the volume, use the articulation markings to create drama. The staccato markings are especially important when they indicate releases. It would be appropriate to lift off these notes very lightly.

In addition to the articulation, there are other features of the melody that, if emphasized, will help bring humor to the movement. It is important to highlight half-step pairs of eighth notes as they occur. The flutist can exaggerate the articulation when Burkhard creates a hemiola to imply a metric shift. Additionally, observing the optional fermatas in each section of the movement will certainly attract the listener’s attention.
I recommend reaching a peak dynamic of *mezzo forte* in m. 10. It would not be appropriate to create too extreme of a *crescendo* because of the original score’s call for a mute. Regardless of whether or not the optional *fermata* in this measure is observed, take care to enter after the rest at the same dynamic level that occurred before. In m. 12, the flute’s rhythm and articulation creates a hemiola. It sounds as if the time signature has changed to duple meter. The flutist can press into the C#s in this phrase to highlight this rhythmic effect, which is shown in Example No. 20.

Example No. 20: *Suite en miniature, Op. 71, No. 2, Walzer, mm. 12–14*

![Example No. 20: Suite en miniature, Op. 71, No. 2, Walzer, mm. 12–14](image)

In mm. 15–17, Burkhard strays towards harmony that is a tritone away from the tonic. As the cadenza begins, the piano articulates what is a B7 chord with the third omitted. Above this harmony, the flute begins on an E, the leading tone of the movement. This middle section naturally has a mysterious beginning; it will be important to create as much contrast with the outer sections as possible.
The indication *a piacere* suggests that the flutist play this section with freedom. It would be appropriate to add a slight *accelerando* and *crescendo* leading to the downbeat of m. 20. As in mm. 12–14, the articulation here implies duple meter. I recommend placing a *tenuto* on the first note in each group of four. After reaching the peak on B♭, the sound can then taper throughout the ascending chromatic scale. The written rhythm here already indicates an *accelerando* towards the top, but this effect could be exaggerated for greater impact.

The opening melody returns at the end of m. 22. It should be noted that the final note of the chromatic scale, which is the B on the downbeat of this measure, is also the first note of the returning melody. If the optional fermata is observed, it will be important to create a musical connection between the B and the A.

Since a dynamic is not indicated in m. 22, this choice is left up to the performers. I prefer to begin at a *piano* dynamic, as was marked in the beginning. Between m. 30 and m. 33, the flute concludes its contribution to the movement with a brief melodic fragment. Exaggerating the articulation and following the *decrescendo* will allow the humor of this section to shine through. The melody is composed to sound incomplete; it ends abruptly as the piano continues alone. In the final measure that the flute plays, the piano’s rhythm is altered for the first time, with the exception of the cadenza. The rhythmic peculiarities continue to the end; it would be helpful if the pianist remained in tempo to draw attention to them. The movement as a whole sounds incomplete as the final bass note is C,
the dominant pitch class. Although the last notes heard are in the right hand of
the piano, the added B in the F-major harmony creates a color that does not
quite allow the movement to sound finished.

The final movement of the *Suite en miniature* is titled Tranquillo. Burkhard
returns to a more contemplative mood and *cantabile* is marked in the flute and
piano. Both parts are melodic, with the piano in octaves as in the first movement.
However, the two melodies seem to be completely independent of each other. It
is as if they represent two very different thoughts overlapping at the same time.

Burkhard has omitted dynamic markings in this movement. As in the
Adagio, it would be best to begin at a comfortable dynamic that will allow room to
grow. In order to maintain the desired tranquil mood, I do not recommend that the
dynamic exceed *mezzo forte*. The flutist should be aware, however, of the *senza
sordino* indication in the original violin edition and use a harmonically rich tone.

The piano’s melody consists of three distinct, but repetitive phrases. Each
phrase is separated by two beats of rest and they all begin with the same eighth-
note-triplet rhythm in octaves. The first six notes are even the same in all three
phrases. The overall dynamic in the piano may remain soft, but the ascending
motion that takes place in each phrase can be highlighted. Although *legato* is
indicated, I do not recommend using the pedal. Instead, use finger substitutions
wherever necessary to keep the line smooth and clear.

The material found in the flute part is very reminiscent of the Adagio. It
may be desirable to use a similar tonguing syllable throughout. In the first
measure, shown in Example No. 21, the Eb clearly resembles a suspension, requiring emphasis and then release.

Example No. 21: *Suite en miniature, Op. 71, No. 2, Tranquillo, m. 1*

Two more examples of suspension-like gestures occur in this movement, and can be found in mm. 6–7. The rhythm increases with each successive occurrence, suggesting a sense of urgency. These gestures help lead to the peak on the downbeat of m. 8. Use the dynamics and inflection to draw attention to this dramatic moment.

The phrasing in general is closely related to that of the fourth movement. It would be advantageous to determine the direction of each melodic gesture and convey this intention as clearly as possible to the listener, always keeping in mind the *cantabile* indication. After reaching the peak in m. 8, a gradual *decrescendo* can then occur over the final three measures. Pace this dynamic change carefully to save room for a taper as the final F is sustained. I feel that a straight
tone on the last note best fits the mood of this movement. If playing on an open-
hole flute, it is possible to vent the F key slightly to keep this pitch in tune with the
piano’s chord. Hold this final harmony for as long as possible while maintaining
the quality.
CHAPTER 3: SERENADE FÜR FLÖTE UND GITARRE, OP. 71, NO. 3

Introduction

The Serenade für Flöte und Gitarre, Op. 71, No. 3 was written in 1944, just after the Suite en miniatur. This work is in three movements, each containing multiple distinct sections. A closer look reveals a truly complex and expressive work for a popular instrumentation.

Burkhard turns to traditional forms in the Serenade. As indicated by its title, the Praeludium und Lied is divided into two distinct sections. The improvisatory introduction flows into the main body, which contains more traditional phrasing and motivic development. The second movement, Romanze, is in ABA’B’ form, with Burkhard creating much contrast between each division. The final Marsch is in rounded binary form, with the material found at the beginning returning at the end.

Closely related to the form is Burkhard’s treatment of tonality. The tonic for the Serenade is E, and each movement highlights this pitch class in its own way. The opening Praeludium begins in E major before shifting to E minor for the Lied. The Romanze places emphasis on E minor during the A sections and E major during the B sections, however, the movement concludes deceptively in C#
minor. E major is clearly heard throughout the A sections of the final Marsch, with
the B section emphasizing both G major and E minor.

Although the tonic pitch class and tonic harmonies are present in each
movement, Burkhard strays from traditional functional harmony. It appears that
Burkhard is more concerned with creating smooth linear motion in each voice
than with how the two voices combine vertically. As a result, the work as a whole
is highly chromatic. Burkhard does take advantage of the guitar’s open strings,
however, by creating quartal harmonies in the outer two movements.

The flute is the primary melodic instrument in the Serenade, Op. 71, No. 3,
as the guitar provides accompaniment most of the time. The melodic material in
this work varies greatly. Burkhard explores a wide array of rhythms and
articulations to help create the appropriate mood for each movement. The
guitar’s supportive material is also diverse, ranging from sparse chordal
accompaniment to fluid arpeggiations. The two instruments switch roles briefly,
as the guitar is given the melody near the end of the Praeludium as well as in the
A sections of the Romanze. Burkhard defies convention, however, as the guitar’s
melodic material in the second movement is marked Agitato.

Specific intervals are not as prominent in this work as they were in the
Suite en miniature. However, seconds, thirds, and fourths do play an important
role on occasion, particularly within a melodic line. Chromatic scales and
appoggiaturas saturate the Lied, while thirds are important to the melodic lines in
the Romanze. Burkhard makes great use of the perfect fourth in the Marsch, both
melodically and harmonically.
The rhythms found in the *Serenade* are quite diverse; it seems as if Burkhard wanted much of the music to sound like an improvisation. As in the *Suite en miniature*, offbeat movement and ties are extremely important and aid in creating this effect. In contrast, the rhythm can also be very consistent and even incessant at times. Burkhard creates a balance all around in this expansive work for flute and guitar.

**Analysis**

*Serenade, Op. 71, No. 3, Praeludium und Lied*

As the title indicates, the opening movement of the *Serenade* is divided into two distinct sections. The Praeludium offers a regal opening, with crisp rhythms and florid passages in the flute’s melody as the guitar accompanies with lush harmonies. The flute is the primary melodic instrument in this section. However, the guitar has two opportunities to lead—once in m. 5 and then again in the final three measures, where it concludes alone. In the Lied, however, the guitar returns to an accompanying role, supporting the flute’s legato melody above.

This first movement begins with an E-major chord in the guitar. The flute helps to emphasize the tonic with its first two notes, G# and B. In the second measure, the guitar repeats the initial chord, this time arpeggiating downward. However, the flute obscures the established tonality by simultaneously outlining a
G7 chord. Pitch class G sounds just before the E-major chord, creating a juxtaposition of the major and minor modes. The opening two measures are shown in Example No. 1.

Example No. 1: *Serenade, Op. 71, No. 3, Praeludium und Lied*, mm. 1–2

These first two measures provide a great deal of insight into the primary characteristics of the Praeludium. The guitar arpeggiation found here continue throughout these opening fourteen measures. With the exception of the first measure, they always appear just after the flute’s melody has reached a prominent sustained note. These chords serve to provide extra emphasis at key arrival points. They do not always remain on E major, however. In mm. 3–5, there is an example of quartal harmony. Measures 6–7 move to F#m7 and mm. 8–9 explore A7. The quartal harmony returns in m. 10 before moving back to the tonic in the following measure. The last three notes of the arpeggiation in the final measure of the Praeludium emphasize E minor. This change of mode helps transition into the Lied.
The rhythms found in the flute’s melody in the opening two measures are significant. Burkhard employs dotted rhythms a great deal throughout the Praeludium. In some instances, the dot is replaced by a rest, but nonetheless, there is a longer note value followed by a shorter note value. In most cases here, the shorter note value is a thirty-second note. This rhythmic trait is essential to the outer sections of the Baroque-era French overture, which may have been Burkhard’s inspiration for the opening. A sequence of these rhythms occurs in mm. 8–9, and can be seen in Example No. 2. Here, the flute’s melody descends from D# to B. This B is the same pitch found in the opening measure. This return signifies that the melody is coming to a close, as Burkhard circles around the B before settling on it in m. 11.

Example No. 2: *Serenade, Op. 71, No. 3, Praeludium und Lied*, mm. 8–9: flute

Also important to the Praeludium are the ornamental gestures found in the first two measures. In each measure, there is an example of a trill followed by grace notes. The first measure is clever because Burkhard composes a written-out accelerando on B and C# leading into the trill on the fifth beat. Decorative gestures can be found throughout, as they help lead the melody to significant arrival points.
There is one additional example of a trill in m. 3. After this, Burkhard meticulously notates these ornamental gestures. The rhythm and contour of these gestures is notable, as they shown in Example No. 3. As demonstrated by this example, these gestures closely resemble those that were found in the *Suite en miniature*.

Example No. 3: *Serenade, Op. 71, No. 3*, Praeludium, ornamental gestures: flute

The quarter note continues as the beat throughout this opening section, but the number of quarter notes per measure is not consistent, changing frequently from three to as many as six in a measure. There is a strong emphasis on downbeats in this opening section; the shifting meters help to avoid a routine placement of the metric accents and give the Praeludium an improvisatory sound.

Looking now to the guitar’s melodic lines, m. 5 finds the beginning of this melodic fragment repeating pitch class C with increasingly quicker rhythms. This C then moves through Bb, A, and G to F# on the downbeat of m. 6. This
descending motion outlines a partial octatonic scale, and also helps lead to the peak of the movement on beat 2.

The guitar begins in m. 11 with ascending movement from B to F#. In the following measure, there is an exact transposition of the flute’s melody from m. 6. This imitation resembles an echo, as the guitar is marked at a softer dynamic level. From there, the guitar descends through sixteenth-note sextuplets, a rhythm significant to the flute’s melody. At this point, the guitar takes over both instruments’ roles. After reaching a quarter note D on beat 3 of m. 13, the guitar arpeggiates a quartal harmony before continuing with the melody. The end of this measure finds a truncated and transposed version of the melody from m. 12, with another sixteenth-note sextuplet following. The F found on beat 2 of m. 14 acts as an appoggiatura. This note resolves to G after the intervening arpeggiation. The final three notes of this quintuplet in combination with the G suggest E minor.

The Lied begins with one full measure of guitar accompaniment before the flute enters in m. 16. The guitar arpeggiates chords throughout, and E minor is emphasized in the first few measure. The bass notes are given a quarter-note rhythm, while harmonies are created above with sixteenth-note sextuplets. The greater length of the bass notes help to join them together into a melodic line.

Whereas the Praeludium did not consist of distinct phrases, the Lied has clear phrase divisions. Example No. 4 shows the flute’s first entrance in m. 16, which is the second measure of the Lied. The music is in common time throughout.
Example No. 4: *Serenade, Op. 71, No. 3, Praeludium und Lied*, m. 16

This opening melodic fragment is important because it marks the beginning of almost every phrase. It can be found in mm. 21, 28, and 32. These measures serve to reinforce the tonic periodically through the repetition of E-minor harmony in the guitar and pitch class E in the flute’s melody. In the measure prior to these three later examples, Burkhard indicates *diminuendo* and *ritardando*, which draws extra attention to this recurring melody. An interesting aspect of these measures is that no two of them are identical.

There are three important features found in m. 16 that occur in the melodic line throughout the Lied. First, the initial entrance takes place on an offbeat. In contrast to the Praeludium, there is a lack of emphasis on strong beats throughout this section. On many occasions, Burkhard uses ties to create offbeat movement. The second feature can be found in the chromatic scale that occurs after the initial E. Descending chromatic scales are repeated throughout the melody and become more expansive as the Lied progresses. The third attribute is the *appoggiatura* that is created by the F#. This pitch clashes with the
underlying E-minor harmony before it resolves up by half step to G. 

*Appoggiaturas* occur throughout and they, too, have an offbeat placement.

Additional examples of these important traits can be found after looking at the rest of the first phrase. Measure 17 contains a descending chromatic scale from Bb5 to E5. There is then a leap up to a dissonant C6, which resolves to C# over C#⁰ harmony at the end of the measure. The remainder of the phrase uses half steps with great abundance. This half-step movement most often takes place from an offbeat to a strong beat. The final slurred passage of the phrase provides an ideal example. This passage, between mm. 19–20, is shown in Example No. 5. The final Bb moves to A5 after an eighth-note rest. From there, a descending chromatic scale takes the melody down to E5 in m. 21.


![Example No. 5](image)

The second phrase, from mm. 21–24, contains similar material to the first phrase. It begins in the same manner as m. 16, with an offbeat E moving into a descending chromatic scale. The difference here is that following the scale, there is a leap up to A5. The chromatic scale in m. 22 is then extended with movement from C6 down to E5. *Appoggiaturas* occur here as well, however, the direction of resolution has changed as A moves to G# and D# moves to D. The supporting
harmonies are also different. The resolution notes are not actually chord tones of the underlying harmonies. These pitches merely imply resolution because of the rhythm and because they are less dissonant in comparison to the preceding pitches.

Appoggiaturas receive extra emphasis in this second phrase, as two more examples can be found in m. 24. Here, G and E resolve to F# and D#, respectively. In this case, the resolutions are chord tones to the guitar’s arpeggiation. In addition to this half-step movement, the end of this phrase descends chromatically from D# to D for the start of the third phrase.

This next phrase represents the first of two contrasting phrases found in the Lied. From mm. 25–27, the guitar accompaniment breaks from its rhythmic pattern for the first time. It consists of various rolled chords that occur at an irregular pace. Above, the flute presents a very different melody.

The guitar has moved to an Abm7 chord at the beginning of m. 25, while the flute sounds as if it begins in D minor. This tritone relationship creates quite a clash. The first melodic fragment, shown in Example No. 6, is only three beats in length. This material is then repeated, as it is transposed and slightly varied beginning on beat 4 of m. 25. The guitar supports with an unusual harmony consisting of Db, Eb, E, and Bb. Because of the length of these fragments, it sounds as if the time signature has briefly changed to 3/4.
Example No. 6: *Serenade, Op. 71, No. 3*, Praeludium und Lied, m. 25: flute

The flute continues with sixteenth notes in groups of three in the second half of m. 26. These trios of notes ascend through whole and half steps, and are reminiscent of the fourth and seventh movement of the *Suite en miniature*. Each entrance in this phrase occurs after a sixteenth-note rest, continuing the offbeat emphasis established in the previous phrases in a slightly different way. The final beat and a half of m. 27 is identical to that of m. 20 in the first phrase. Burkhard leads chromatically into the fourth phrase, with movement from A₅ to F₅. Tonic pitch class E returns in m. 28.

E-minor harmony can be heard once again as the guitar returns to its arpeggiations at the beginning of this fourth phrase. The flute begins in a similar manner to the first two phrases. It does leap up to an F♯ *appoggiatura*, similar to the opening phrase, but it concludes this initial measure with sixteenth notes. This quicker rhythm helps propel the melody up to F₆ in m. 29. The most extensive chromatic scale can be found here with movement from F₆ down to G₅. Not surprisingly, this is the peak of the Lied. Measure 30 contains an *appoggiatura*, with a dissonant Gb resolving to F. Once again, the F is not truly a chord tone, however, a resolution is heard. This chromatic motion continues through Fb and Eb at the end of the measure. The final measure of this phrase
finds more chromatic motion from A4 through F4, this time with slower rhythms than the earlier examples.

The phrase beginning in m. 32 differs from the opening phrase in that the flute now begins one octave lower, on E4. The sixteenth-note quintuplet has also been replaced by four sixteenth notes. *Appoggiaturas* in this phrase take place from F to F# in m. 32 and C to Db in m. 33. The melody then strays in m. 34, as the flute ascends up to C#5. The guitar has a rolled chord on this downbeat that simultaneously consists of Gb-major and Gº harmonies.

What takes place in mm. 35–36 is reminiscent of the third phrase. The guitar continues with rolled chords on each beat, while the flute fills in the remaining three sixteenth notes. However, the gestures here do not move in a scalar pattern. Instead, each trio of thirty-second notes leaps up a perfect fourth before descending down a major second. The guitar sustains a pedal E throughout these two measures, while articulating harmonies above on beats 2–4. Interestingly, the bass notes of each chord spell out E-minor harmony in m. 35 and what would be a B7 chord in m. 36. Although the third is missing, the flute provides the D# enharmonically in the first half of the measure.

This implied dominant harmony leads into the final phrase, which begins in m. 37. The accompaniment returns to sixteenth-note sextuplets, however, Burkhard alternates between the major and minor modes. The guitar is now arpeggiating E-major harmony on the downbeats and E-minor on the third beats of mm. 37–38.
Above, the flute continues its emphasis on offbeats with the first entrance in m. 37 occurring after a sixteenth-note rest. Although the accompaniment is familiar here, the melody breaks from its pattern for the second and final time. It articulates B and F#, borrowing from the first two notes of the guitar’s melody in m. 11 of the Praeludium. After this initial ascending fifth movement, the flute slowly alternates between A and B. None of these pitches are ever articulated on the beat. The final movement to B takes place on the second half of beat 1 in m. 39 over the guitar’s E-major arpeggiation. The major mode is victorious, as the last measure consists solely of E major. The guitar has a final rolled chord on the second half of beat 3, which suits the offbeat feel that has been well established throughout the Lied.

_Serenade, Op. 71, No. 3, Romanze_

The second movement of the _Serenade_ emphasizes E minor at the start. This Romanze provides a great deal of contrast to the previous movement. It is in ABA’B’ form, indicating that there is contrasting material within the movement as well. The A sections are notated in 6/8 with the marking Agitato. The B sections change to 4/4 and the tempo has slowed to Lento. There are several characteristics that are particular to each section that make the movement captivating as a whole.
The A section comprises mm. 1–27. The guitar maintains the melody throughout, while the flute accompanies with various sustained pitches. Example No. 7 shows the first two measures of this movement.

Example No. 7: *Serenade, Op. 71, No. 3, Romanze, mm. 1–2*

The material found in the guitar part is significant because the melody continues to change pitch on every eighth-note beat throughout the A section. In addition, the thirty-second-note rhythm continues, as the guitar articulates an octave tremolo on each beat. Above, the flute enters on C5 on the second eighth-note beat of m. 1. This pitch is sustained until the second eighth-note beat of m. 2, where it descends to Bb. The accompaniment occurs in pairs of notes throughout the first A section, and the movement is by minor or major second. These pitches always enter and move on weak beats.

With only one exception, the various phrases of the Romanze’s A section begin with a similar motive. This motive can be seen in the opening measure as the guitar’s melody ascends and descends a minor third between E and G, highlighting E minor. The material found in m. 5, at the beginning of the second
phrase, is identical. The only difference between these two measures is that the final note has changed from G to A.

The first four phrases are of identical length as well. The dynamics that Burkhard has marked also help provide clues to the phrase divisions. In the first three phrases, there is an increase toward the middle of the phrase followed by a decrease to the end. In addition, there is an overall crescendo leading to m. 17, which is the peak of the A section. The dynamic then decreases continuously until m. 27.

Looking at the entire content of the first phrase, it can be observed that there are similarities to the Presto of the Suite en miniature. Since the tempo is rapid, the dotted-quarter note is heard as the beat. With two exceptions, each trio of eighth notes spans a minor or major third, giving this melody a consistent quality. This trend continues in the second phrase, from mm. 5–8, with the peak of this phrase now moved up one half step to D.

At the beginning of the third phrase in m. 9, the motive is transposed higher to start on A, but still ascends and descends a minor third over the first five eighth notes. Through this transposition, Burkhard briefly emphasizes the subdominant. In m. 11, at the peak of this phrase, the melody has ascended to Gb, a diminished fourth higher than the previous phrase. The fourth phrase begins in the same manner as the third and now reaches Bb above the previous Gb.

At the high point of the A section in m. 17, there is a break from the motive. This climactic phrase begins on B, one half step higher than the peak of
the previous phrase, and descends during the first beat as well as throughout its entire six measures. The final phrase of the A section is also extended. It begins back on A before moving down to the opening E in m. 25. Oddly, F is found here, whereas in the first two phrases F# was prominent. The last sound heard prior to the B section is F.

The flute’s accompaniment during the A section also follows a pattern. The notes move in pairs and always articulate and release on weak beats. The space between each entrance varies. Although there is a pattern, there is never an example of exact repetition. This unpredictability makes the accompaniment sound as if it were improvised. The long note values and slurring provide a stark distinction from the guitar’s melody. However, the pitches selected do move sympathetically; they ascend toward m. 17 before descending for the remaining ten measures.

The B section, from mm. 28–40, provides a great deal of contrast to the preceding material. The flute now has the melody, which is much more lyrical than the guitar’s melody in the A section. It better fulfills expectations with regard to the movement’s Romanze indication. The Lento begins in E major and the guitar provides a rhythmic, yet melodic accompaniment. Example No. 8 shows m. 28.
Example No. 8: *Serenade, Op. 71, No. 3, Romanze, m. 28*

This opening measure illustrates many differences from the A section. The flute is given rhythms that have not yet been found in this second movement. They are, however, reminiscent of the rhythms found in the opening Praeludium. Eighth-note triplets and sixteenth-note sextuplets, as well as sixteenth-note quintuplets, occur throughout the B section. Also important is the tie found between beats 2 and 3 in m. 28. In every instance where there is an eighth-note triplet in the flute’s melody, the first part of the triplet is not articulated. This absence is either the result of a tie or the substitution of a rest.

The dominant and tonic pitch classes, B and E, are especially prominent in the melodic line. After the initial B in m. 28, the flourish on beat 4 leads into E4 on the downbeat of m. 29. The line then ascends from E4 through B4 to E5 before another flourish brings the melody back to B4. These two pitch classes receive particular emphasis throughout the B section. Additionally, this section concludes on B4.
Like the A section, the B section has regular phrasing. There are three phrases in total, each spanning approximately four measures. The first phrase ends with the downbeat of m. 32. The final phrase then begins one eighth note prior to m. 36, with an octave leap from E4 to E5.

The guitar’s accompaniment is fairly repetitive and consistent throughout the B section. It frequently repeats the motive found in Example No. 8, with eighth-note triplets on beat 2 followed by duple eighth notes on beat 3. The dyad always expands throughout the triplet before contracting on the eighth notes, usually to the initial intervals. Toward the middle of the section, this motive is extended. Measure 33 finds the guitar entering on the second half of beat 1 with three eighth notes. This rhythm is followed by two sets of eighth-note triplets to fill out the measure. Appropriately, this activity takes place just before the high point of the B section on the downbeat of m. 34. An extended version of the motive also takes place in the final two measures, as the flute sustains its final note. An important observation about this accompaniment is that although there is repetition, only two measures are actually identical.

As a whole, the B section is interesting from a rhythmic standpoint. Burkhard juxtaposes duple and triple rhythms between the flute and guitar throughout, creating an expressive overlapping. He successfully captures a feeling of improvisation through meticulous notation. This effect creates great contrast with the incessant, steady pulse of the A section.

The A’ section begins in m. 41. The opening melody returns in the guitar with the same rhythm and pitches, but without the octave leap. The flute no
longer has its sustained accompaniment, and instead actually mirrors the guitar’s pitches throughout the first measure. While the guitar moves steadily with thirty-second notes, the flute is actually articulating sixteenth-note triplets. Burkhard continues the overlapping effect from the B section in this A’ section. In m. 42, the flute separates and continues with its own pitches before concluding with an ascending thirty-second-note flourish at the beginning of m. 43. The guitar concludes its initial phrase at the end of m. 44.

The guitar’s melody imitates the original A section all the way through m. 53. This repetition means that the phrasing up to this point is identical. The flute mirrors the guitar in the first measure of the phrases beginning in mm. 45 and 49. Similar to m. 41, it separates from the guitar after the first measure and explores other pitches before concluding with a thirty-second-note flourish. The flute’s gesture in m. 51 extends the thirty-second flourish to nine notes, in an octatonic scale. It is pertinent to notice that in these three phrases, the flute always concludes one measure before the guitar.

In m. 53, there is an extended phrase, lasting six measures. The guitar ascends and descends a minor third between A and C, just as in the previous phrase. It is in the middle of m. 54 where the resemblance with the original A section ends, as the guitar explores other pitches. Although it is not the end of the phrase, in m. 55 the flute articulates another flourish of thirty-second notes that includes a one-octave octatonic scale. Another brief, not-quite-octatonic gesture occurs in mm. 56–57.
Both instruments begin the next phrase in m. 59 on an A. The flute concludes one measure early, as usual, with ascending octatonic movement. The final phrase begins back on E in m. 63, and F has replaced F#, just as in the opening A section. There is movement between E, F, and G before the flute takes over in the final measure, concluding on F. Although *ritardando* is indicated, Burkhard has also composed successively slower rhythms, gradually moving from thirty-second notes to an eighth note.

The B’ section then begins in m. 66. In this opening measure, both instruments retain the rhythms they had in the original B section. The tonic is clearly E major. The flute begins on E4 and hovers around this pitch for the first phrase, articulating eighth-note triplets and sixteenth-note sextuplets. Besides having the same rhythms as in the first B section, the guitar part also has the same pitch classes. This time, however, the upper note of the dyad has been transposed up one octave, above the flute’s melody, which makes the line more prominent as a counterpoint to the flute part.

Like the initial B section, B’ also has three phrases. The second phrase begins in the middle of m. 68, where, for the first time, the flute articulates all three pitches of an eighth-note triplet. This phrase is extra elaborate because of the flute’s sixteenth-note quintuplet and septuplet. The final phrase begins in the second half of m. 71 and a triplet leads into C#4 and E4 in m. 72. These two pitches are important because the two previous phrases in the B’ section have concluded with them. The first phrase ended with thirty-second-note motion, the second phrase ended with eighth-note motion, and here, a quarter note moves to
a dotted-half note. These two pitches are the root and third of the relative minor triad, C♯ minor, which is the tonality in which the movement concludes.

*Serenade, Op. 71, No. 3, Marsch*

The final movement of the *Serenade* displays a rounded binary form. The energetic outer sections contrast with the slightly slower middle section, as the flute carries the melody throughout. As in the first movement, E major is emphasized at the beginning. The music remains in common time throughout. The guitar begins in the first measure alone, with block chords on each beat. This pattern continues throughout the A section. Example No. 9 shows mm. 2–3.

Example No. 9: *Serenade, Op. 71, No. 3, Marsch*, mm. 2–3

The flute’s melody demonstrates two important characteristics of the A section. The first can be seen in the opening melodic interval, with movement from B4 to E5. The perfect fourth is prominent not only throughout the melody, but in the accompaniment as well. The block chords found in the guitar
continuously alternate between an E-major triad and quartal harmony consisting of the open strings E, A, D, and G. These two harmonies appear from the beginning throughout m. 12. After this point, the perfect fourth still remains an important harmonic interval.

The second attribute is related to the melody’s rhythm in m. 2. The rhythmic motive consisting of two sixteenth notes and two eighth notes also saturates the A section. There are two other occasions where it appears with exactly the same pitches and metric placement as m. 2, namely mm. 10 and 23.

The interval of a perfect fourth is frequently associated with the main rhythmic motive. In addition to the perfect fourth frequently being part of the main rhythmic motive, and it often occupies a prominent place within phrases. In m. 7, there is melodic movement from D6 to G6; the quarter-note rhythm and \textit{forte} dynamic both draw attention to this interval. In mm. 9–10, there are both ascending and descending perfect fourths, with movement from G5 to C6 and B5 to F#5. In mm. 18–19, there is movement between C6 and F6, E6 and A6, and E6 and B5 in very close proximity.

There are copious examples of the main rhythmic motive in the melody as well. It occurs twelve times in total throughout the A section. In m. 6, the motive appears twice in succession, helping to lead to the perfect fourth in m. 7. In mm. 15–16, the perfect-fourth movement between E and A also twice presents the motive of two sixteenth notes and two eighth notes. Measure 23 begins in exactly the same manner as the first entrance. The phrase differs in m. 25, but it still
helps to provide a feeling of closure as the movement transitions into the B section.

The B section can clearly be divided into two parts. The first is from m. 28 through the beginning of m. 42. The music from this point through m. 52 is really an ornamented version of the first part. Example No. 10 shows mm. 28–29, which are the first two measures of the B section.

Example No. 10: *Serenade, Op. 71, No. 3, Marsch*, mm. 28–29

Measure 28 serves as a large upbeat to m. 29, where the melody truly begins. Burkhard has shifted to G major, although there is also an emphasis on the relative key E minor. The music remains ambiguous throughout the B section, with a great deal of emphasis on harmonies containing E, G, B, and D.

Example No. 10 demonstrates several important characteristics of the B section. There are rhythmic motives found here that occur throughout these twenty-five measures. The eighth-note triplet found on beat 4 of m. 28 in both parts is important. This pick-up gesture occurs four more times, twice in each
division. The chromatic movement in the flute part is essential as well, as each of these four instances also contains similar chromatic use. In addition, triplets can be found at the peaks of phrases throughout. Measure 31, which is the high point of the opening phrase, contains two sets of eighth-note triplets. Similarly, m. 35, which is the high point of the second phrase, contains a whole measure of eighth-note triplets.

The dotted-eighth note and sixteenth note found at the end of m. 29 in the flute part are also recurring rhythms that contribute to the character of this section. They can be found several times as part of the flute’s melody. Another characteristic rhythm occurs in the guitar part at the end of m. 29. The rhythmic motive of the A section returns here as part of the accompaniment. It can be found in six of the first nine measures, helping to create a connection between the two sections.

The ornamented repetition of the B section, that begins in m. 43, has a few important differences from the original. The material is very similar, but the rhythms have become more complex. Rather than using eighth-note triplets just prior to m. 43, as in the opening phrase, Burkhard has composed three sets of sixteenth-note triplets that are bracketed together to form a triplet. Not only does the first note of each triplet group ascend chromatically, as before, but there are lower chromatic neighbor tones within each triplet as well. There are also examples of sixteenth-note quintuplets and septuplets in this section.

The guitar part has also been altered. The movement from E to G found in m. 29 is now in octaves in m. 43. The rhythmic motive borrowed from the A
section has turned into steady sixteenth notes on four-note harmonies. This expansion, along with the dynamic indication, help to create extra drama during this ornamented repetition.

The guitar leads back into the A section alone. It continues with sixteenth-note block chords, while a melodic line descends below. In m. 52, this melodic line copies the rhythm of the flute's melody from the very opening of the B section. Whereas the flute ascended chromatically in m. 28, the guitar descends chromatically here, from A3 to F3, to lead back into an E-major chord for the start of the A’ section.

The final A section is more brief than its opening counterpart. The guitar begins in the same manner as before, with alternating block chords creating E-major and quartal harmonies. Both parts remain identical to the opening A section until m. 64. Here, the flute moves to the low register, but still uses the same basic material. From m. 68 to the end, the two parts are fragmented as the music begins to come to a close.

In the flute’s final melodic entrance, the rhythm changes for the first time. Instead of the rhythmic motive of two sixteenth notes followed by two eighth notes, Burkhard composes a syncopated entrance. The flute has a quarter note on the second half of beat 3 followed by an eighth note. From this point, the guitar chords change rhythm as well. Rests are inserted that provide a spontaneous feeling. The final five measures are shown in Example No. 11. As demonstrated in this example, the guitar sounds a rolled E-major chord on beat 2
in m. 76. This unusual rhythmic placement provides a dramatic and effective ending to the *Serenade* as a whole.

Example No. 11: *Serenade, Op. 71, No. 3, Marsch, mm. 72–76*

![Example No. 11: Serenade, Op. 71, No. 3, Marsch, mm. 72–76](image)

**Conclusion**

After studying the *Serenade, Op. 71, No. 3*, it is possible to observe the traits and characteristics that contribute to the overall identity of the work. With a substantial composition such as this, there are many well developed ideas within each movement. However, there are also aspects that are shared between movements that help unify the work as a whole.

As in the *Suite en miniature*, the individual movements of the *Serenade* generally begin and end with tonic harmony. The tonal center for the entire work is E, and an E-major chord sounds at the start of the Praeludium. There is a mode change as the guitar transitions into the Lied, however, the music returns to major at the conclusion of the movement. The Romanze uses the minor mode throughout the A sections with a shift to E major during the B sections. The B’
section deviates from the tonic as the movement deceptively settles on C# minor. The Marsch clearly begins in E major with repeated chords in the guitar. The B section turns to an area that emphasizes both G major and E minor before the opening material returns in E major once again to help bring the work to a close.

After understanding these different key areas, it is interesting to notice how Burkhard simultaneously creates and diverts a sense of tonality throughout the Serenade. The second measure of the Praeludium features a juxtaposition of E major and G7. The Lied emphasizes E minor through arpeggios in the guitar and the repetition of pitch class E in the flute’s melody. Although there is a strong sense of E in this section, it is also very chromatic. Burkhard freely composes the melody as the guitar explores numerous interesting harmonies below. The material found between mm. 25–27 and mm. 34–36 is particularly distant from the tonic.

The Romanze creates a feeling of tonality through repetition. In the A sections, the majority of the phrases begin with linear movement between E, F#, and G, emphasizing the minor mode. However, the flute accompanies with slow-moving pitches that appear to be unrelated to this tonality. Burkhard seems to be more concerned with creating smooth linear motion within each voice than with how the two voices line up vertically.

The Marsch quickly establishes E major as the tonic at the start through the guitar’s accompaniment. Whereas it would be more traditional to alternate between tonic and dominant on these repeated chords, Burkhard chooses to alternate with open-string quartal harmony, giving the accompaniment a vibrant
sound. Once again, E and B are important pitch classes in the flute’s melodic line. However, there are numerous appearances of D, C, and G throughout the A sections, which deviate from the tonal center.

Specific intervals do not play as important of a role in the construction of the Serenade as they did in the Suite en miniature. However, in the Lied, the half step is prominent in both the chromatic scales and appoggiaturas that saturate the movement. These two features help provide cohesion throughout this section, but, at the same time, there is rarely exact repetition. Burkhard uses these two motives in an expressive manner. The length and range of the chromatic scales are transformed throughout the movement, supporting the musical direction. Likewise, the range and frequency of the appoggiaturas greatly contribute to and reinforce the expression.

In the A sections of the Romanze, there is similarity to the Presto of the Suite en miniature. The guitar’s melody has a constant rhythm throughout, with pitch class changes taking place on every eighth note beat. Since the movement has a rapid tempo and is in 6/8, the eighth notes are heard in groups of three. Within most of the dotted-quarter note beats, the melodic movement is by minor or major third. Additionally, in the first A section, the flute’s accompaniment articulates pairs of slurred notes, with the first note in each pair moving by minor or major second to the second note. These two features contribute to the A section’s restrained quality.

The perfect fourth is important to the Marsch in both the melody and accompaniment. In the A sections, the guitar frequently articulates chords that
are made up of consecutive perfect fourths. The melody begins with an ascending perfect fourth and this interval can be found on numerous occasions throughout the flute’s melodic line. In m. 37 of the B section, the flute helps to clearly emphasize G major with repetitive movement between D and G.

In the *Serenade*, the flute is the primary melodic instrument. Burkhard chooses a homophonic texture throughout, with the guitar providing accompaniment most of the time. Although the flute is dominant throughout the first movement, the guitar does have a couple of opportunities for melodic expression in the *Praeludium*. Burkhard creates a connected bass line during the arpeggios of the *Lied* as well, implying a lyrical guitar accompaniment.

The A sections of the *Romanze* are where the guitar takes over the lead. Although the flute joins the guitar in the first measures of the melody in the A’ section, it still plays a secondary role. The flute has its chance to be expressive in the B sections of this movement, where the guitar returns more to the background. The *Marsch* also clearly has the flute in the spotlight, as the guitar articulates steady chords throughout the A sections. Although the flute continues to lead during the B section, the guitar’s accompaniment provides a great deal of interest.

Although the work is homophonic and there is a clear accompaniment throughout, there is variety with regard to how harmonies are presented and created. The opening movement has a straightforward approach with the guitar sounding block chords throughout the *Praeludium* and arpeggiations throughout the *Lied*. The *Marsch* is similar, with a very vertical style in the accompaniment.
In contrast, the harmonies created throughout the second movement are not as easily identifiable. Since the flute is playing a single line in the A sections, which is very independent of the guitar’s melody, the listener does not hear clear harmonies. In the B sections, the situation is the same, because of the independent qualities of the two instrumental parts. Although the guitar is accompanimental here, the rhythms and contour give it a melodic character. As a result, vertical harmonies are not as obvious.

Burkhard uses an array of rhythms throughout the *Serenade*, in both the melodies and accompaniments. The Praeludium is the most diverse, as Burkhard has creatively composed what sounds like an intricate improvisation. The Lied is relatively consistent in both the flute and guitar parts. Sixteenth-note sextuplets occur frequently in the guitar, while the flute favors sixteenth-note quintuplets at phrase beginnings. The flute’s entrances also primarily begin on an offbeat and ties occur throughout to create offbeat movement. The *appoggiatura* is important, and these ornaments are created through the use of syncopation.

The A sections of the Romanze find the guitar with the same rhythm throughout. Burkhard creates an exciting effect in the A’ section, as he overlaps the guitar’s thirty-second notes with the flute’s sixteenth-note triplets. There is a great deal of contrast and variety within the B sections, with the melodic line borrowing rhythms from the Praeludium. Although the accompanying rhythm is rather consistent, it sounds as if there is much freedom when the two parts are layered together.
An important rhythmic motive saturates the Marsch. It can be found with the flute’s first four notes, which consist of two sixteenth notes followed by two eighth notes. These sixteenth notes always appear as pick-up notes. This motive is found throughout the melody of the A sections as well as in the accompaniment of the B section. The guitar articulates chords with this rhythmic pattern throughout the first two phrases of the Poco meno allegro.

Rhythm is essential to the mood of this movement and the guitar’s relentless quarter-note chords throughout the A sections contribute greatly. It is interesting that, near the end, Burkhard alters the placement of these chords by inserting rests. He disrupts the steadiness and creates a playful effect as the work comes to a close. Not surprisingly, he chooses to place the final chord on beat 2, rather than beat 1, making for a clever conclusion.

Performances Notes

The Serenade, Op. 71, No. 3 is a substantial work for flute and guitar. Burkhard provides a great deal of material for performers to comprehend, both technically and musically. After a close inspection of the music, it is possible to understand the important traits that help give the work its character. This knowledge can then be used to create an inspiring and expressive performance.

As with many works for this instrumentation, the flute is the primary voice. It carries the melody throughout most of the Serenade while the guitar generally accompanies. This scenario provides a good opportunity for the flutist to develop
essential leadership and communication skills. Since the dynamic capabilities of the two instruments differ, balance will be an important issue as well.

As the title indicates, the opening movement of the *Serenade* is made up of two distinct sections. After looking at the key compositional elements of the Praeludium, it would appear that Burkhard wanted a dramatic introduction. There are a variety of florid and ornamental passages side-by-side with crisp dotted rhythms. These contrasting figures, in combination with the various time signature changes, help to create the feeling of an improvisation.

Example No. 12: *Serenade, Op. 71, No. 3, Praeludium und Lied*, mm. 1–2

Example No. 12 shows the first two measures of the Praeludium. For maximum dramatic effect, I suggest that the trill alternations in the flute be played as rapidly as possible. Other florid gestures that appear later in this section can imitate the trills, with a sense of being uninhibited. It would be beneficial for the flutist to support these moments with a fast air speed.

In addition to the decorative motives in this opening, Burkhard also creates long-range melodic motion. Example No. 13 shows mm. 8–9, where the
flute slowly descends from D# to B. It is helpful for performers to be aware of these deeper connections in order to better develop an expressive performance. The flutist can use the dynamics to help create a smooth line.

Example No. 13: *Serenade, Op. 71, No. 3, Praeludium und Lied*, mm. 8–9

![Musical notation]

The guitar’s accompaniment is rather sparse during the opening Praeludium, with two exceptions. A melodic passage can be found in m. 5, where the guitar helps lead to the high point of the section. Performers will need to listen carefully in this area for balance. In m. 11, the flute’s melody comes to a close. The guitarist can feel free to treat these few measures like a miniature cadenza, with the purpose of transitioning into the Lied. Vibrato would be useful here, particular at the start.

The guitar begins the Lied with arpeggiations centered around E minor. The tempo indication is slightly quicker than that found in the Praeludium. The guitar continues to provide the accompaniment throughout this section, as the flute is given the melody above. Notice that the bass notes have a quarter-note value. It is important that the guitarist connect these pitches as much as possible to give the bass line a melodic quality. It may be helpful to play them at a slightly higher dynamic level than the arpeggiations.
A dynamic is not marked when the flute enters in m. 16. I prefer beginning at *mezzo piano* to be slightly more present than the guitar. This measure, shown in Example No. 14, contains three important characteristics of which the flutist should be aware. The initial offbeat entrance is a recurring idea throughout the Lied. Additionally, the descending chromatic scale followed by the leap to an *appoggiatura* are also frequent themes. It is helpful for the flutist to be aware of these three ideas and the manner in which they are altered or developed throughout the movement in order to enhance the musical interpretation.

Example No. 14: *Serenade, Op. 71, No. 3, Praeludium und Lied*, m. 16

The numerous tempo changes in the Lied can provide a challenge. Each phrase concludes with a *ritardando* indication before the next phrase begins at the original speed. Both players will have to decide upon the degree to which they would like the tempo to fluctuate. Regardless, it would be helpful if the guitarist were to lead most of these changes, since the accompaniment contains a steady rhythmic pattern. The flutist can than fit the melodic line in with the arpeggios.
Following a ritardando, a contrasting phrase begins in m. 25, in which both instruments abandon their original motives. Example No. 15 shows the flute’s gesture from this measure. Below, the guitar is given rolled chords. It would be most effective for performers to exaggerate the contrasting details as much as possible. For the first time, staccato indications appear. This phrase seems to have a mysterious and inquisitive quality through Burkhard’s use of articulation, rhythm, and pitch.

Example No. 15: Serenade, Op. 71, No. 3, Praeludium und Lied, m. 25: flute

The original material returns in m. 28, as the music begins to build toward the peak in m. 30. In this phrase in particular, Burkhard expands the decorative figures in the flute. Vibrato can be helpful in drawing attention to the numerous appoggiaturas. The dynamics can build as well, to create a greater difference when the next phrase begins.

The final three measures of the Lied provide a clear connection with the opening Praeludium. As the guitar continues with its accompaniment, it now alternates between E major and E minor. The flutist can alter the tone color to fit with this mode change. After a tumultuous display, the Lied concludes peacefully in E major.
The second movement of the Serenade, titled Romanze, is organized in ABA'B’ form. The guitar carries the melody throughout the two A sections while the flute takes over in the B sections. Both divisions contrast greatly in tempo and mood, and it is imperative for performers to highlight the differences as much as possible.

Although the movement is given the name Romanze, the music that makes up the A section does not fulfill traditional expectations. The beginning is marked Agitato, and the guitar’s rapid rhythm certainly contributes to this feeling. The guitarist can emphasize the lower octave and shape the dynamics as marked. It would be best to connect the lower melodic notes as much as possible through all of the activity. The opening two measures of the second movement are shown in Example No. 16.

Example No. 16: Serenade, Op. 71, No. 3, Romanze, mm. 1–2

It is important to be aware of the phrase divisions in this opening section. Phrases begin in mm. 5, 9, and 13— all with similar ascending and descending lines. Each new phrase can begin slightly louder than the previous one, as the
music builds towards the phrase beginning in m. 17. This measure is the peak of the A section; all that comes before can be planned carefully so that this measure sounds like a real arrival point. In mm. 13–16 there is a continuous crescendo to support this framework. It would be best if the forte dynamic reached in m. 17 was sustained until after the downbeat of m. 22. This pacing will help save room for the dynamic to gradually decrease all the way to the end of the A section. It would be helpful if the guitarist led the ritardando molto that appears prior to the B section.

I feel that the flute’s accompaniment is most supportive if it is played gently. Notice that attacks and releases always occur on weak beats within a measure. It is important that accents are avoided. It would be beneficial for the flutist to practice these entrances without the assistance of tonguing. This approach may even be used in performance to achieve the desired effect.

Throughout the A section, I prefer to keep the vibrato to a minimum so as to not distract from the guitar’s melodic line. The dynamics can be supportive of the melody, but never overbearing. I recommend experimenting with a tone that lacks harmonic richness to make this section even more haunting.

At the start of the B section, in m. 28, the music suggests an instant mood change. Whereas the A section was more restrained and calculated, the B section can be outwardly expressive. As shown in Example No. 17, the flute takes over the melody as the guitar provides the accompaniment. I prefer to let the sound warm up immediately on the first note, creating a lush tone color. Vibrato may be a natural part of the expression here also. The guitarist can feel
free to create a dramatic swell during each accompanying gesture, as there is a great melodic quality to this guitar part.

Example No. 17: *Serenade, Op. 71, No. 3, Romanze, m. 28*

Rhythms found in the flute part help contribute to a more passionate mood. It is interesting to note the rhythmic similarities between this B section and both sections of the first movement; it would be appropriate to play with the same style. Entrances can have gentle attacks and the quick gestures will help give the music a forward direction.

The Agitato indication returns in m. 41, with a few differences from the initial presentation. The flute now joins the guitar on the melody at the start of each phrase. The guitar part no longer contains octave leaps, and instead, the flute and guitar move in parallel octaves. To assist with the agitated feeling, the flute articulates sixteenth-note triplets against the guitar’s thirty-second notes. In addition, *sempre pianissimo* is marked. Both performers are to sustain the softest dynamic possible throughout, while still maintaining tonal control. The flute
especially must take care not to become louder as it separates from the guitar and the line ascends; the guitar remains the leading instrument.

Both performers will want to be aware of the phrasing in this section. The melody is identical to the original A section from m. 41 to the middle of m. 54, meaning that phrase divisions are the same. As the flute joins the guitar on the melody notes throughout the first measure of each phrase in the A’ section, care will have to be given to intonation. These phrase beginnings can also serve as reminders to sustain, or return to, a *pianissimo* dynamic level.

After imitating the guitar during the opening measures of each phrase, the flute separates before ascending through various runs of thirty-second notes. These thirty-second notes have no additional articulation marking, implying that they are to be tongued in a similar manner to the sixteenth-note triplets. At the suggested speed, this will require the flutist to alternate between triple and double tonguing.

It is worth noting that in the recording of the *Serenade, Op. 71, No. 3* by Duo 2xM, the flutist has opted to slur these thirty-second-note passages. This articulation creates a sharp contrast with the guitar’s separated attacks, which may be desirable. It would be beneficial for performers to experiment with both options in order to determine their preference.

The B’ section, which begins in m. 66, shares many similarities with its original counterpart, and it would be best if the style were consistent. Like the A’ section, however, B’ is quieter. The flute begins a perfect fifth lower here and the higher notes of the guitar’s dyads have been transposed up one octave.
These two changes contribute to this section having a different tonal color, especially with the sustained softer dynamic level.

The flute remains in the lower octave throughout. A warm, rich sound is desirable here even though the dynamic is soft. Each of the phrases in this section end with movement from C# to E in the melody. The flutist will want to draw attention to these phrase endings by slightly pressing into the C# and then tapering. This minor-third motion hints at the concluding tonality of the movement.

Vibrato may be omitted in the last three measures of the flute part to help establish a sense of calm. The guitar can feel free to be expressive, however, as it continues with melodic material while the flute sustains. Although the flute ends on E, the guitar helps fill out the C#-minor harmony that was implied in the melody throughout this section. Sustain this chord as long as the guitar will allow and release together. An incomplete feeling is created by ending on this relative minor triad; resolution is needed.

The final movement of the Serenade, Marsch, provides a sense of resolution and can be performed with endless energy and spirit. Burkhard has composed an exuberant ending to a substantial work. The music is organized in rounded binary form. For the performers, this means that the two outer sections will have to be consistent in style. The guitar provides a chordal accompaniment almost exclusively and supports the flute’s melody above. Measures 2–3 are shown in Example No. 18.
Example No. 18: *Serenade, Op. 71, No. 3*, Marsch, m. 2–3

Since this is a march, articulation and rhythm are of utmost importance. It is desirable to create space between every note in both the melody and accompaniment. Whether there is a *staccato* indication or not, it is appropriate to have a separation both before and after any given note. The rhythmic motive created by the first beat and a half of the flute’s melody occurs throughout the movement. This motive of two sixteenth notes followed by two eighth notes gives the music a forward direction. Great energy can be created by using a fast air speed. It would also be helpful to slightly accent the first of the two sixteenth notes to mark the motive’s entrance.

Although the guitar’s accompaniment is rather repetitive throughout the A section, Burkhard does indicate different articulations. The guitarist can truly contribute to the mood of this movement by following Burkhard’s markings closely. Often, the rhythmic placement of an accent will be unexpected, adding much interest to this accompanying voice.

The guitar helps transition into the B section. It would be helpful if the *ritardando* in m. 25 led directly into the new tempo, which is somewhat more
relaxed. While the melody here is lyrical and connected, the energy level remains the same. The opening measure, shown in Example No. 19, is important, as both instruments have an elaborate pick-up gesture into the following downbeat. There can be a sudden articulation change here, as Burkhard indicates weight and very little space.

Example No. 19: *Serenade, Op. 71, No. 3, Marsch*, m. 28–29

The flutist will have to work hard to keep the sound focused on these lower notes in the melody. Vibrato is desirable on the long notes to keep the energy level up. In m. 29, I recommend slightly separating the dotted-eighth note from the sixteenth note to provide clarity.

The guitar should bring out the bass notes on beats 2 and 3. It is important to notice that the rhythm at the end of m. 29 is the rhythmic motive from the A section. In order to create a connection for the listener, accent the first sixteenth note and *crescendo* through these chords to the following downbeat.
Throughout this section, Burkhard has composed regular phrases that are approximately four measures in length. Very little dynamic information is provided; however, each phrase will need a musical shape. Within the first phrase, both instruments can crescendo slightly to the downbeat of m. 31 before tapering into m. 32. The second phrase, beginning in the middle of m. 32, is directed toward the downbeat of m. 35. Since it is almost an exact repetition of the first phrase transposed higher, the second phrase may have have an overall higher dynamic level.

The phrase at m. 37 presents new material. Burkhard is very specific with articulation here. The flutist will want to separate the first two notes; lift off of the first note and give weight to the second note. The guitar chords can produce a lot of sound and be very dramatic. I recommend that both instruments crescendo from m. 39 to the downbeat of m. 40. A fast air speed is needed in the flute part throughout the triplet and septuplet. In contrast to earlier examples, the flutist may lead the ritardando in mm. 41–42. Notice that m. 42 begins at piano, but a crescendo leads to fortissimo in m. 43. This sudden change is extremely important.

The new phrase beginning in m. 43 marks the start of a slightly more-ornamented version of the preceding fifteen measures. Burkhard makes both instrumental parts more grandiose through minor alterations. The flute is now one octave higher and has been given quicker, more elaborate rhythms. From mm. 43–49, the phrasing mirrors the beginning of the B section, just at a higher dynamic level. In m. 50, the flute has a series of descending gestures that help
bring the melody to a close; it is most effective to create a gradual *diminuendo* here. The tempo can also slow on the final two beats of this measure before returning to the original tempo on the following downbeat. For extra interest, the flutist can emphasize the A at the beginning of m. 51 before tapering to the G. The guitar then continues alone. It would be helpful to bring out the descending bass notes, as these pitches create a melodic line. The tempo can relax throughout m. 52 before returning to the original tempo in the following measure.

The guitar initiates the A’ section with rhythmic quarter-note chords as in the beginning. The flute enters in the same manner as well, except slightly softer. It is important to execute this section with the same style as the first A section, despite possible fatigue. The rhythmic motive can continue to be emphasized.

Measure 64 is where the music begins to differ from the original A section. After a *diminuendo* in the previous two measures, it is appropriate to begin this phrase at *mezzo piano*. From m. 68 to the end, both performers will have to count carefully and maintain a steady tempo, as Burkhard fragments both the melody and accompaniment.

The music continuously becomes softer after m. 70. The flute has an E in each measure from mm. 71–74, and each occurrence can be slightly less than the preceding one. Despite the constant *diminuendo*, it would be best if the articulation remained crisp in both parts. It is important that the final chord sound right in time with a fast roll. The *fortissimo* dynamic and rhythmic placement on beat 2 will create quite a surprise, but also provide a satisfying conclusion to the *Serenade* as a whole.
CHAPTER 4: SERENADE FÜR FLÖTE UND KLARINETTE, OP. 92

Introduction

The *Serenade für Flöte und Klarinette, Op. 92* was composed in 1953 and is dedicated to Burkhard’s daughter, Ursula. She and her husband, Hans-Rudolf Stadler, played the flute and clarinet, respectively. This work contains five contrasting movements. Rhythm plays an especially important role here, as Burkhard’s choices give each movement a distinct character.

Burkhard is more vague with regard to tonality in this *Serenade* than with the previous two works. C is the tonic pitch class for the entire work, with the final Marsch triumphantly emphasizing C major throughout. The middle movement highlights C minor while the fourth movement centers around Ab. The first two movements, although truly atonal, settle on pitch class C at the end. The opening Dialog concludes with a perfect fourth of C and F and the second movement contributes to a sense of C minor with C and Eb.

Form plays an important role in the *Serenade*, as most movements are sectional. The opening Dialog somewhat resembles a rounded binary form, with the B section primarily consisting of both instruments’ cadenzas. The Cavatine is in ABA’B’A” form, with two contrasting themes alternating throughout. A rounded
binary scheme returns in the Elegie, with the first A section containing two related parts and the B section containing the flute’s cadenza. As indicated by the title, the Perpetuum Mobile is rather free, as rapid eighth notes continue throughout. A sense of organization is created through repetition of the main melodic motive. The final Marsch returns to ABA’ form to close out the work.

Four of the Serenade’s five movements are written in a melody and accompaniment texture. However, the assigned accompaniments are quite complex and do not simply disappear into the background. Through rhythm and interval content, these accompaniments contribute greatly to the expressiveness of each particular movement, as they combine with the melody. The single polyphonic movement is unusual as well, as Burkhard rarely has the two melodies sounding simultaneously.

Although there is most often a melody and accompaniment texture, harmony does not play an important role in the Serenade. Since the accompaniments are rather melodic themselves, the harmonies that are created linearly are more audible than those created vertically. Burkhard does highlight triads on occasion, exploring a colorful assortment of harmonies, as in the previous two works.

The minor second, minor third, major third, and perfect fourth are important to the Serenade. These intervals are often used to create the main melodic motive or accompaniment in a movement. The octatonic scale also makes an appearance.
Offbeat entrances are integral to the opening three movements of the *Serenade*. Ties and syncopation can also be found. There are implied tempo changes through the use of increasingly faster or slower rhythms. There are even implied meter changes through the use of hemiola. Two movements feature rhythmic ostinato accompaniments, and one features a rhythmic motive in the accompaniment that is passed back and forth between the flute and clarinet. Burkhard uses a wide variety of rhythms in both the melodies and accompaniments of the *Serenade*, giving each movement its own distinct character.

**Analysis**

*Serenade, Op. 92, Dialog*

As the title indicates, the two instruments are in conversation throughout the opening movement of the *Serenade*. Both the flute and clarinet have melodic material, and their exchanges overlap in a way that mimics actual spoken dialogue. The movement can be divided into four basic sections, although it somewhat resembles a rounded binary scheme. From the beginning through m. 8, the clarinet and flute alternate, with the clarinet initiating the conversation. From mm. 9–12, the clarinet has a brief cadenza. The flute then has an opportunity for solo expression beginning in m. 13. This second cadenza is interrupted by the clarinet beginning in m. 16, as the two instruments clash at the
peak of the movement. The opening material returns at the start of the final section in m. 21, but with an interesting twist. Burkhard has switched the two melodic lines so that the flute is now the leader. Both instruments converse for five measures, overlapping more and more before settling on a sounding perfect fourth of C5 and F5. Although this movement does not have a true tonal center, the final harmonic interval does provide a sense of consonance.

Example No. 1: *Serenade, Op. 92, Dialog, m. 1*

This opening measure, shown in Example No. 1, provides a great deal of insight into the important characteristics of this movement as a whole. The clarinet begins the first section with a short motive, which will be called the “sigh motive,” while the flute enters on the clarinet’s final note. The clarinet’s first statement of the sigh motive demonstrates both intervallic and rhythmic trends. The perfect fourth and minor second can be found throughout the movement, most frequently with consecutive descending movement, creating the composite interval of a tritone. The rhythm found in the sigh motive is also significant. Most entrances in the Dialog occur on an offbeat. In addition, the length of the middle
note contributes to the feeling of an appoggiatura. The clarinet’s concert Ab sounds as if it resolves down to the G. ⁹

Although the sigh motive only contains three pitches, Burkhard finds a variety of creative ways to use it throughout the movement. The flute’s first entrance, also shown in Example No. 1, contains a transposed and slightly ornamented version of the sigh motive with Bb, F, and E. Burkhard has placed extra emphasis on the F by creating a changing tone with the addition of thirty-second notes.

Two phrases can be found within the first section of the Dialog. The first phrase continues from the beginning through the middle of m. 5. The second phrase begins one eighth note before m. 6, with an exact repetition of the clarinet’s opening statement. Within these first eight measures, the sigh motive appears seven times in addition to the three already mentioned. Not one of these occurrences is identical. Burkhard manipulates both the rhythm and the pitch to create expressive melodic gestures. Figure No. 1 shows the variety of rhythms with which the motive can be found in mm. 1–8.

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⁹ Concert pitch will be given when referring to the clarinet part.
As indicated in Figure No. 1, the flute only has two occurrences of the sigh motive in the first phrase. The second is more emphatic than the first. In m. 3, Burkhard takes the flute up to Eb6 before descending through Bb5 to A5. The phrase continues to build as the clarinet has an inverted version of the sigh motive in m. 4. Here, the clarinet leads toward the peak of the phrase with Eb5, Ab5, and A5. Burkhard moves up one more half step in m. 5, with the sigh motive consisting of Bb5, F5, and E5. Coincidentally, these are the same pitches found in the flute’s first entrance.

In the second phrase, the flute returns to its opening pitches for the sigh motive as Bb, F, and E continue to be heard. As demonstrated in Figure No. 1, there are several occurrences. Here, the sigh motive has a much different character with quick rhythms and staccato articulation. A partial octatonic scale leads the clarinet to its final sigh motive statement in m. 8 on Eb5, Bb4, and A4. Once again, the clarinet imitates the flute at the end of a phrase, this time
borrowing the rhythm from the flute’s opening measure. The sigh motive is ornamented with a changing tone, however, the rhythm here has been augmented.

The ninth measure marks the beginning of a four-measure cadenza for the clarinet. Within this small section, the clarinet has two occurrences of the sigh motive. The first is more elaborate, spanning mm. 9–11, while the second fills out m. 12. The pitch classes used in both instances are Ab, Eb, and D.

The cadenza begins on Eb5 and this pitch is repeated throughout m. 9. Burkhard creates a written-out *accelerando* and quickly leads into the high point of the cadenza in m. 10. Eb moves to Ab5 on the second half of beat 1, where there is a *fermata*. From here, the clarinet descends through increasingly quicker rhythms, reaching Eb3 on the downbeat of m.11. This Eb dotted-quarter note then moves down one half step to a D eighth note, completing the motive. The two-octave displacement found here creates a dramatic effect.

The cadenza concludes with a brief sigh motive statement. The clarinet remains in the low register, as it begins on Ab3 one eighth note before m.12. Burkhard ornaments the motive with the addition of a changing tone on the Eb and an upper neighbor on the D. He uses sixteenth-note triplets to accomplish this embellishment. The final D3 is sustained on beat 3 through the use of another *fermata*.

The flute takes over in m. 13 with its own brief cadenza. There is a continual ascent toward m. 17, which is the peak of the movement. Burkhard moves toward this point in an interesting manner. The flute begins in m. 13 with
alternating movement between F4 and Gb4, emphasizing the minor second. A flourish on the downbeat of m. 14 then takes the flute up one octave, where it now alternates between Gb5 and Eb5, emphasizing the minor third. Another ascending flourish takes place on the following downbeat, bringing the flute into the high register. It ascends through two perfect fourths in m. 15, from Bb5 to Eb6 and E6 to A6. This A is significant because it is the first note of the sigh motive. Burkhard has used an increasingly expansive interval size to lead into this dramatic statement.

In m. 16, the motive consists of A6, E6, and Eb6. Burkhard fills in the perfect fourth with G and F#, creating an octatonic subset between A and E. The offbeat movement in the rhythm is notable as well, and is shown in Figure No. 2.

Figure No. 2: Serenade, Op. 92, Dialog, mm. 15–16: sigh motive rhythm

Immediately following this motive occurrence, the clarinet intervenes. Burkhard gives the clarinet a brief gesture that consists of four pitches. In m. 16, these pitches are E5, Bb4, Eb5, and E4. The clarinet is given this gesture four additional times in this section. Within each statement, the interval created between the first pair and second pair of notes remains the same, namely the tritone and the diminished octave or major seventh. This gesture is not only
made up of dissonant intervals, but it is also quite dissonant when juxtaposed
with the flute part, particularly in m. 16. Burkhard creates a great deal of intensity
to lead into the peak of the movement.

In m. 17, the flute ascends to Cb7, and Burkhard has indicated più forte.
From this point on, both instruments begin to descend and decrease in dynamic.
The material found at the end of this measure and throughout m. 18 is
reminiscent of the *Suite en miniature*, with the manner in which the notes are
grouped in threes. This relationship can be seen in Example. No. 2.

Example No. 2 - *Serenade, Op. 92*, Dialog, mm. 17–18: flute part

![Example No. 2](image)

Whereas the rhythms move increasingly faster leading into the eighth
notes in this example, the clarinet’s gestures at this point are now augmented.
The initial gesture in m. 16 consisted of a thirty-second-note triplet followed by a
sixteenth note. In m. 18, there is a sixteenth-note triplet followed by an eighth
note. The final occurrence in the following measure contains duple sixteenth
notes and an eighth note.

At the end of m. 19, the flute is once again left alone, as it brings this
section to a close. Interestingly, Burkhard borrows directly from the final measure
of the clarinet’s cadenza. With only slight variation, the sigh motive returns on Ab, Eb, and D. Through imitation, Burkhard creates a connection between the two instrumental parts.

The final five measures resemble the opening section of the movement. Both instruments retain their basic pitch material, however, the two instruments have switched roles. The flute leads into m. 21 with the sigh motive on Bb, F, and E in a rhythm very similar to the clarinet’s rhythm at the start of the movement. The clarinet now answers on Db, Ab, and G, with the sigh motive ornamented in a manner similar to the flute’s initial entrance. It is important to note that throughout this final section, the imitation is never exact repetition.

Beginning in m. 23, the two instruments begin to constantly overlap. The similarity to the beginning begins to disappear, as sustained tones allow for more harmonic intervals to be heard. Here, the flute alternates between F and Gb, creating a connection with the start of the flute’s cadenza in m. 13. The clarinet also emphasizes the minor second throughout these final measures with movement between C and Db. When the flute is sounding Gb, the clarinet tends to move from C to Db. Burkhard creates a vertical display of the sigh motive.

In the middle of m. 24, the flute sounds an accented Ab5, while the clarinet enters just after on Db5. From here, Burkhard gradually decreases the interval between the two instruments until they cross at the end of the measure. This can be seen in Example No. 3.
Example No. 3: *Serenade, Op. 92*, Dialog, mm. 24–25

![Musical notation image]

The dissonance created as the two instruments overlap contributes to a sense of tension. In the final measure, the flute settles on F5, which is ornamented by a *gruppetto*. The clarinet then descends and separates from the flute, allowing for a release in the tension. It settles on tonic pitch class C, which is also decorated by a *gruppetto*. Burkhard creates a sense of consonance here with what would normally be considered a dissonant interval.

*Serenade, Op. 92, Cavatine*

The second movement, Cavatine, provides great contrast with the Dialog. There is a melody and accompaniment texture throughout. Whereas the first movement had a rather serious tone, this movement is more light-hearted and whimsical. Burkhard uses an ABA’B’A’ form, with quicker tempos and rhythms in the A sections and slower, unison rhythms in the B sections. The movement begins with a tremendous amount of momentum. However, as the music progresses through each section, it gradually loses energy and speed. Burkhard
does not highlight a tonal center in this movement, however, the movement concludes with a consonant minor third. This helps create a sense of closure following all of the activity.

Example No. 4: Serenade, Op. 92, Cavatine, mm. 1–2

Example No. 4 shows the first two measures of the movement, with Allegretto marked at the start. The flute has the melody throughout this first A section, which continues through m. 17. These opening measures provide great insight into the key characteristics of the A sections. The music tends to be divided into two-measure phrases, such as in this example. Although there is much freedom with Burkhard’s pitch choices in the Cavatine, other musical elements remain fairly consistent throughout the movement.

Offbeat entrances are of great importance to the melody, as demonstrated by the flute’s first measure. Additionally, ties are essential, as Burkhard uses them to create offbeat movement. The most interesting feature, however, is the written-out gruppetto that can be found at the end of m. 2. This ornament appeared at the end of the first movement as well, almost with the same exact
pitches. Burkhard uses it throughout the A sections of the Cavatine, always at the end of a phrase. After observing each of these elements together, it is apparent that the minor second is an essential melodic interval.

As demonstrated in Example No. 4, the accompaniment consists of various arpeggiation in a steady sixteenth-note-triplet rhythm. Although there are exceptions, these notes primarily move by minor or major third, creating a variety of harmonies. The rhythmic pattern found in these opening two measures continues throughout the A sections, with only a few exceptions. The contour of the triplets is also fairly consistent. The first note is generally the lowest pitch, with an overall ascent occurring throughout the measure.

A final notable feature of the A section, and the movement as a whole, is the frequent time signature changes. Burkhard moves from 3/4 to 2/4 in the opening two measures. Changes continue in every measure of the first A section, as Burkhard uses common time in addition to these two meters. The changes begin to occur less frequently as the movement progresses, aiding in the increasing sense of calm toward the end.

As previously stated, the first A section continues through m. 17. Within this opening section, the music can be divided into two units, mm. 1–9 and mm. 10–17. These two units share many similarities, as Burkhard develops the ideas found in the first two measures. The rhythmic characteristics remain present throughout, always with slight variation. Figure No. 3 illustrates the phrasing and use of half steps throughout this first A section.
As shown in Figure No. 3, m. 10 is an exact transposition of m. 1.

Burkhard has shifted the melody down a perfect fourth for the start of the second unit, allowing the listener to make a clear connection with the opening. In addition, the material found in m. 5 is transposed a major second higher in m. 15. These two measures represent the peak of their respective units. These two examples are the only instances of exact transposition in the entire movement, helping to provide structure to the opening A section.

One additional observation can be found within the peak phrases. In mm. 5–6, Burkhard uses a complete octatonic scale from E5 through Ab6. Similarly, mm. 15–16 contain an octatonic set from F#5 through Bb6. It is interesting to take note of how these pitch collections are created. The large leaps and the alternating contour of the half steps make for very dramatic statements.
Beyond the second measure, the clarinet remains fairly consistent with its rhythm and pitch characteristics. An exception takes place in mm. 7–9, as the first unit draws to a close. The clarinet begins m. 7 on E5 and descends throughout the measure, displaying the opposite contour from all previous measures. In m. 8, the final rest is omitted, as the arpeggiation continues into m. 9. The rhythm found in m. 9 is shown below, in Figure No. 4. This break in pattern draws attention to the close of the first unit. One other exception takes place in m. 17, as the clarinet continues its arpeggiation throughout the entire measure to lead into the B section.

Figure No. 4, *Serenade, Op. 92*, Cavatine, m. 9: clarinet rhythm

Since the majority of the clarinet’s triplets move by minor or major third, a variety of harmonies are heard. These harmonies do not serve a functional purpose nor do they appear to truly be related to the flute’s melodic line. Instead, they simply provide a colorful and energetic accompaniment. Because of the rapid tempo, the arpeggios found within a given measure tend to blend together to create extended harmonies containing sevenths and ninths. In the first measure there is an AbM7 chord with an added ninth, while in the second measure, Bbm7 with an added ninth can be heard. There is no hierarchy or
pattern that is followed with regard to pitches. The accompaniment moves throughout the vast majority of the range of the clarinet, from E3 to Db5.

Providing great contrast to the A section, the six-measure B section begins in m. 18. Burkhard suggests a slower tempo, with the indication of poco meno mosso. Both instruments move in parallel rhythm, which consists primarily of eighth notes and quarter notes. The opening gesture of this section is shown in Example No. 5.

Example No. 5, Serenade, Op. 92, Cavatine, mm. 18–19

The melody and accompaniment have a similar identity throughout this section. Although both instruments share the same rhythm in each measure, they continue to move in contrary motion. Despite many obvious differences, Burkhard does create several connections with the A section. Offbeat entrances and syncopation remain important in the B section. Within the opening measure, and throughout, there are is large emphasis on the half step. Additionally, Burkhard cleverly concludes the section with a slow, written-out gruppetto in the
flute’s melody. This is important not only because of the connection this ornament has to the first A section, but because the final F# moves up by half step for the start of the next A section. Similarly, the clarinet rests on Eb at the end of m. 23, which then moves to D in the following measure. Burkhard creates a smooth transition back into the opening material.

The A’ section takes place between mm. 24–30. Although the tempo has decreased, as indicated by the Poco allegretto marking, the basic elements remain intact. Offbeat entrances, ties, and gruppettos appear throughout. The most distinct difference here is that the two instruments have switched roles. The clarinet leads with the melody throughout while the flute arpeggiates above. There are three phrases, with the final phrase borrowing directly from the flute’s third phrase in the opening A section. Here, the clarinet imitates the flute two octaves lower. Avoiding exact repetition, however, Burkhard extends the clarinet’s phrase an additional four beats. He now borrows from m. 17, the final measure of the A section. Ascending eighth notes lead into half-step movement between Eb and D.

The flute’s arpeggios vary greatly with regard to contour throughout the A’ section. Whereas the A section had a regular pattern, this variation does not; each phrase is different. In m. 27, the first part of the triplet on beat 1 is omitted. Additionally, m. 29 has rhythmic variation with a rest on beat 1 and the first part of beat 3. Despite these distinctions, the range remains similar, as the flute moves between Db4 and F6.
The B’ section begins after beat 3 in m. 30. Meno mosso is indicated throughout the following three measures as the two instruments return to their previous roles. They begin with a unison eighth-note rhythm and in contrary motion as before, but both parts have been transposed down a major sixth. The intervals expand outward toward m. 31 before beginning to contract. This measure is interesting because there is a slight rhythmic shift, as shown in Figure No. 5.

![Figure No. 5: Serenade, Op. 92, Cavatine, m. 31: rhythm](image)

The flute has a moment of syncopation before the two instruments join together again in the following measure. They conclude a half step apart in m. 32, with the flute on G4 and the clarinet on F#4. However, the flute has one extra flourish in m. 33. Another *gruppetto* is created that helps the G lead into Ab for the final A section.

Poco più mosso is marked in m. 34, which is quicker than the previous B section tempo but still the slowest of all A section tempos. The music is coming to a close and Burkhard has greatly augmented the rhythm in the melody. He has borrowed from the material found in the opening four beats of the movement and...
stretched it over the final four measures. This change can be seen in Figure No. 6. In contrast to the rest of the movement, the melody begins on the beat here while the accompaniment enters on the offbeat.

Figure No. 6: *Serenade, Op. 92*, Cavatine, mm. 34–37: rhythm

\[ \begin{align*}
\text{c} & \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \quad \text{d} \\
\end{align*} \]

Not only has the rhythm of the melody been augmented, but so has the rhythm in the accompaniment in mm. 35–36. In addition to the *poco ritardando* indication, Burkhard composes a written-out tempo change. The clarinet’s sixteenth-note triplets shift to duple sixteenth notes, eighth-note triplets, and duple eighth notes. The final measure truly aids in a sense of closure as the two instruments exchange pitches. The clarinet sustains a C5 tied over from the previous measure, which sounds against the flute’s Eb5 in the first half of the measure. These notes are then switched, with the clarinet ending higher than the flute on this minor third. Although this movement is atonal, the final sonority does contribute positively to the overall tonality of the work.
Serenade, Op. 92, Elegie

The central movement of the Serenade, Op. 92 offers a musical reflection, as suggested by the title, Elegie. Lento is marked at the start, helping to set a melancholy mood. The flute has been given the melody throughout while the clarinet accompanies with a persistent ostinato. Near the middle of the movement, there is a section marked Quasi Cadenza where the flute has an opportunity for solo expression. The opening material then returns before the movement comes to a close. Through repetition, Burkhard clearly establishes C as the tonic pitch class in the Elegie, with particular emphasis on C minor. As in the Cavatine, the final sonority contains C and Eb. Here, however, these two pitch classes have been inverted, creating a major sixth.

Example No. 6: Serenade, Op. 92, Elegie, mm. 1–3

Example No. 6 shows the first three measures of the Elegie. Drawing from the material found in these opening measures, Burkhard is able to develop the rest of the movement. The clarinet begins alone in the first measure with a
relentless ostinato. It continues throughout the movement, except during the flute’s cadenza. This ostinato is interesting for several reasons. It is made up of a two-beat motive that consists of both rapid and sustained rhythms. The pitches within the ostinato always create an $<014>$ set. Because of the accent on the first pitch and the length of the final pitch, the half step is clearly emphasized. Additionally, the ostinato creates a hemiola, since the motive is only two beats in length and the time signature is 3/4. Burkhard has created a rather contrary accompaniment to support the flute’s lyrical melody.

Above, the flute enters just after beat 1 in m. 2, outlining the start of a C minor scale. The flute’s melody is also motivic, with each statement approximately two measures in length. This design can be seen in Example No. 6. The rhythm found in the first statement is important, as Burkhard loosely imitates this pattern in subsequent statements. The minor second and perfect fourth and fifth are also significant. In m. 2, there is a minor second between D and Eb. Generally, this interval can be found within the eighth note passages between the highest two pitches. Following the eighth notes, Burkhard concludes each statement with a leap of a perfect fourth or fifth.

The opening section of this movement continues through m. 18. Within this large passage, there are two complete musical ideas. There is a clear division in m. 13, as the clarinet finishes the first idea while the flute begins the next. It is interesting to see how Burkhard develops the two motives throughout each division.
The melodic motive occurs five times within the first twelve measures. Each statement retains most of the characteristics previously described, yet none are identical. They are manipulated to create the desired musical expression. Figure No. 7 shows the rhythmic variation found between each motive occurrence in mm. 2–12.

Figure No. 7: Serenade, Op. 92, Elegie: motive statement rhythms

The peak of this first division occurs in m. 7, during the third motive statement. Burkhard draws attention to this high point by beginning the motive earlier, on beat 3 of m. 5, and on tonic pitch class C. He then breaks pattern again in m. 6 and continues ascending through the eighth notes to reach Bb5 on the following downbeat. Although the second and fourth statements share the same rhythm, as shown in Figure No. 7, the contour of the eighth notes is the opposite. Similarly, the third and fifth statements almost have identical rhythms. However, the eighth notes in m. 10 continuously descend through an octatonic scale to reach C4, the lowest pitch of this division. Burkhard concludes with an
ascending perfect fourth leap to F4. This change in direction creates a musical question mark, leaving the first division with a need for resolution.

Although the clarinet’s ostinato is rather inflexible, Burkhard does change the pitch patterns to support the flute’s phrasing. As shown in Example No. 6, the pitches found in the opening measure are repeated in the second and third measures. A new pattern then begins at the end of m. 3, beginning on D4. This shift supports the flute’s second motivic occurrence that starts in the following measure. Both instruments change together on beat 3 of m. 5 for the third motive statement and the clarinet continues this pattern throughout m. 7. In m. 8, the clarinet leaps up to Bb4, its highest pitch thus far. This register helps support the flute just after the peak of this division.

During the flute’s final motivic entrance, the clarinet breaks from its rhythmic pattern for the first time. This change marks the start of a written-out ritardando, as each subsequent ostinato entrance has been assigned a slower rhythm. These rhythms are shown in Figure No. 8. This relaxation clearly marks the end of this first division.

Figure No. 8: Serenade, Op. 92, Elegie, mm. 9–13: clarinet rhythm
The flute takes over again just after the downbeat of m. 13 for the start of the brief second division. There are only three motive statements here and the first begins on B4, the leading tone. This is the same pitch that the clarinet is sustaining, as it quietly concludes the first division. Burkhard provides the flute with the same material as was found in mm. 2–3, except transposed down one half step.

The second motive statement also parallels its counterpart from the first division. However, it is not an exact transposition. In addition, Burkhard has moved the material up one octave to aid with the growing intensity. The third statement continues to build as the flute now ascends into the high register. These final measures are an exact transposition of the third motive statement in the first division. Burkhard has shifted the music up a minor seventh, with the flute concluding with a descending perfect fourth from Ab6 and Eb6.

Whereas the flute began one half step lower than the beginning in m. 13, the clarinet has actually been transposed up a major seventh to F#5 for its entrance in m. 14. It returns to the original rhythm and the pitches once again change pattern along with the flute. The clarinet remains in the same register throughout, providing support to the melody. There is a rhythmic change in m. 18, as a brief written-out ritardando takes place. Burkhard uses a sixteenth-note triplet as well as duple sixteenth notes in this measure. In contrast to earlier, accents and a dynamic of fortissimo appear here. He creates a dramatic push into the cadenza.
Between mm. 19–33, the flute is alone. Burkhard borrows from ideas found in the opening section and expands upon them. He begins in a familiar manner, as mm. 2–3 appear again, this time transposed up one octave. The tonic key of C minor is highlighted at the start of the cadenza. The similarity continues in m. 21, as the second motive statement begins, also one octave higher. From here, ideas begin to blur together as the second and third motive statements run into each other in a continuous eighth-note rhythm. Poco animando is indicated as the music moves toward a quicker tempo in m. 24. The flute quickly ascends to Bb6 at the start of this measure as the cadenza reaches its peak.

Following a partial octatonic scale in m. 25, the flute’s melody splits into two voices. Burkhard shows this division through articulation, range, and linear motion. Each entrance is marked by a slur. The lower voice remains in the low register and always descends while the upper voice remains in the middle register and always ascends. Although there are leaps between entrances, both voices move only by half or whole step within each entrance. The intensity continues after m. 24 to reach this point where the melody begins to unravel.

Figure No. 9 shows the rhythms associated with this section. The slurs and stem direction indicate each voice’s entrances. From m. 26 on, the cadenza begins to wind down. The voice entrances become longer and rhythms become slower. In the score, Burkhard includes the indication tranquillando poco a poco. The lower voice concludes the cadenza. It descends from Fb to Eb to Db. This final passage sounds incomplete because all previous entrances were in groups
of two or four notes. Burkhard creates a smooth connection into the next section by using the clarinet’s first C in m. 34 to complete the descending line.

Figure No. 9: Serenade, Op. 92, Elegie, m. 26–33: rhythm

![Figure No. 9: Serenade, Op. 92, Elegie, m. 26–33: rhythm](image)

The opening material returns in m. 34, with the clarinet’s ostinato accompaniment. It begins a perfect fifth lower than the beginning, as does the flute in the following measure, highlighting the subdominant pitch class. This transposition continues through m. 37. However, the clarinet’s rhythm begins to change at the end of m. 36. Burkhard augments the rhythm of the accompaniment all the way to the end. The pitch pattern changes as well. In m. 37, additional movement between E and G is inserted. From m. 38 to the end, Burkhard moves somewhat freely between G, F#, Eb, and E.

The flute strays from the beginning material in m. 38 as it moves from Db to C. It comes to rest rather quickly, as it repeats this final tonic pitch twice more before the end. This allows for the clarinet’s moving line to be noticed. This attention is especially important in m. 39, where the clarinet moves between Eb, F#, and G. This gesture, containing an augmented second, represents the clarinet’s final opportunity for expression. The G moves to E and then Eb, where it creates a major sixth with the flute for the end of the movement. This interval helps the music settle in C minor.
As the title indicates, there is continuous motion throughout the fourth movement of the *Serenade*. Burkhard provides a stark contrast with the preceding movement. There is a clear melody and accompaniment throughout, however, it is not sectional nor does it contain regular phrases. Both the melody and accompaniment are passed back and forth between the two instruments. Although it may only seem like a relentless display of technique, Burkhard finds ways to create an expressive and organized whole.

Example No. 7: *Serenade, Op. 92, Perpetuum Mobile*, mm. 1–4

Example No. 7 shows the opening four measures of the movement. At the start, the flute has the melody while the clarinet accompanies. Throughout this Allegro, the melody consists of steady eighth notes, as demonstrated in this example. The accompaniment is made up of a simple rhythmic motive. This motive appears in almost every measure and, on most occasions, the pitches
ascend throughout the measure. There are some exceptions, which help provide variety to this repetitive movement.

In m. 5, the clarinet is given the melody for three measures while the flute moves to the accompaniment. There is variance with both the rate at which the melody is passed between the two instruments and the length of time that each instrument has the melody. There are passages where the melody will alternate between the flute and clarinet in each measure. There are also instances where the flute or clarinet will have the melody for 4–5 measures at a time, such as in Example No. 7. This variance contributes to a sense of spontaneity.

Although the melody never rests and the phrases are not regular, divisions can still be felt. The material found in the opening measure, which will be called the “perpetual motive,” is particularly important, as it can be found on several occasions. Burkhard uses this perpetual motive starting on the original pitch classes five total times, while transposing it several additional times. Through repetition, this motive serves to organize the music for the listener. Figure No. 10 shows the various instances where this motive can be found. The starting pitch is given as well as the instrument in which it appears.

Figure No. 10: Serenade, Op. 92, Perpetuum Mobile: motive occurrences

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f = flute
c = clarinet
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The occurrences in mm. 11 and 13 are important because Burkhard creates a sequence. The melodic material found in mm. 11-12 is transposed down a whole step for mm. 13–14. In m. 13, the perpetual motive is heard at the original pitch level. It is not a perfect sequence, however, as the final notes in m. 14 move lower than a whole step. The sequence also only applies to the flute, not the clarinet.

In addition to the perpetual motive, Burkhard uses other interesting compositional devices. Between mm. 15–18, the flute and clarinet alternate between melody and accompaniment in every measure. The flute begins by playing A-B-C-A-B-C. This pattern is then transposed down in the clarinet to begin on F. The flute then moves higher to begin the pattern on Bb. In m. 18, the clarinet moves lower to begin on Eb. The pattern breaks as the clarinet is given Eb-F-Gb-Db-Eb-Fb. The rapid alternation is engaging in itself, but the hemiola created by the pitch pattern makes this section stand out even more. A similar section occurs between mm. 41–45, this time with the clarinet initiating the trade-offs.

A noteworthy section that demonstrates variance in the accompaniment occurs between mm. 19–28. In mm. 19–20, when the clarinet has two occurrences of the perpetual motive in a row, the flute ornaments beat 2 of the accompaniment with quarter-note trills. This ornamentation helps to draw attention to the building intensity. The clarinet continues this idea in mm. 21 and 23, as it is given half-note trills on beats 2 and 3. These measures lead to a forte dynamic level in m. 25, the highest point thus far. During mm. 25–28, the
accompaniment contains eighth notes that move in parallel motion with the melody. This provides extra support to the melodic line during this climactic phrase. In m. 28, the clarinet’s statement of the perpetual motive marks a return to the traditional melodic and accompanimental roles.

The perpetual motive occurrence in m. 51 is important because it appears one octave higher than the original. The following five measures lead into the climax of the movement. Not surprisingly, Burkhard alters the accompaniment to draw attention to the upcoming peak. The clarinet is given half-note trills in mm. 52 and 54. This passage is similar to mm. 21–24, except that here, the two instruments pass the melody back and forth. Although Burkhard reuses ideas found earlier in the movement, there is never exact repetition.

At the high point, between mm. 56–59, the flute has the melody while the clarinet accompanies with steady eighth notes. The clarinet moves in parallel motion with the flute. However, because it begins one beat behind the flute, the parallel motion is one beat apart for the first two measures. The pattern then changes in m. 58, allowing both instruments to be in parallel octaves in m. 59. To emphasize the importance of this section, Burkhard indicates a *fortissimo* dynamic level.

Following m. 59, there is one full measure of rest. This break marks the first instance of silence since the start of the movement. Both instruments then enter together in m. 61, once again with eighth notes. The flute carries the melody throughout the next five measures, before passing it to the clarinet in the Coda. This transitional section can be seen in Example No. 8.
The flute’s melody is important because similar minor-third motion occurred previously in the movement. Here, the flute uses brief ascending gestures to create an overall descending line. The rhythm once again creates a hemiola. The clarinet’s accompaniment clashes slightly on each downbeat, as a major second is created with the flute’s first note.

Throughout the movement, Burkhard hints at an Ab tonal center. In addition to the opening measure, the perpetual motive occurs with the original pitch classes in mm. 13 and 51. These same pitch classes can also be found in both instrumental parts between mm. 56–58. Although they do not appear in the same order as the opening measure, Ab can clearly be heard as the lowest pitch of the arpeggiations. During the five-measure Coda at the end, the perpetual motive appears twice more in quick succession. It begins in the clarinet in m. 66 on Ab3 and is then passed to the flute in m. 68 beginning on Ab4. Both instruments conclude with quick movement from G to Ab. Burkhard’s use of the leading tone at the end helps to clearly reinforce the tonic.
Serenade, Op. 92, Marsch

The final movement of the Serenade, Op. 92 provides a colorful conclusion to a substantial work. It is in ABA form, with the opening A section comprising a large portion of the entire movement. The flute carries the melody throughout the A sections while the clarinet takes over in the B section. The tonal center is C, with particular emphasis on C major. There are several valuable characteristics that contribute to the energetic style of this movement.

The clarinet begins alone with a two-measure introduction. As in the third movement, it has been given a rhythmic ostinato that persists throughout most of the A sections. This motive can be found in Example No. 9. Burkhard creates a dramatic contrast between the ascending slurred sixty-fourth-note arpeggiation and the descending staccato quarter notes.

Example No. 9: Serenade, Op. 92, Marsch, m. 1

![Example No. 9](image)

The opening A section continues from the beginning until m. 38. Throughout this section, the flute’s melody has very distinct features and obvious
phrase divisions. The phrases are paired together to create an antecedent and consequent relationship. At the beginning of each new antecedent phrase, the motive found at the start of the flute’s melody in m. 3 returns. This motive is shown in Example No. 10. Both the rhythmic and intervallic content is important to this figure.

Example No. 10: *Serenade, Op. 92, Marsch, m. 3*: flute part

![Example No. 10: Serenade, Op. 92, Marsch, m. 3: flute part](image)

The first two beats in this measure represent Burkhard’s version of a typical March rhythm. Instead of a dotted-eighth note followed by a sixteenth note, he has replaced the dot with a sixteenth-note rest. This rhythm can be found throughout the melody in the A sections.

There are other examples where the interval within the March rhythm is a minor third, as in m. 3. There are also numerous examples where the half step is used extensively. Between mm. 7–9, Burkhard creates both local and long-distance chromatic movement. This concept can be seen in Example No. 11.
Example No. 11: *Serenade, Op. 92, Marsch*, mm. 7–9: flute part

![Musical notation]

Figure No. 11 shows the phrase divisions that occur throughout the opening A section. The pitches for the first measure of each antecedent phrase are given and, as demonstrated, the minor third remains present. All of the antecedent phrases are the same length, while the consequent phrases vary slightly. Also, the phrase beginning in m. 11 is repeated in m. 31, at the peak of this section. However, through octave displacement, Burkhard creates a distinction between them.

Figure No. 11: *Serenade, Op. 92, Marsch*: phrasing in opening A section

![Diagram of musical phrasing]
The phrase beginning in m. 28 is of note. It begins in a typical manner, but is interrupted in m. 31 by the start of another antecedent phrase. This is not a case of elision, as the phrase beginning in m. 28 does not conclude on the downbeat of m. 31. Instead, it is simply cut off by the start of another phrase.

Burkhard then pairs this new antecedent phrase with a consequent phrase for the peak of this section. This interruption certainly draws attention to this important musical moment.

The pitches and intervals of the clarinet’s ostinato do change throughout the A section. At the beginning of each antecedent phrase, the clarinet is a minor sixth below the flute. The only exception is in m. 31, where the peak phrase begins. Here, the flute is not only an octave higher, but the clarinet is sounding a Bb, creating a major sixth.

Throughout the rest of the A section, the clarinet changes pitch rather independently. The arpeggiation does not always outline a major triad and the intervals between the quarter notes are not always consistent. There are even three occasions in the opening A section where the clarinet breaks from its ostinato. The first takes place between mm. 15–18, which is the high point of the A section thus far. In m. 15, the ostinato is truncated and the clarinet is given two arpeggations. This leads into a 2/4 time signature in m. 16. Another arpeggiation can be found at the end of this measure leading back into 4/4. The clarinet is given quarter notes throughout m. 17 with a rest on the downbeat of m. 18. A half note on beat 2 helps lead back into the ostinato and the next phrase.
The second example takes place from mm. 24–27. At the end of m. 24, the clarinet begins to copy the flute’s melody one octave lower. The dynamic is decreasing throughout until m. 27, where Burkhard has indicated *molto crescendo*. Here, both instruments have trills on pitch class B, highlighting the leading tone. The parallel octaves and dynamic scheme help draw attention to the following phrase. Burkhard tricks the listener by emphasizing the phrase beginning in m. 28, only to have it interrupted four measures later for the peak.

The third example takes place at the end of the final phrase, from mm. 35–38. These measures are shown in Example No. 12. At first, the ostinato is truncated, as the clarinet has two arpeggiation in m. 35. The clarinet then imitates the flute an octave lower once again. Rather than copying the rhythm in m. 37, the clarinet is given quarter notes to follow the flute’s pitches. This allows the clarinet to fade away as the flute leads the transition into the B section.

Example No. 12: *Serenade, Op. 92, Marsch*, mm. 35–38

In m. 38, the flute leads into the B section with brief gestures consisting of a sixteenth-note triplet followed by an eighth note. This transitional area is very reminiscent of Stravinsky’s *Petrushka*, which was written approximately forty
years earlier. The interval created within in this gesture is always a major third. These figures become the accompaniment throughout the B section.

As previously stated, the clarinet is given the melody during the B section, which occurs between mm. 39–52. Within these measures, there are two distinct phrases. The first phrase continues through m. 45, with a pick-up note at the end of the measure leading into the second phrase. Burkhard creates a balance here by borrowing some features from the A section while also introducing new ideas. The clarinet begins in m. 39 with eighth-note triplets. The first two measures of this opening phrase are shown in Example No. 13.

Example No. 13: Serenade, Op. 92, Marsch, mm. 39–41: clarinet

The triplets are borrowed from the A section. They have a different character here, though, as the previous staccato indication has been replaced by a slur. The march rhythm from the A section is also used and can be found at the end of m. 40. A rhythm unique to the B section melody can be found in mm. 43–44 and m. 48. Here, Burkhard uses syncopation to add interest to the clarinet's line.
While thirds remain important in the flute part as it accompanies, the half step also remains a relevant interval. In m. 45, the first note of each beat in the flute part descends by half step. This background connection can be seen in Example No. 14.

Example No. 14: *Serenade, Op. 92, Marsch*, m. 45: flute

![Example No. 14](image)

Similarly, the clarinet uses half steps throughout m. 48, as demonstrated in Example No. 15. This interval appears in combination with syncopation and the march rhythm. Other examples exist during this B section as well.

Example No. 15: *Serenade, Op. 92, Marsch*, m. 48: clarinet

![Example No. 15](image)

Interesting chromatic movement takes place between mm. 50–52 in the flute part. The accompaniment here is similar to m. 45, except the line is now ascending. Through its triplet figures, the flute moves chromatically from D5 to F#5 during these three measures. This final F# then ascends one more half step
to G for the start of the second A section. The clarinet also helps provide a smooth transition as it moves from Bb, to B, to C for the start of its arpeggio leading into the second A section.

The final A section begins with this arpeggiation just before m. 53. Both instruments return to their original roles with their original pitches. The flute part copies the opening material exactly until the middle of m. 58. The clarinet, however, does not follow its original accompaniment with regard to pitch. Instead, it repeats the opening motive at the same pitch level three times before changing. From there, it does not align with the beginning at all.

In the middle of m. 58, which is the middle of the second phrase, the two instruments begin to move in parallel octaves once again. The march rhythm remains present, as in previous examples, and both instruments descend to m. 61. Here, they both have trills on pitch class B, emphasizing the leading tone. What follows is shown in Example No. 16.

Example No. 16: Serenade, Op. 92, Marsch, mm. 61–64
After the trill, the clarinet has its final statement of the ostinato motive. Above, the flute has a trill on C# that resolves to C in m. 63. Burkhard now emphasizes the tonic by approaching it from a half step above. The clarinet copies this idea in m. 63 through its trill before resolving to C in the final measure. Burkhard borrows from the B section as the flute is given its accompanimental triplet gesture. The tonic key of C major is highlighted through the flute’s chromatic movement from E to G, creating a triumphant conclusion.

Conclusion

After studying the *Serenade, Op. 92*, it is possible to see how Burkhard uses various compositional elements to create a truly diverse composition. Although the individual movements are rather brief, they are full of creativity and individuality. An understanding of Burkhard’s use of these devices is necessary in order to begin to appreciate the work.

Burkhard’s treatment of tonality in the *Serenade, Op. 92* deviates quite a bit from that found in the *Suite en miniature* and the *Serenade, Op. 71, No. 3*. Although C is the tonic pitch class for the work, Burkhard is more vague with its establishment. The first two movements are atonal throughout, giving no hint at a tonal center. However, they both conclude with one instrument on pitch class C. In the Dialog, the C combines with F to create a perfect fourth, while the Cavatine concludes with C and Eb. Despite their atonality, Burkhard constructs the
endings of these movements in a manner that creates a feeling of resolution as the music settles on these final intervals.

The Elegie contributes more directly to a C tonal center by highlighting C minor throughout. The melody outlines the first three notes of a C minor scale in the opening and at the start of the cadenza. The clarinet’s accompaniment in the opening also contributes to a sense of C, as it articulates C, Eb, E, Gb and G. There is emphasis on the leading tone in mm. 12–13, creating a pull toward the tonic. The ending highlights the subdominant before moving back to C. The flute settles on this pitch class in the final four measures while the clarinet moves between Eb, E, F#, and G, as in the beginning. The final dyad of C and Eb provides a clear resolution as the music concludes in C minor.

The Perpetuum Mobile differs from the other four movements by establishing Ab as the tonal center. Although Burkhard accomplishes this sense of tonality by repetition of the opening motive, particularly at the end, the movement is still rather tonally ambiguous. Burkhard explores pitches freely in both the melody and accompaniment. The continuous nature of the movement allows for this flexibility and a sense of relief is not felt until the end.

The Marsch proves to be the most traditional movement of the Serenade, Op. 92 with regard to tonality. The clarinet’s ostinato immediately sets the stage for C major through its arpeggiations. The flute then enters in m. 3 on G and E. These opening gestures recur later in this first A section as well as at the start of the A’ section. Burkhard emphasizes the leading tone through octave trills on pitch class B in mm. 27 and 61. He also approaches the tonic from above, with
movement from Db to C in mm. 62–64. As the flute moves chromatically from E to G in the final two measures, C major is clearly heard.

Every movement of the *Serenade, Op. 92* except for the Perpetuum Mobile has been composed in a sectional form. The opening Dialog loosely resembles rounded binary form, with the opening material returning at the end. Burkhard varies this repetition by having the two instruments switch roles. Whereas the clarinet led at the beginning, the flute takes over the lead at the end with the clarinet’s rhythmic scheme. Another unusual feature is found in the B section, which really consists of two parts, as each instrument is given a cadenza.

The Cavatine is particularly repetitive with an ABA’B’A” form. However, Burkhard creates contrast and interest with his tempo assignments. In general, the A sections are faster than the B sections. As the movement progresses, the tempo in each section is slower than that found in the previous occurrence. There is a loss of momentum felt throughout the Cavatine, which helps create a sense of resolution at the end.

An ABA’ form can be found in the Elegie, with the contrasting middle section consisting of the flute’s cadenza. The opening A section can be divided into two parts, as Burkhard begins the main theme on the leading tone half way through. The final A section is much more brief than the opening.

Although the fourth movement is not sectional, organizational points can be heard, as Burkhard repeats the main melodic motive throughout. The Marsch then returns to a rounded binary form, also with a brief second A section. In this
movement, the flute carries the melody during the A sections, while the clarinet is given a contrasting melody during the B section.

Four of the five movements of the *Serenade, Op. 92* have a melody and accompaniment texture. This may seem surprising at first, as Burkhard favors counterpoint. However, a closer look reveals complex accompaniments that come very close to taking on a melodic role.

The title of the opening movement, Dialog, suggests that two melodies are present. However, the two voices rarely sound together. Burkhard imitates actual spoken dialogue, with just a slight overlap between each new entrance.

Throughout the remaining four movements, the flute is the primary melodic instrument. However, the clarinet does have the opportunity to present some melodic material. In the Cavatine, the clarinet is given the melody during the A’ section. During the Perpetuum Mobile, the flute and clarinet constantly pass the melody back and forth. The B section of the Marsch finds the clarinet solely expressing the melodic line.

Certain intervals are important to most of the movements of the *Serenade*. The sigh motive of the Dialog makes use of the perfect fourth and minor second. These intervals are found in succession as part of the sigh motive, creating overall movement of a tritone. Half steps are important to the melody of the Cavatine, as they can often be found in pairs. The accompaniment makes use of minor and major thirds, as arpeggios abound. The Elegie also uses half steps, as they can be found throughout the clarinet’s ostinato accompaniment. The melody
focuses on the perfect fourth and perfect fifth, with each motive statement ending with one of these intervals.

The Perpetuum Mobile does not rely heavily on specific intervals. However, thirds are highlighted within the melodic line, particularly within the perpetual motive. They can also be found in the accompaniment as part of the rhythmic motive. Both thirds and minor seconds are important to the Marsch. The antecedent phrases in the A sections always begin with minor-third movement. Half steps can also be found, both in the foreground and background.

Although there is a melody and accompaniment texture for four of the five movements of the Serenade, harmony does not play a very important role. Because the accompanimental lines have a melodic quality, linear motion is more important. The manner in which the two instruments line up vertically is not as audible. However, Burkhard does explore various harmonies through arpeggiations in the Cavatine, Perpetuum Mobile, and the Marsch. The arpeggiations found in the second and fourth movements are particularly colorful, as seventh and ninth chords are created.

The most striking feature of the Serenade, Op. 92 as a whole is its rhythm. Each movement has defining rhythmic motives as part of the melody, accompaniment, or both. In the Dialog, the rhythm of the sigh motive is important, as Burkhard repeats and manipulates it throughout. Out of ten total occurrences, no two are identical.

In A sections of the Cavatine, Burkhard juxtaposes sixteenth-note triplets with duple sixteenth notes. To add to the complexity, the melodic line also
features offbeat entrances and syncopation. Burkhard provides balance by using parallel rhythms during the B sections. Avoiding predictability, however, there is a brief moment of syncopation in the B’ section. The final four measures of this movement are particularly interesting, as Burkhard has greatly augmented the rhythm of the melody. The accompaniment also shifts, as Burkhard implies a ritardando through increasingly slower rhythms.

The clarinet’s ostinato accompaniment features a thirty-second-note triplet followed by two tied dotted-eighth notes. The quick gesture is accented, providing an unexpected backdrop for a movement titled Elegie. In addition, this rhythmic motive is repeated every two beats, creating a hemiola with the 3/4 time signature. Above, the flute’s melody moves along smoothly with eighth notes, quarter notes, and half notes. Most entrances occur on an offbeat, giving the melodic line a forward momentum.

As the title suggests, there is a persistent eighth-note rhythm in the Perpetuum Mobile. Supporting this melody is a rhythmic motive consisting of a sixteenth note, quarter note, and eighth note. These rhythms are juxtaposed throughout, however, Burkhard constantly passes them back and forth between the flute and clarinet. He occasionally implies duple meter in this movement as well, through the arrangement of pitches in the melody.

As in the third movement, the Marsch features an ostinato in the clarinet. Again, this accompanimental motive consists of contrasting rhythms. The clarinet begins with an ascending sixty-fourth-note arpeggiation followed by descending stepwise quarter notes. The flute’s melody also features a rhythmic motive that is
traditional for a march movement. However, Burkhard replaces the expected dotted-eighth note with an eighth note and a sixteenth-note rest, implying the desire for space and precision.

The B section of this movement features different rhythms in both the melody and accompaniment. The two instruments switch roles, and the clarinet’s melody uses eighth-note triplets and syncopation quite frequently. The flute’s accompaniment is consistent, with a brief motive made up of a sixteenth-note triplet followed by an eighth note. This motive comes back at the very end, in the final A section, as C major is established for a triumphant ending to the movement and the work as a whole.

**Performance Notes**

As indicated by the title, Dialog, the flute and clarinet are engaged in a conversation throughout the opening movement of the *Serenade, Op. 92*. Since Burkhard’s composition is simulating a spoken exchange, it is important to play with a sense of spontaneity. Ideally, performers will want to find a balance between accuracy and freedom.

I believe that it would be a helpful activity for performers to compose an actual conversation. Both players could work together to assign a brief sentence to each entrance, choosing one that best fits the mood at that given moment, keeping in mind the shape of the whole movement. This exercise can create a powerful connection with the music, allowing for the sharing of truly specific and
detailed emotions. I have included my own personal thoughts about this movement, which can serve as a starting ground for those just becoming acquainted with the work.

The overall structure of the Dialog is important. There are two related sections that frame the movement; mm. 1–8 and mm. 21–25. In the middle, both instruments have the opportunity for solo expression, with the flute following the clarinet. This movement lacks a tonal center, as Burkhard does not emphasize a particular pitch class. However, there is a sense of consonance at the end as the two instruments conclude on a perfect fourth of C and F.10

After studying this movement, it should be apparent that one important gesture is developed and repeated throughout. This gesture can be found with the clarinet’s first entrance, shown in Example No. 17. These three notes, which together create what will be called the “sigh motive,” provide a foundation for the entire movement. Both the rhythmic and intervallic content of this motive are important and both performers can take notice of when it appears in their parts.

Example No. 17: Serenade, Op. 92, Dialog, m. 1

10 Concert pitch will be given when referring to the clarinet part.
Although there is no accompanimental harmony, the middle note of the sigh motive sounds like an appoggiatura, as it resolves by half step to the following eighth note. It is helpful to emphasize this implied ornamentation by slightly stressing the second pitch. As shown in Example No. 17, the flute is given its own version of the sigh motive at the start.

After a slight pause in m. 2, the clarinet’s second entrance has a sense of urgency. The rhythm of the sigh motive has changed to all eighth notes and a brief crescendo/decrescendo marking appears. Perhaps the clarinet was not pleased with the flute’s response in the previous measure and is now slightly aggravated. Since the flute enters one eighth note sooner than before, the flutist can make this second entrance sound like an interruption, using either the articulation, dynamic, or both.

The clarinet counters this response with a dramatic extended phrase. The clarinetist can be very expressive with this passage, as the line ascends to a sigh motive statement. Following another brief pause, the clarinet reiterates its very first entrance at the end of m. 5. The previous lengthy outburst seems to be an attempt by the clarinet to get the flute’s attention, so that they may begin the conversation again in a civilized manner. Unfortunately, the flute is not agreeable. It does return to its original pitches, however, the rhythm and articulation is quite different. These brief fragmentations of the sigh motive sound like they are mocking the clarinet. Although this passage is soft, it is appropriate for the staccato articulation to be sharp and crisp.
Almost pleading with the flute, the clarinet enters again in m. 7. The clarinetist can enhance this effect by emphasizing each note marked with a *tenuto*. This section concludes in m. 8 with the clarinet borrowing an augmented version of the rhythm from the flute’s first sigh motive statement.

During the middle of the movement, Burkhard has composed cadenzas for both the clarinet and flute. These sections provide the perfect opportunity for creativity and personalization. Dynamics can especially be exaggerated, since there is no accompaniment. Performers will want to highlight the sigh motive occurrences in their respective cadenzas, to create a connection with the outer sections.

In m. 16, the clarinet interrupts the flute’s cadenza. This clash is an important dramatic moment as it pushes the music toward its peak. It would be helpful to create as much contrast between the two parts as possible, as it appears the two voices are in a serious quarrel. The articulation indicates that the flute is connected while the clarinet is detached. The contour of each part certainly suits the given articulation. The melody at the climax in m. 17 can soar, with continued use of vibrato. Below, the clarinet may wish to add accents to each pitch marked with a *staccato*.

Burkhard creates a connection between the cadenzas by having the flute conclude with a rhythm found at the end of the clarinet’s cadenza. Performers may want to find a way to make this imitation obvious for listeners. Matching inflection, dynamics, and tone color can all help with this goal.
In the final section of the movement, Burkhard has the two instruments switch roles. The flute begins with a rhythmic scheme previously found in the clarinet and the clarinet now takes over the flute’s rhythms. This exchange may be symbolic of a resolution, particularly since Burkhard has included the marking *dolce*. I recommend that this section be shaped in a manner similar to the opening section, but with less intensity. Although this movement is atonal, Burkhard creates tension near the end that is released in the final measure, providing a true sense of resolution. Measures 24–25 are shown in Example No. 18.

Example No. 18: *Serenade, Op. 92*, Dialog, mm. 24–25

It would be helpful for both instruments to *crescendo* slightly into the final measure as they move in contrary motion. The two voices become more dissonant as the measure progresses until reaching a unison F. After agreeing on this pitch, the sound can begin to calm down and become softer as the two voices separate once again. I recommend that the flutist play the last note without vibrato, to match the clarinet.
The second movement of the *Serenade, Op. 92* greatly contrasts with the previous Dialog. In his works for flute, Burkhard challenges performers with an endless palette of emotions and moods. This light-hearted song-like display features a melody-and-accompaniment texture throughout. It is sectional, with two contrasting themes creating an ABA'B'A" form. As in the first movement, there is a lack of tonal center until the end, where, in this case, a consonant minor third can be heard. This interval allows the movement to have a sense of closure.

The opening A section continues from the beginning through m. 17. Within this section, two distinct musical divisions exist; mm. 1–9 and mm. 10–17. Within these two divisions, various two- and three-measure phrases can be found. Knowledge of this organization is essential for planning an expressive performance.

The flute carries the melody throughout the opening A section while the clarinet accompanies. The clarinet is actually first to be heard, as it arpeggiates throughout the opening measure. To keep this movement from sounding frantic, I would recommend not exceeding the tempo marking given by Burkhard. However, it is important to take into account that each successive A section has a slower tempo. The first two measures of the Cavatine are shown in Example No. 19.
Example No. 19: *Serenade, Op. 92, Cavatine, mm. 1–2*

The clarinet’s arpeggios persist throughout the outer A sections while the flute actually accompanies in the A’ section. It will be important for both players to decide on the desired quality of these arpeggios and to produce a consistent result. In order to avoid an accent, I recommend releasing the final *staccato* notes gently and with a slight taper.

The melodic line during the A sections is full of character. Syncopated rhythms and written-out *gruppettos* create a great deal of energy and forward direction. It will be natural for performers to create a lot of drama simply by using the information that Burkhard has provided. One of the challenges of the A sections is the rhythm. Burkhard has juxtaposed duple and triple subdivisions, creating a great deal of complexity. Performers will have to be comfortable keeping a steady tempo with their own individual part in order to be successful putting the two parts together.

Another obstacle during the A sections is the frequent indication of *poco ritardando*. Performers will have to decide on the amount and duration of each tempo change and then work together to create the effect. Effective collaboration
will also be required when returning back to the original tempo or beginning at a new tempo.

The B section provides a great deal of contrast, as the two instruments are now in unison rhythm. Example No. 20 shows the opening gesture of this new formal area. The two performers will want to think as one here, matching style very carefully. Envision how this section would sound if it were played on a piano or string instrument and use this image for inspiration.

Example No. 20: *Serenade*, Op. 92, Cavatine, mm. 18–19

Burkhard creates a smooth transition into the second A section, as both instruments move by half step to the next downbeat. It will be important to avoid creating a large gap, so that this resolution can be heard. Since the flutist is first to enter, it would be helpful to not breathe between the measures. Instead, a breath can be taken before the final gesture of the B section.

As the second A section begins, it will be important for the melody and accompaniment to retain the same style and inflection as during the opening A section. This movement requires a great deal of listening and planning by both
performers. After a few phrases, a brief B section interrupts and begins in the middle of m. 30. Performers will have to make a quick shift in style to accommodate. Burkhard then smoothly transitions into the final A section.

Although the arpeggios persist, the melody has been greatly augmented. The rhythmic scheme for A’’ is shown in Figure No. 12. The melodic line has lost its original momentum and the style can be modified to show this change. Vibrato would be appropriate to create a lyrical phrase. Intonation is important in the final measure as the two parts exchange pitches. It will be helpful for performers to be aware of the other instruments’ pitch tendencies. This minor third helps create a sense of resolution at the end of an exciting movement.

Figure No. 12: Serenade, Op. 92, Cavatine, mm. 34–37: rhythm

![Rhythm notation]

The central movement of the Serenade, Op. 92 offers a more serious tone, as Burkhard composes a reflective lament. The flute carries the melody throughout, while the clarinet accompanies with a contrasting ostinato. This Elegie has the potential to create a powerful impact on the listener.

There are three main sections to the third movement. The opening section continues from the beginning through m. 18. In the following measure, the flute begins an extended section marked Quasi Cadenza. The opening material then
returns in m. 34 for the final eight measures. It is important to note both the similarities and differences between the outer two sections.

The clarinet begins the movement with a rhythmic ostinato. This accompaniment is intriguing because instead of providing a supportive background for the flute’s melodic line, Burkhard creates an opposing gesture that is relentlessly repeated. The clarinetist can work to bring out the contrast as much as possible. It would be appropriate to create a heavy accent on the first note of each triplet group, using both the tongue and the air. These accents help to imply a duple meter, as Burkhard creates a hemiola effect. I recommend playing the thirty-second-note triplets as quickly as possible while sustaining the tied dotted-eighth notes full length so that the sixteenth-note rest is minimal.

Example No. 21: *Serenade, Op. 92, Elegie*, mm. 1–3

![Music notation]

As shown in Example No. 21, the flute enters in m. 2 at the same dynamic level already established by the clarinet, but with a completely different mood. The flutist’s performance should not be affected by the clarinet’s accompaniment; it is important to work toward a sense of freedom and outward expression. This
movement allows for a great deal of experimentation with tone color, dynamics, and vibrato.

Within the opening eighteen measures, there are two different divisions. There is an arch dynamic shape to the opening twelve measures, as this division briefly settles on pitch class B. Measure 13 then begins in a similar manner to the opening, except down one half step. The music begins to build again, this time leading to the flute’s cadenza in m. 19.

During this cadenza, Burkhard allows the performer much freedom. It would be helpful to think of specific emotions to convey, as this movement provides a reflection on loss. Work to make these ideas as tangible as possible for the listener.

There is one important feature of the cadenza that requires attention. In m. 26, the melodic line actually splits into two voices. Burkhard makes this distinction with articulation, range, and direction. It would be helpful if the flutist exaggerated these differences to draw attention to this change.

As the cadenza transitions into the final section, there is an important half-step relationship of which to be aware. The flute’s final note, Db, descends to C for the return of the clarinet’s ostinato. It would be most effective if there were minimal space between these two pitches. In addition, I believe that the dynamic level can match as the flute gives way to the clarinet. Performers can decide upon what dynamic level they feel comfortable playing.

It is important that the ostinato accompaniment has the same energy as before, except with a softer dynamic. Both instruments remain quiet until the end.
Because of this marking and the register, I recommend that the flutist play without vibrato throughout this final section.

As the flute quickly settles on pitch class C, the clarinet is actually given a moment to be expressive. In the final four measures, the ostinato is altered and crescendo and decrescendo are marked. The clarinetist can take advantage of this opportunity to emote, before the music settles on a major sixth.

The fourth movement of the Serenade, Op. 92, Perpetuum Mobile, challenges the performers’ technical abilities. As the title indicates, the motion is continuous throughout. There is a distinct melody and accompaniment, both of which are rapidly passed back and forth between the two instruments. The transitions will need to be seamless so as to not disrupt the flow of the eighth notes. In the end, it should sound as if only one person is playing the melody and one person is playing the accompaniment.

Since the two players must think and sound as one, it would be helpful to isolate both the melody and accompaniment parts. In rehearsal, I recommend that the flutist and clarinetist play through the movement, resting when the melody is not present in their respective part. This practice technique can allow the performers to clearly hear if Burkhard’s dynamic scheme is audible and to make sure the transitions are flawless.

Although not quite as challenging, it is important for the two performers to play through the accompanimental parts as well, in order to make sure that articulation, dynamics, and rhythms match. When applicable, I recommend thinking of the sixteenth notes as a grace notes leading into beat 2; this idea will
ensure that they are quick enough and have a forward direction. It would be best
to play the eighth notes that appear on beat 3 for their full length. If they are
released too short, it will sound as if there is an accent. Trills can alternate as
rapidly as possible. In addition, it is of note that Burkhard often marks the
accompaniment one dynamic level lower than the melody.

Unlike the previous three movements, this movement is not sectional nor
does it have regular phrases. However, Burkhard finds a way to create an
organized and expressive whole. The motive found in the flute’s first measure,
which will be called the “perpetual motive,” is important because it can be found
on several different occasions. Sometimes it appears at the original pitch level,
as shown in Example No. 22, and sometimes it is transposed. Through repetition,
this motive serves to organize the music for the listener. Both players will want to
take notice of when they have this motive in their part.

Example No. 22: Serenade, Op. 92, Perpetuum Mobile, m. 1–4
In mm. 8, 11, and 13, the flute has statements of the perpetual motive. Since it is an ascending gesture, I recommend adding a slight crescendo throughout each of these measures to draw attention to the motive. It is important that m. 11 is slightly stronger than m. 13, to follow the direction of the sequence. The material found in mm. 11–12 is transposed down a half step for mm. 13–14.

In mm. 19–20, the clarinet is given two consecutive statements of the perpetual motive, although the first has one imperfect interval. The clarinetist can crescendo greatly during these two measures, as the music builds toward m. 25, the peak thus far. Both players will want to make this high point obvious, as Burkhard gives the melody and accompaniment a similar identity. Sustain the forte dynamic all the way through m. 29 before beginning to decrease in the following measure.

This taper leads to a perpetual motive statement in the clarinet in m. 36, where the dynamic is now piano. The flutist will have to be careful with the accompaniment in mm. 38–41, as the dynamic begins at pianissimo. The clarinet has a perpetual motive statement in m. 48 that is one octave higher than what was found in m. 36. Again, the clarinet signals the push toward a high point, as the music continuously builds all the way to m. 56.

Arpeggios are found at the high point in mm. 56–59 and the fortissimo dynamic can be sustained throughout these four measures. It would be most effective if both players were to give a little extra push in volume at the end of m. 59 to lead into the measure of silence. This point marks the first moment of rest since the movement began.
Burkhard creates a light-hearted ending as he begins m. 61 at a piano dynamic level. As shown in Example No. 23, both instruments remain equal as they descend over the following five measures. It would be helpful if the flutist added small breath accents to the first and fourth notes in each measure to bring out the hemiola. Additionally, this inflection will highlight the descending scalar pattern.

Example No. 23: Serenade, Op. 92, Perpetuum Mobile, mm. 61–65

At the start of the brief Coda, the clarinet has a perpetual motive statement one octave below the original. The flute then takes over the melody in m. 67 continuing the pattern found in m. 2. Another motive statement appears in m. 68, this time at the original pitch level and the final measure finds quick movement between G and Ab in both instruments. In order to create an appropriate inflection, I recommend thinking of the G as a grace note to the Ab. Burkhard provides a whimsical ending to this active movement.

The final movement of the Serenade, Op. 92, Marsch, is in ABA’ form, with the first A section comprising the majority of the movement. The flute is given the
melody during the A sections, while the clarinet takes over in the B section. As in the Elegie, the clarinet part contains a rhythmic ostinato when it has the accompaniment.

The clarinetist begins the movement with this repetitive figure, which can be seen in Example No. 24. Burkhard creates contrast between the ascending slurred sixty-fourth-note arpeggios and descending *staccato* quarter notes. Use a fast air speed through the arpeggiations to lead ahead to the following downbeat. I recommend making the quarter notes rounded, rather than short, to help with the flow of the movement. The clarinetist will want to maintain the same style throughout the A sections, always remaining supportive of the flute.

Example No. 24: *Serenade, Op. 92, Marsch, m. 1*

As shown in Example No. 25, the flute enters with the melody in m. 3. The flutist should be aware of the phrasing during the A section. Although they are irregular lengths, the phrases pair together to create antecedent and consequent relationships. The rhythm and articulation are also of utmost importance and give
this movement its character. It would be best if the *staccato* quarter notes, in particular, matched between the flute and clarinet.

Example No. 25: *Serenade, Op. 92*, Marsch, m. 3

![Musical notation](image)

After several pairs of antecedent and consequent phrases, Burkhard changes the pattern beginning in m. 28. Here, an antecedent phrase begins as normal, but is interrupted after only three measures by another antecedent phrase. This phrase represents the high point of the A section, as Burkhard reuses the material found in the opening, except with dramatic octave displacements.

Performers will want to make a grandiose statement with the phrase beginning in m. 31. Since the dynamic marking four measures earlier was *pianissimo*, Burkhard wanted to create an abrupt change. This high level of intensity will also allow for more contrast as the music transitions into the B section.

Burkhard closes out the A section with the two instruments in parallel octaves, an idea that was also found in mm. 25–27. The performers are given three measures to reach *pianissimo*. Both players will want to sound like one with regard to dynamics and style. The flutist can add a small accent to the first note.
of each beat in mm. 38–39 to highlight the descending chromatic scale. I recommend letting each triplet gesture taper throughout to give this new accompaniment a light-hearted feel. Example No. 26 shows this transitional section.

Example No. 26: *Serenade, Op. 92*, Marsch, mm. 35–38

Measures 39–40 are somewhat problematic because of the rhythm and tempo indications. Although the clarinet has the melody, both players will have to collaborate on the *poco ritardando*. It will be necessary, however, for the flutist to mark the return to the original tempo in m. 40, with the triplet placement on beat 2.

During this B section, there are two distinct phrases. The first continues through most of m. 45, with the second phrase beginning at the end of this measure on the final sixteenth note. There are some features of this melody that have been borrowed from the A section and some that are new. In general, this melody can be contrasting to what came previously in order to provide variety to the Marsch.
The clarinet can sing throughout the B section, with the flutist always remaining supportive. There are moments of syncopation that add interest to the melody. I would recommend being gentle with these rhythms; think of each accent indication as a tenuto.

As the music begins to transition back to the A section, the flute has an octave leap from D6 to D5. It is important that these two beats match in dynamic before tapering. Burkhard has created a long-range ascending chromatic line over the following three measures, so it will be helpful to not get too soft too soon.

As in the Cavatine, Burkhard creates a smooth transition between sections through half-step movement. The F# in the flute in m. 52 connects to the G in the following measure for the start of the final A section. Likewise, Bb moves to B in the clarinet for the return of the ostinato. Performers will want to make these connections clear.

The final A section begins exactly like m. 3. However, Burkhard quickly breaks from the imitation and develops these final twelve measures in a different way. It is important that the style match that found at the beginning, despite possible fatigue.

Beginning in m. 58, the two instruments move in parallel octaves once again. A trill is reached in m. 61, identical to one found in the first A section. The flutist then has another trill in the following measure. In the final two measures, Burkhard requires players to increase from pianissimo to fortissimo. If done well, this ending can provide a great deal of excitement. Be sure that the final note can
be played in tune at an extreme dynamic. The final two beats of the movement provide a triumphant ending to the work as a whole.
CHAPTER 5: SUITE FÜR FLÖTE SOLO, OP. 98

Introduction

The *Suite für Flöte solo, Op. 98* was composed during the last year of Burkhard’s life. This work, like the *Serenade, Op. 92*, is dedicated to the composer’s daughter, Ursula. Burkhard was inspired by Bach’s *Sonata in E minor, BWV 1034*, a work which his daughter had been practicing.\(^{11}\) It is understandable, then, that the *Suite, Op. 98* features such Baroque compositional elements as compound melody and invertible counterpoint. Burkhard adds his own personality, however, to create a perfect balance of old and new.

The *Suite, Op. 98* emphasizes pitch class E, with a particular focus on E minor. The first, third, and fourth movements highlight the tonic through repetition. The opening Tranquillo is unusual because Burkhard often moves from the tonic pitch class to the leading tone, creating an incomplete feeling. This descending half-step motion continues at the start of the second movement, however, the Dialog does not highlight any particular pitch class. Although this

\(^{11}\) Peter-Lukas Graf, e-mail message to author, June 27, 2007.
movement is particularly chromatic, each movement freely explores pitches throughout. Functional harmonic relationships are absent.

Despite the fact that this work is for solo flute, Burkhard creates different textures by implying more than one voice. His pitch and rhythm choices allow the music to sound as if there were two instruments playing. In both the Tranquillo and Dialog, the two voices are melodic equals. There is a particularly detailed exchange that takes place at the beginning of the second movement, where Burkhard attempts to imitate spoken dialogue. Each voice is given a distinct character and personality. During the A sections of the Lied, one voice is given a lyrical melody while the other supports with an arpeggiated background. In the central Allegro section of this movement, Burkhard creates the effect of a pedal tone through repetition while a second voice rapidly soars throughout the flute’s range. The final movement, Allegro agitato, uses the technique of compound melody more sparingly, however, there are two contrasting motives that are repeated throughout.

The minor second, minor third, and major third are important to the Suite, Op. 98. Successive pairs of minor seconds permeate each movement. Often they alternate ascending and descending motion. Half steps can also be found on a background level, as Burkhard creates long-distance connections within a particular voice. Minor and major thirds are used to create various arpeggios, implying different harmonies. These arpeggiations appear as part of the melodic line and as accompanying material. Sometimes Burkhard creates extended chords containing ninths, elevenths, and thirteenths.
The melodies in the outer movements are highly motivic. The opening Tranquillo has a recurring theme that is interspersed throughout, each time with slight variation. The final movement is based on two contrasting ideas; the first is an energetic rhythmic motive while the second is lyrical and sustained. There is much consistency to the rhythm in the opening two movements, as the melodic lines are made up primarily of sixteenth notes. The introduction of the Dialog, however, provides great variety, as the two voices are in conversation. Contrast is found within the third movement as well, as a lyrical melody in the outer sections is juxtaposed with rapid flourishes of sixteenth-note triplets in the Allegro.

Analysis

*Suite, Op. 98*, Tranquillo

The opening movement of the *Suite, Op. 98* seems to have been inspired by the eighteenth-century Allemande form. This German dance movement, usually in common time, often served as the introductory movement of a suite. It would generally have a stern temperament and move at a moderate pace. Traditionally, the movement would be in binary form. With the exception of this latter characteristic, the Tranquillo is a perfect match. It also bears a strong resemblance to the first movement of Bach’s *Sonata in E minor, BWV 1034*. The tonic pitch class in the Tranquillo is E as well, with particular emphasis on the
minor mode. The rhythm in these two works consists primarily of sixteenth notes, giving them continuous energy and motion, even at a slow tempo. These Baroque references set the tone for the entire work.

Burkhard offers a modern deviation from the early Allemande form through his use of a repeated motive. The material found in the opening measure, shown in Example No. 1, can be found in various forms throughout the movement. This motive, which will be called the “tranquillo motive,” serves the purpose of a leitmotiv, helping to create a cohesive whole within the movement. At the start, Burkhard clearly establishes the tonic, as the first three pitches create an E-minor triad. However, E moves to the leading tone D# at the end of this motive, causing the measure to sound incomplete.

Example No. 1: *Suite, Op. 98*, Tranquillo, m. 1

![Example No. 1: Suite, Op. 98, Tranquillo, m. 1]

Certain features of this motive are present in almost every occurrence. The first beat generally consists of thirty-second notes, and, with one exception, the last beat contains a quarter-note rest. The line ascends towards the middle of the measure before descending. Half steps are important to the construction of the tranquillo motive. The final interval always consists of a half step, and
appears most often as two eighth notes. This motive is almost always marked very soft, as it serves to help the music return to a tranquil state. However, as the drama builds toward the middle, the motive is transformed accordingly.

Although this is a work for solo flute, Burkhard writes in such a way that two voices can be heard. The concept of compound melody is common in works for solo instruments, having originated during the Baroque period. Burkhard creates an upper and lower voice that alternate and interact with each other throughout this opening movement.

The tranquillo motive entrances help to separate the larger musical ideas. When the main melodic material begins in m. 2, the phrase continues until m. 5, where the second motive statement occurs. The features found within these three measures provide a foundation for the rest of the movement. Example No. 2 shows mm. 2–4.

Example No. 2: Suite, Op. 98, Tranquillo, mm. 2–4

As demonstrated in this example, the opening three notes spell out an E-minor triad, just as in the first measure. Minor and diminished harmonies can be found at the start of every melodic passage, with the root primarily consisting of the tonic, subdominant, or dominant pitch classes. The half step remains
important, as it can be found in both the upper and lower voices. Burkhard uses this interval on both local and background levels. Also interesting to this phrase is the slur pattern. Burkhard most often begins a slur on the final sixteenth of one beat and continues it through the third sixteenth note of the following beat. These markings do not always help distinguish between the two voices, but they do serve to create a continuous forward direction.

It is important to notice how Burkhard transitions into m. 5 for the second tranquillo motive statement. The upper voice ends on E5 in m. 4, while the lower voice begins its final gesture on F4. The opening two pitches of the tranquillo motive statement are D#5 and E4. Long-distance half-step relationships are created as the music transitions between mm. 4–5.

Although it is not an exact repetition, the tranquillo motive statement that occurs in m. 5 shares many of the same characteristics as m. 1. Half steps are prevalent as beats 2 and 3 contains four pairs of notes that create this interval. In this example, they alternate between an ascending and descending direction. Oddly, the final two pitches have been transposed down a half step from the original to Eb and D.

After a quarter-note rest, the melodic lines begin once again with an E-minor triad in m. 6. This passage is extended and continues all the way to m. 11. The lower voice is particularly interesting here, as it descends chromatically all the way through m. 9. This descent can be seen in Figure No. 1. Between mm. 7–8, Burkhard transposes the lower voice up one octave, to compensate for the flute’s range. Because of the octave displacement, the minor dominant triad on
the downbeat of m. 8 is clearly heard. Despite this transposition, the lower voice traverses one complete octave. It is important to note that in m. 9, the chromatic pitches appear slightly out of order, as Burkhard deviates from expectations.

Figure No. 1: *Suite, Op. 98, Tranquillo, mm. 6–9: lower voice outline*

There is a similarity between m. 10 and m. 4, as both examples directly precede a tranquillo motive statement. In m. 10, however, it is the lower voice that articulates on the first sixteenth note of each beat, while the upper voice occupies the remaining three sixteenth notes. The intervals in both voices are outlined in Figure No. 2. Burkhard makes a clear distinction between the two parts. The lower voice ascends and descends by a perfect fourth, while the upper voice articulates pairs of half steps at the end of each beat.

Figure No. 2: *Suite, Op. 98, Tranquillo, m. 10: outline*
Once again, Burkhard moves by half step to lead into the next tranquillo motive statement. The final G in the lower voice from m. 10 moves to F# in m. 11. Burkhard ascends to the highest point thus far, reaching A6. Although the dynamic does not change, the music is steadily building towards a dramatic moment. The motive concludes with five pairs of half steps. Additionally, beat 3 now contains four sixteenth notes, instead of two eighth notes. Beats 2 and 3 of m. 11 are shown in Example No. 3.

Example No. 3: Suite, Op. 98, Tranquillo, m. 11

Beginning again on E4 in m. 12, the next phrase continues for three measures. Whereas the previous two phrases began by outlining an E-minor triad, this phrase highlights C#º, as B4 has been replaced by C#5. Between mm. 13–14, the two voices continuously separate. The lower voice descends while the upper voice ascends. Figure No. 3 outlines this contrary motion.

Figure No. 3: Suite, Op. 98, Tranquillo, mm. 13–14: outline
An important relationship is created in the lower voice, as it descends from A4 to F#4. At the beginning of m. 15, the first pitch is F4, continuing the chromatic motion. This F also marks the beginning of a varied tranquillo motive statement. Example No. 4 shows m. 15.

Example No. 4: *Suite, Op. 98*, Tranquillo, m. 15

Although this example looks different, the basic characteristics of the tranquillo motive are still present. It begins with an ascending passage of thirty-second notes. These pitches are then repeated as a thirty-second-note sextuplet, for extra emphasis. The line then descends throughout the second half of the measure. Although the rest is absent, Burkhard’s use of half steps provides a connection to the previous tranquillo motive examples. The *staccato* indication on the final beat helps to draw the momentum back slightly, keeping the motive’s purpose intact. This measure leads directly back into the main melodic material found in mm. 2, 6, and 12.

Rather than beginning on E4 as in previous examples, Burkhard outlines the minor dominant triad in m. 16, as he did in m. 8. The following three measures build to the peak of the movement in m. 19, as the music ascends well
above the treble clef staff. At the end of each measure, the final three sixteenth notes have been replaced by three pairs of thirty-second notes, providing extra emphasis at the peak of the flute’s range. Chromatic motion takes place on both local and background levels. Figure No. 4 shows the important half-step relationships that take place during these three measures.

Figure No. 4: *Suite, Op. 98*, Tranquillo, mm. 16–18: outline

The most dramatic moment of this movement takes place from the middle of m. 18 through m. 19. Example No. 5 shows this measure and a half. Here, the melodic lines blur directly into the most expansive of all tranquillo motive statement. The lower voice moves from D4 to C#4 for the start of this motive.

Example No. 5: *Suite, Op. 98*, Tranquillo, mm. 18–19
Although this example is six beats in length, including the quarter-note rest, it is still identifiable as the tranquillo motive. It has merely been transformed to fit the required expression for the peak of the movement. Burkhard leads the flute to the top of its range on C7 in m. 18, creating a high level of intensity. In contrast, the *staccato* and *tranquillando* indications help transition into m. 20 with a greater sense of calm.

From m. 20 to the end, the music becomes increasingly more serene. The melody begins on an E-minor triad once again, this time one octave higher than previous examples. *Forte* is marked in m. 20, as there is still a long way to go. Similar to mm. 6–10, the lower voice descends one complete octave. Figure No. 5 shows this chromatic movement between mm. 20–23. Again, the pitches appear slightly out of order near the end.

Figure No. 5: *Suite, Op. 98*, Tranquillo, mm. 20–23: lower voice outline

Above, the upper voice also has a long-distance chromatic descent, moving from Bb5 at the end of m. 20 to C#5 at the end of m. 23. On a local level, this half-step movement takes place between pairs of sixteenth notes. This parallel descending motion helps the music sounds as if it is leading towards a conclusion.
In m. 23, the lower voice moves between E4, G4, F4, and G#4. This measure strongly resembles m. 10. These pitches create two sets of half steps, between beats 1 and 3 and beats 2 and 4. This final G# then moves up to A for the start of the next tranquillo motive statement in m. 24. Burkhard creates a cohesive sound because of the extensive amount of chromatic relationships.

The rhythm in m. 24 matches that of m. 1. This later example is almost an exact transposition of m. 1, but the intervals are not quite consistent. The half steps are intact, however, and in the same locations.

After the rest, the next phrase begins with the lower voice on A4. Here, Burkhard articulates the subdominant triad. This phrase is only two measures in length and contains the exact same material that was found in mm. 6–7 transposed up a perfect fourth. These two measures represent one of the few times where Burkhard composes an exact transposition of previous material.

Another tranquillo motive statement occurs in m. 27. It is very similar to the one found in m. 5. Burkhard has only altered two thirty-second notes, as he has omitted the first D# found in m. 5 and added a C at the end of the run. Oddly, Burkhard has also switched the order of one pair of notes. In m. 5, C moves to B in beat 2, while in m. 27, B moves to C. These minor changes allow the music to sound as if it were an improvisation.

The next phrase begins back on E4 in m. 28 and continues through m. 30. Appropriately, the final phrase returns to tonic, highlighting the minor triad once again. This initial measure is the same as m. 20 transposed down one octave. The lower voice now descends chromatically to C4 on the downbeat of m. 29.
Immediately following this descent, the upper voice has been given a dramatic passage, shown in Example No. 6. This measure provides the final opportunity for melodic expression.

Example No. 6: *Suite, Op. 98*, Tranquillo, m. 29–30

The half-step movement within this example is important, particular at the end. The movement between F, E, and D# is reminiscent of the opening tranquillo motive statement. Also of note is the quarter-note rest that appears at the end of m. 30. With all of these references to the tranquillo motive, it is not surprising that Burkhard concludes the movement with one final statement. The motive found in m. 31 is an exact copy of that found in the opening measure. It is marked *pianississimo*, which supports the desired tranquil state. However, the entire movement has now concluded on the leading tone. There is a simultaneous feeling of resolution and openness as the sound disappears into the final rest.
As in the opening movement of the *Serenade, Op. 92*, the second movement of the *Suite, Op. 98* is a musical representation of a conversation. In this case, however, the flute plays the role of both characters. Burkhard composes an upper and lower voice to create the effect of two different parts. This movement as a whole is divided into two sections. There is an introductory Poco lento that continues through m. 11. Following this opening, a playful Allegretto grazioso section fills out the bulk of the movement.

This Dialog is not as tonally clear as the opening Tranquillo. Burkhard is much more free with his pitch choices. However, he does favor certain pitch classes and intervals in each section. The mood during the introduction is rather serious and Burkhard marks *espressivo* at the start. The lower voice begins the conservation and this first entrance is shown in Example No. 7.

Example No. 7: *Suite, Op. 98,* Dialog, m. 1

There are two important features to this opening statement. First, there is reference to the end of the first movement with the long-distance half step created between E and D#. This interval will continue to be significant. Second,
movement from B to D will occur many times in the lower voice during the introduction. The minor third plays a prominent role in this voice part.

Most of the time in these first eleven measures, the voice entrances are separated by rests. This brief moment of silence allows for clarity and a clear distinction between the upper and lower voices. The upper voice enters for the first time at the end of m. 1 with an inquisitive gesture. It begins on C6 and descends in an octatonic pattern to F# 5 before leaping up to C#6. A long-distance half-step connection can be heard between the C and C#.

The lower voice answers one eighth note before m. 3. Burkhard composes a written-out *mordent* on F, which resolves to E, creating another descending half step. The upper voice’s next entrance highlights four significant pitches: A#, B, C#, and E#. Burkhard reiterates these pitches twice more, helping to lead to the peak of the introduction. The rhythms associated with these three entrances are shown in Figure No. 6. Burkhard extends the gesture in the third entrance by reiterating the four pitches and then transposing them up a minor third.

Figure No. 6: *Suite, Op. 98*, Dialog, mm. 3–8: upper voice rhythms

\[
\begin{align*}
\text{m. 3} & : \quad \frac{4}{4} \quad \bullet \bullet \bullet \bullet \quad \text{m. 8} \\
\text{m. 3} & : \quad \bullet \bullet \bullet \bullet \quad \text{m. 8} \\
\text{m. 8} & : \quad \bullet \bullet \bullet \bullet \quad \text{m. } 8
\end{align*}
\]

As demonstrated in Figure No. 6, the rhythms increase with each successive entrance, creating a sense of urgency. Below, the lower voice
interjects, contributing to the growing intensity. In m. 4, the lower voice imitates its opening entrance down a minor third. However, the rhythm has changed from an eighth-note triplet to a quarter-note triplet. After reaching B#3 on beat 4, the lower voice quickly alternates between this pitch and D#3. This rapid minor-third movement sounds as if the lower voice were ridiculing the upper voice. The rhythms associated with this example and following two gestures are shown in Figure No. 7. It is important to note that pitch classes B and D return in mm. 7–8.

Figure No. 7: Suite, Op. 98, Dialog, mm. 4–8: lower voice rhythms

After juxtaposing these examples, it is easy to see how the music culminates on the downbeat of m. 8. The lower voice offers one final insult at the end of m. 8, before the music briefly relaxes. After a rest on the downbeat of m. 9, the upper voice enters with descending movement from E6 to G#5. The two voices alternate with brief gestures throughout this measure and the nest, as shown in Example No. 8.
Example No. 8: *Suite, Op. 98*, Dialog, mm. 9–10

While the upper voice descends a minor sixth, the lower voice continues to articulate B and D, creating a minor third. These are the only two pitches it has been given since the beginning of m. 7. Near the end of m. 10, the upper voice has one more four-note gesture. It concludes with movement from C# to B#, highlighting the half step. Below, the lower voice has the final say as it alternates one last time from B to D to B. The pitch classes used in these final two entrances create a chromatic collection from A# to D#.

After a quarter-note rest, the main body of the Dialog begins in m. 12. Within this large section, Burkhard has indicated divisions through the use of double bars at the end of mm. 25 and 39. An important compositional technique is used in these opening two divisions. Two voices remain present, although they alternate much more rapidly than in the introduction. The slur indications help to separate each entrance. The material found between mm. 26–39 is the same as that found between mm. 12–25, except the two voices have switched parts. Although the upper and lower voices do not actually sound at the same time, this is a clear example of successful invertible counterpoint.
Looking more closely at the first division, there are certain features that give it a distinct sound and character. Example No. 9 shows mm. 12–14, which makes up the first phrase. A sixteenth-note rest appears on the downbeat of m. 15, and at each subsequent phrase division.

Example No. 9: *Suite, Op. 98*, Dialog, mm. 12–14

As shown in the example, the rhythm does not vary. However, Burkhard provides interest through the offbeat slur pattern, once again giving the music a forward motion. As the two voices move in pairs of sixteenth notes, they leap to create intervals of at least a minor third, resulting in a very fragmented sound. On a background level, however, chromatic movement can be found, as demonstrated in Example No. 9. While the lower voice ascends through each pair of notes, it descends on a background level. The upper voice alternates between ascending and descending leaps to create an overall descent. The phrase concludes with the upper voice sounding three pairs of half steps, all of which alternate direction. This pattern is reminiscent of the tranquillo motive in the first movement. The time signature change, however, creates a clear distinction.
The following three phrases share many of the same characteristics as this opening phrase. Descending motion continues in mm. 15–17, as the lower voice now reaches C4. The third phrase finds the lower voice moving by half step within each pair of sixteenth notes. A sequence also takes place as the material found in the lower voice in m. 18 is transposed up one whole step in m. 19. Above, the upper voice also moves by half step from the last note of one pair of sixteenth notes to the first note of the next pair. The motion is always in a descending direction although the overall line is ascending. The phrase concludes with a 5/8 measure as the upper voice sings through four pairs of half steps. As before, they alternate between an ascending and descending direction.

The final phrase begins in m. 21 with the two voices in close proximity. The lower voice begins on C5 while the upper voice begins on D#5. They move in contrary motion toward the middle of m. 22, where they leap back together. The lower voice now begins on C#5 and the two voices separate again until the downbeat of m. 24. The upper voice creates two octatonic pitch collections, as it ascends from D#5 to Bb5 and E#5 to C#6. Half steps occur within each pair of sixteenth notes while the pairs themselves are separated by a whole step.

The lower voice concludes m. 24 with three pairs of half steps, similar to the previous phrase endings. This final phrase is extended, however, as the upper voice continues with a 7/8 measure, shown in Example No. 10. The C#6 found on the downbeat of m. 24 moves up a half step to D for the start of this final gesture. Half steps saturate this measure. The eighth-note rhythm found at the end not only references the tranquillo motive from the first movement, but it
helps provide a conclusion to this opening section. An eighth-note rest provides an opportunity for the music to breathe.

Example No. 10: *Suite, Op. 98*, Dialog, m. 25

The section between mm. 26–39 contains the same basic material as mm. 12–25. The upper voice has been transposed down one octave, as it now becomes the lower voice, and the lower voice has been transposed one octave higher to become the upper voice. In some instances, Burkhard has inverted certain intervals to compensate for the flute’s range, but other than these exceptions, the pitch classes are an exact match.

Although a double bar is not present, the material between m. 40 and the end should be thought of as two distinct sections. The music beginning in m. 40 is contrasting to the previous two sections and continues to the middle of m. 50. From this point to the end, the material is similar to that found in the first half of the Allegretto grazioso.

In the third section, each voice entrance is approximately one full measure in length. The lower voice begins, with the upper voice imitating a major sixth higher throughout. Example No. 11 illustrates m. 40 through the downbeat of m. 42.
Example No. 11: *Suite, Op. 98*, Dialog, mm. 40–42

As shown in this example, the half step remains an important interval, as both voices ascend and descend chromatically. The rhythms become more complex between mm. 42–47. The lower voice initiates three more patterns, which are shown in Figure No. 8. As the music progresses, Burkhard composes in a way that the end of one entrance overlaps with the very beginning of the next. This creates rapid leaps in the flute part, making it sound as if there really were two instruments playing.

Figure No. 8: *Suite, Op. 98*, Dialog, mm. 42–46: lower voice rhythm

The music begins to transition in mm. 48–50 as the rhythm turns primarily to sixteenth notes. The lower voice moves between D4 and Eb4 while the upper voice remains a major sixth above. The two voices alternate more quickly now, as shown in Figure No. 9. As the rhythm moves from thirty-second notes to sixteenth notes to eighth notes, it sounds as if the music is slowing down. These
changes, in addition to the written *ritardando poco a poco*, help provide a smooth transition into the final section.

Figure No. 9: *Suite, Op. 98*, Dialog, mm. 48–50: rhythm

![Rhythm example](image)

*A tempo* is marked in m. 51 as the music once again resembles the opening of the Allegretto grazioso. The first phrase continues through m. 55. Although the material found here appears familiar, Burkhard does offer some differences that make for an exciting ending. In this first phrase, the two voices ascend throughout mm. 51–52. The upper voice then changes direction leading into m. 53 and continues descending over the next two measures. It actually crosses with the lower voice, which continues to ascend. This creates an interesting aural effect. In the second phrase, beginning in m. 56, the upper voice experiences octave displacement, as some of its major-third leaps become minor sixths. Burkhard begins to explore the full range of the flute.

The most drama is created as the music builds from m. 59 to the end. Example No. 12 shows mm. 59–62. Here, the two voices begin over an octave apart, cross in the middle, and conclude two octaves apart, with the upper voice
below the lower voice. Numerous half-step relationships can be found in this example.

Example No. 12: *Suite, Op. 98, Dialog*, mm. 59–62

On the final sixteenth note of m. 62, the upper voice leaps up to begin on D#6, an augmented second higher than at the beginning of m. 59. The two voices once again meet, this time agreeing on G5 in m. 64. The upper voice begins once more on E6 leading into m. 65. At this point, the two voices are as distant as ever, with the lower voice on C#4. They move together throughout the next two measures, never quite reaching each other. The upper voice concludes with motion from Bb5 to A5 while the lower voice moves from B4 to C5. A brief sixteenth-note rest allows for a breath before the final four measures marked *Meno mosso*.

For this dramatic ending, Burkhard loosely borrows from the opening of the *Allegretto grazioso*. The material found from m. 67 through the first half of m. 69 uses the pitch classes found in mm. 12–14 and mm. 26–28, with a stronger resemblance to the latter example. The upper voice’s material in the *Meno mosso* has been changed to octaves and there is some transposition, but other
than these two exceptions, a clear connection is made. Example No. 13 shows mm. 67–69.

Example No. 13: *Suite, Op. 98*, Dialog, mm. 67–69

Burkhard leads into the final measure emphasizing pitch class A. He moves between A6, A5, and A4 before ascending back up to the top. A long-distance half-step connection can be made with the Bb in the previous measure. Although this movement does not highlight a particular key area, the ending certainly provides a satisfactory conclusion.

*Suite, Op. 98*, Lied

The third movement of the *Suite, Op. 98* offers a different texture than the previous two movements. Whereas the upper and lower voices were melodic equals in the Tranquillo and Dialog, Burkhard creates a melody and accompaniment texture at the start of this vocal-inspired Andante. The movement contains two contrasting sections, with the lyrical display giving way to a rapid Allegro in m. 19. Tempo I returns in m. 27 for a reprise of the opening material.
Burkhard concludes the movement with one measure of sixteenth-note triplets from the Allegro before settling on E4. There is a strong emphasis on E throughout, establishing it as the tonic pitch class.

The opening measure of the Lied is shown in Example No. 14. As illustrated, the upper voice has been given the melody while the lower voice accompanies. Half steps are important to the melody, as demonstrated by the movement from D to Eb and C to B. Below, the lower voice arpeggiates an E-minor triad. Both minor and major thirds provide a foundation for the accompaniment. However, the half step can also be found on a background level.

Example No. 14: *Suite, Op. 98, Lied, mm. 1–2*

The melody and accompaniment continue to alternate throughout the opening eighteen measures. Burkhard creates a clear distinction between the two parts through his use of range, intervals, and rhythm. In addition, he marks the accompaniment at a softer dynamic level.

During this large section, there are three melodic phrases. However, the transitions from the end of one phrase to the start of the next are somewhat
unclear. The first phrase comes to an end near the end of m. 8. The melodic
entrance beginning at the end of m. 7 is shown in Example No. 15. The phrase
appears to conclude after movement from B to C on beat 2. Following an eighth-
ote-rest, the next phrase then begins with movement from A to F# on the
downbeat of m. 9. However, Burkhard has indicated a slur over this entire
example, which links the ending and beginning together. The same idea takes
place between mm. 13–14, as the second phrase moves into the third.

Example No. 15: *Suite, Op. 98*, Lied, mm. 7–8

When looking solely at the melody in the first eight measures, many half-
step relationships become apparent. This interval not only occurs within each
brief gesture, but it can often be found between the end of one gesture and the
beginning of the next. This interval use helps create a sense that the melodic line
is continuous, even though it alternates with the accompaniment.

After the first measure, the accompaniment continues to arpeggiate
various triads and extended chords. It descends, moving through D# minor and D
minor to reach C# half-diminished in m. 4. Here, an added D# at the top of the
arpeggio creates a colorful ninth chord. Throughout the first four measures, the
bass pitch descends chromatically from E to C#, emphasizing the half step. In m.
5, the accompaniment returns to E minor, and, this time ascends chromatically towards the end of the phrase. It reaches G in m. 9. The beginning of this measure is shown in Example No. 16.

Example No. 16: *Suite, Op. 98*, *Lied*, m. 9

After this elaborate arpeggiation, the melody continues with lengthier gestures in the second phrase, as the music builds towards the peak in m. 13. Burkhard composes two melodic entrances in a row, starting at the end of m. 9. At first, he creates three-note gestures that all begin with movement from G5 to F#5, highlighting the half step. The final note of each gestures descends from D#5 to Bb4. This passage is important because Burkhard has written the rhythm in a way that sounds as if there is an *accelerando*. An outline of the rhythm from mm. 9–10 appears in Figure No. 10.

Figure No. 10: *Suite, Op. 98*, *Lied*, mm. 9–10: rhythm
The same scheme can be found in m. 11. Burkhard repeats A5 throughout most of the measure with increasingly faster rhythms. Within the four pitches of this melodic gesture, which continues to the downbeat of m. 12, two half-step relationships can be found. The A connects with G#5 at the end of the gesture, while C#6 moves to D6 in the middle.

As the melody becomes more extensive, so does the accompaniment. The lower voice returns to E4 in m. 12, however, it now arpeggiates an eleventh chord. The rhythm is also faster, as this measure contains thirty-second-note quintuplets. The melody quickly enters again at the end of m. 12, on A5. After briefly repeating this pitch, it ascends higher this time, moving from F#6 to E#6 on the downbeat of m. 13.

Another arpeggiation interrupts, as the accompaniment sounds a thirteenth chord built on C#4. The rhythm now consists of thirty-second-note sextuplets. Reaching the peak of this section, the flute leaps up one octave to A6. The final gesture of this phrase is interesting because it somewhat resembles the tranquillo motive from the opening movement. Example No. 17 shows m. 13 in its entirety. At the end of the measure, the melody descends through pairs of half steps. The final E then moves to Eb for the start of the next phrase.
Throughout the third and final phrase of the opening section, the melody begins to lose momentum and descend. The lower voice’s arpeggios follow in support. The arpeggiation in m. 14 returns to thirty-second-note quintuplets. This measure is the first instance where the chord is not built entirely on thirds. At the start, C₄ leaps to F₄, and continues up through Ab, Cb, Eb, and Gb, before changing directions.

From the end of m. 13 to the beginning of m. 18, the melody descends one full octave. An outline of the melodic line during these measures is shown in Figure No. 11. In contrast, the accompaniment remains on the same pitches almost the whole time. However, the rhythm does change back to thirty-second notes in m. 15. Also, in m. 17, the low C is omitted along with several flats. Because of these minor changes, the melody actually moves below the accompaniment in m. 17. It then ascends chromatically to E₄ for the end of the phrase. One final arpeggio closes out the section. Burkhard creates a written-out ritardando as the rhythm moves from sixteenth notes to eighth notes. With its close proximity to the melody’s final note, the chord in m. 18 sounds like an EmM7 chord with an added ninth.
With a tempo almost twice as fast the Andante, the eight-measure Allegro breezes by very rapidly. Despite its brevity, there are two distinct phrases. The first phrase concludes at the end of the 9/8 measure in m. 22 and the second phrase concludes with a 10/8 measure in m. 26. The rhythm consists of sixteenth-note triplets throughout. Tonic pitch class E is emphasized throughout this section, as it serves as a pedal point. It appears at least twice in each measure with both a *staccato* and *accent* indication. Although it is not technically sustained, the brisk tempo helps each successive attack sound connected to the last, creating the effect of a pedal tone.

The half step and minor and major third are important in this second section, creating a connection with the Andante. The opening measure is shown in Example No. 18. As demonstrated in this example, there is a half-step relationship between the first note under each slur. This connection can be found throughout this first phrase. Between mm. 20–22, there is movement from Bb to A, G to F#, and F to E to D#. Additionally, thirds saturate each measure. Generally, the first three notes after a pedal point span a minor third.
Example No. 18: *Suite, Op. 98*, Lied, m. 19

After an eighth-note rest, the second phrase begins in a similar manner to the first. An E pedal tone remains, this time appearing one octave higher. This second phrase is particularly interesting because the melodic material is an inverted version of the opening phrase. Although Burkhard had to make minor adjustments to accommodate the flute’s range, the second phrase is a mirror image of the first. A quarter-note rest at the end of m. 26 allows for some space before the opening material returns.

The *Tempo I*, which begins in m. 27 returns to a melody and accompaniment texture. The two voices reuse the same material found in the opening except they have now exchanged registers. The melody has been transposed down one octave, while the accompaniment has been transposed up one octave. Example No. 19 shows m. 27.
Throughout this section, clear connections can be made with the opening section. With one pitch exception, the melody copies the beginning exactly until the end of m. 32. This movement from D to D# is borrowed from the end of m. 17. The accompaniment remains the same as well, until m. 31, where it then imitates mm. 15–18. It is significant to notice that mm. 32–33 and mm. 17–18 are almost identical. The exception is the E. In the earlier example, this pitch belonged to the melody. In m. 33, the E is part of the accompaniment’s arpeggio, leaving the melody’s D# unresolved.

The final two measures provide resolution to this pitch and the movement as a whole. In m. 34, the pedal tone E returns as Burkhard copies the music found in m. 22. This measure helped bring the Allegro’s first phrase to a close. The difference here is that the melodic line has been transposed up one octave. The ascending line leads into a quarter-note rest at the end of the measure. Burkhard concludes the movement with a sustained E4.
Suite, Op. 98, Allegro agitato

The final movement of the Suite, Op. 98 provides an energetic conclusion to this substantial work for solo flute. It contains two contrasting ideas that alternate throughout. The first can be seen in the opening two measures, shown in Example No. 20. Burkhard uses triplets throughout most of the movement, often omitting the second part of the beat. In contrast, when the second part of the beat is present, it is often accented. In the first measure, Burkhard chooses to begin just after the downbeat. The rhythm found in these two measures, which will be called the “gallop motive,” gives the music an obvious forward direction.

Example No. 20: Suite, Op. 98, Allegro agitato, mm. 1–2: gallop motive

The second idea is shown in Example No. 21. Between mm. 15–23, Burkhard inserts the first of several lyrical phrases that contrast greatly with the surrounding music. In every instance, this melody, which will be called the “chant motive,” is preceded by a full measure of rest. However, the pitch and interval content changes throughout the movement. Each successive entrance becomes
more elaborate than the last, particularly through Burkhard’s use of range and ornamentation.


\[ \text{Rhythm and articulation are of utmost importance in this movement.}
\]

Looking at the music from the beginning until m. 13, the gallop motive is used several times. The rest found at the beginning of each statement helps to separate the various brief phrases. The opening two measures lead into a full measure of triplets that ascend chromatically to G4 before descending chromatically to C#4. As demonstrated in m. 3, the half step remains important in this movement. The gallop motive returns in m. 4 and leads into three measures of constant triplets. Between mm. 5–7, Burkhard has marked an accent over the second part of each triplet and a slur from the third to the first part of the next beat. The articulation in these three measures briefly implies two voices. Figure No. 12 shows an outline illustrating the upper and lower voice. There are half-step relationships throughout.
Figure No. 12: *Suite, Op. 98*, Allegro agitato, mm. 5–7: outline

The gallop motive returns in mm. 8 and 10, this time beginning on A4. Music similar to mm. 5–7 appears in mm. 11–13. This time, the upper voice ascends toward the end, moving from C# to D to Eb in m. 13. A brief silence follows and the chant motive enters in m. 15. The Eb from m. 13 moves up one half step to E for the start of the chant motive; this resolution creates a connection across the rest.

The gallop motive rhythm returns in the middle of m. 23, however, a variety of pitches appear here. Burkhard begins with F, A, and Gb in mm. 23–24. A is replaced by B in m. 25 and the rhythm changes to complete triplets in the following measure. In mm. 26–27, Burkhard uses the articulation to create a hemiola effect. The pitches are slurred in pairs, making the music sound as if it has shifted to a duple meter. These two measures are shown in Example No. 22.

Example No. 22: *Suite, Op. 98*, Allegro agitato, mm. 26–27
The next phrase, in m. 28, begins with the gallop motive on A5, similar to mm. 8 and 10. Measures 30 and 32 are related by inversion. The material found in m. 30 is repeated in m. 32, starting one half step lower and with all of the intervals inverted.

From mm. 33–39, Burkhard composes an extended phrase. A Bb pedal tone persists throughout these seven measures, while triplets ascend above. An outline of this passage is shown in Figure No. 13. Half steps can be found on both a local and background level, as demonstrated by this example. In the final measure, pitch class A is highlighted as it is approached from a half step above and below. This creates a dramatic moment leading into the full-measure rest that follows.

Figure No. 13: *Suite, Op. 98*, Allegro agitato, mm. 32–39: outline

The second chant motive statement begins in m. 41 on A5, and is the same length as the original. However, the interval content varies slightly as the second pitch leaps up a diminished fifth, rather than a diminished fourth. To compensate, Burkhard creates a descending perfect fourth between mm. 45–46. This change allows the two statements to conclude in the same manner.
The gallop motive moves up to Bb in m. 49. Burkhard’s writing becomes increasingly complex as the movement progresses, which is consistent with the *agitato* marking at the start. The melody once again splits into two voices in mm. 51, 53, and 55–60. Example No. 23 shows these latter six measures. The two voices begin apart, however, as the music progresses the lower voice ascends to reach the upper voice. Half steps can be found throughout.

Example No. 23: *Suite, Op. 98*, Allegro agitato, mm. 55–60

The G to G# motion in the upper voice at the end of m. 60 leads into the gallop motive beginning on A5 in m. 61. This repeated pitch changes into a pedal tone in mm. 63–64. It is articulated on each beat in m. 63 and the downbeat of m. 64. Below, the melodic line fills in the rest of the rhythm to create two full measures of sixteenth-note triplets. The melody is highly chromatic, as shown in Figure No. 14.
The music continues to increase in intensity over the next six measures. The pedal tone ascends chromatically from A through Bb in m. 67 to B in the following measure. The melodic line ascends at the start, as mm. 66–67 are similar to mm. 63–64. The melody reaches Bb5 in m. 67, meeting with the pedal tone. Following the gallop motive in m. 68 on B, the melody begins to separate and descend. In contrast, the individual pairs of half steps now ascend. However, the melody ends with movement from D5 to Db5 in m. 70.

A measure of rest signals the start of the next chant motive statement. Here, Burkhard has transposed the original motive up a minor sixth. In addition, he has inserted a grace note before each pitch. A smooth transition is provided into this motive statement because of the half-step motion carried over from m. 70. The octave Cs found in m. 72 are approached from above and below; the pedal tone B connects to the principal C while the Db in the melody connects to the grace note C. Chromatic movement also takes place within these ornamental pitches. Between mm. 72–76, the grace notes ascend from C5 to Fb5.

Burkhard repeats B4 with the gallop motive to lead into the Meno mosso in m. 82. Throughout the next thirteen measures, various arpeggios are explored within the numerous sixteenth-note triplets. With the exception of the very first
beat in m. 82, these triplets arpeggiate minor triads. This opening measure is shown in Example No. 24.

Example No. 24: *Suite, Op. 98*, Allegro agitato, m. 82

Burkhard continues the contour established in this example throughout this section. Various chords are explored. Over the next two measures, Burkhard moves through A minor, C# minor, E minor, Eb minor, D minor, and F minor. The measures of arpeggios alternate with entrances of the gallop motive. Together, both ideas are building and ascending toward m. 92. An outline of mm. 82–90 is shown in Figure No. 15. Chromatic relationships are indicated.

Figure No. 15: *Suite, Op. 98*, Allegro agitato, mm. 82–90: outline

Two measures of the gallop motive lead into m. 92 on D5. The arpeggios at this peak are now grouped in pairs, as Burkhard briefly implies a duple meter.
in mm. 92–93. There is an accent on the bass note in each two-beat group over the next three measures. The descending line between D, C, B, and Bb can clearly be heard. It is important to note that the arpeggios now consist of minor and diminished triads. The final measure before the rest in m. 95 contains Bb minor, Ab minor, and F°.

The final chant motive statement begins in m. 96. It continues for the next eleven measures to conclude the movement, and the work as a whole. This section, marked Meno allegro, makes for a grand finale. Burkhard composes grace note arpeggios to lead into each principal note of the chant motive. These graces notes ascend nearly two octaves on every occasion, exploring various colorful pitches.

The motive begins on E6, one octave higher than the original statement in m. 15. The intervals are not an exact match, however, as m. 98 leads up A6. The two statements then line up again for the final three notes. Burkhard expands the time allowed for the D, C#, and E to two measures each. These final six measures are shown in Example No. 25.

Example No. 25: Suite, Op. 98, Allegro agitato, mm. 101–106
The elaborate arpeggios show the importance of these final three pitches and the eighth-note quintuplet rhythm draws attention to the following note. In the final two measures, Burkhard highlights both the tonic and dominant pitch class as he moves through the entire range of the flute. The music clearly comes to a close as it concludes triumphantly in E.

Conclusion

The *Suite, Op. 98* represents a high point in the evolution of Burkhard’s career as a composer. This work is incredibly profound and complex, providing much for performers to discover. Each movement has its own distinct characteristics, yet some elements are shared, creating a unified whole.

Burkhard has chosen pitch class E as the tonal center for the *Suite, Op. 98*, with particular emphasis on the minor mode. The opening movement suggests this tonality through the repetition of an E-minor arpeggio at phrase beginnings. In addition, the tranquillo motive highlights this harmony in the first and last measures. The leading tone is also important in these measures, as Burkhard concludes with movement from E to D#, creating an unsettled feeling.

The second movement is not as pitch centric as the other three. It begins by emphasizing half-step movement between E and D#, creating a clear connection with the Tranquillo, but quickly moves in a different direction. The introductory section does not highlight any particular pitch class, although each voice does repeat certain motivic pitches. The main body of this movement
concludes on A. By framing the movement with the same theme, he is able to achieve a sense of closure at the end.

The A sections of the third movement emphasizes E minor through repeated arpeggiations in the accompaniment. On occasion, these arpeggios feature extended chords, giving this movement a great deal of color. During the B section, E is repeated in the lower voice, creating the effect of a pedal tone and providing extra emphasis on the tonic.

The fourth movement begins with a rhythmic motive that repeats pitch class E for two measures. The first and last statements of the contrasting chant motive also highlight the tonic pitch class and leading tone with movement from E to D# and E to Eb respectively. Near the end of the movement, Burkhard articulates pitch classes E and B. Although not emphasizing a particular mode, the work ends with a sense of triumph as pitch class E is articulated in three different octaves.

Surprisingly, texture is an extremely important aspect of the Suite, Op. 98. Burkhard pushes the flute to its limits, as he uses the technique of compound melody in each movement. In the Tranquillo, both voices are melodic equals. Entrances alternate seamlessly, as articulation does not always serve to distinguish between each part. The two voices remain close in range for much of the time, but tend to separate as the drama builds.

As implied by the title, the Dialog also features two voices of equal importance. During the introductory Poco lento, Burkhard’s use of rhythm and range generates a remarkably detailed interaction. Each voice is given its own
personality. The main body of the movement finds the two voices alternating in quick succession. Near the middle, Burkhard creates a section of imitation. The slight overlap between exchanges truly creates the impression of more than one instrument.

The Lied offers a different texture, as one voice carries the melody while the other supports with various arpeggiations. The two voices swap registers near the end of the movement, creating what would normally be considered invertible counterpoint. In the middle Allegro, the pedal tone E is repeated in the lower voice as the upper voice is given rapid sixteenth-note triplets.

The final movement frequently repeats pitches as part of the gallop motive. Following this motive, the melody develops, and often separates into two voices. There are also examples of an implied pedal tone. Although it does not share the same complexities as the previous three movements, the Allegro agitato provides a substantial conclusion to the work as a whole.

The minor second plays an important role in the Suite, Op. 98. It is integral to the tranquillo motive in the opening movement. This motive always concludes with minor-second movement. Successive pairs of half steps can also be found prior to the final two pitches. The lower voice in the main melody frequently descends chromatically. Since the two voices connect seamlessly, this motion can be seen on a background level. The second movement exhibits this characteristic as well. In addition, pairs of half steps can be found in succession at the ends of phrases. This characteristics creates a connection between the
tranquillo motive in the first movement and the main body of the second movement.

The arpeggios in the third movement descend by half step, creating parallel motion. The melody also highlights this interval, creating a smooth connection over barlines and between melodic entrances. The fourth movement makes the greatest use of chromatic scales. In this movement as well, this interval can be found simultaneously on local and background levels.

Thirds appear in the first movement and help to create triadic arpeggios in the main melody. Burkhard spells out various harmonies throughout, emphasizing not only the tonic but also the subdominant and minor dominant. In the opening of the second movement, the lower voice repeats pitch classes B and D with much frequency, emphasizing the minor third. As in the first movement, arpeggios permeate the Lied. Burkhard stacks minor and major thirds to create colorful extended chords in this accompaniment.

There is great variety to the melodies in the Suite, Op. 98. In the first movement, there is a consistency of rhythm, as the two voices move primarily in sixteenth notes. Burkhard creates interest by extending throughout the whole range of the flute and by altering the length of each melodic entrance. The main body of the second movement is consistent both with the rhythm and the rate at which the two voices alternate. However, the opening Poco lento contains the full gamut of rhythmic and melodic possibilities.

Contrast is created in the third movement as Burkhard moves between a slow, lyrical melody and brisk arpeggiations. The rhythms remain fairly consistent
in each respective voice, however, the register separation creates a great deal of drama. The melody of the final movement is complex and contributes well to the indicated mood. Burkhard’s articulation and style markings create an agitated feeling throughout. This tension is contrasted by the chant motive, which becomes more dramatic as the movement progresses. The final eleven measures are expansive, helping provide a triumphant conclusion to a powerful work for solo flute.

**Performance Notes**

The first movement of Burkhard’s *Suite, Op. 98, Tranquillo*, sets a calm, but mysterious mood. Although the quarter-note beat is slow, it would be helpful to think in larger beat patterns; four or even two beats per measure will allow the music have a greater sense of forward motion.

Since this is a work for solo flute, there are a couple of concepts that the flutist will want to bear in mind. Dynamics will need to be exaggerated in order for the audience to perceive contrast. The flutist can afford to play softer than when accompaniment is present. Likewise, the louder dynamic range can be explored, since there is no need to be concerned with balance. Breathing is also an important consideration in a solo work. Since the rhythm is rather persistent in the *Tranquillo*, the flutist can pull back the tempo slightly at phrase endings to gracefully allow time to breathe.
One of the most important features of the first movement is the “tranquillo motive,” which can be found in m. 1. This motive appears in various forms throughout, particularly between phrases, and is shown in Example No. 26. It would seem that the motive’s purpose is to help the music return to a calm state, since each occurrence generally has the same arch contour and soft dynamic marking. Performers will want to take note of these measures and choose an appropriate tone color to fit with the desired mood of this movement. As the motive is transformed near the middle, the expression can change to match.

Example No. 26: *Suite, Op. 98*, Tranquillo, m. 1

It is particularly important to observe that the first and last measures are identical, with the exception that the final measure is marked one dynamic level softer. Within these two measures, the motion from E to D# is significant since the tonal center for the work is E. I recommend pressing slightly into the E before tapering toward the D#. It would seem that Burkhard intended for these measures to sound unresolved; extra emphasis will enhance this effect.
Also important to the opening movement of the *Suite, Op. 98* is Burkhard’s use of compound melody. Although this is work for solo flute, the main body of the *Tranquillo* implies two voices throughout. It is imperative that performers have an understanding of each voice part, as Burkhard does not always make a clear distinction through his use of range and articulation. In order for listeners to better perceive the two voices, performers can use tone color and phrasing to differentiate between each part. In addition to an understanding on a local level, performers will want to be aware of the overall course that the movement follows, as Burkhard’s markings and compositional style in general provide tremendous opportunity for expression.

There are several measures in this movement that display Burkhard’s creativity and style. Between mm. 6–9, the lower voice descends one full octave. As the two voices exchange entrances seamlessly, this long-distance connection, shown in Figure No. 16, could easily be lost. Performers can draw attention to the chromatic pitches and give prominence to this descending line. In addition, it would be best if this exaggeration fit into the overall dynamic scheme of the phrase. This level of understanding can help give the music great depth.

Figure No. 16: *Suite, Op. 98, Tranquillo*, mm. 6–9: lower voice outline
As the music progresses toward the middle of the movement, Burkhard begins to use more of the flute’s range. An unusual tranquillo motive statement occurs at the peak of the movement, and is shown in Example No. 27. Here, the motive retains its original contour, but features many other alterations. Although *staccato* is indicated, only a slight separation is needed to clearly distinguish between each thirty-second note. This articulation will make it easier to build to *fortissimo*. Since this is the high point of the movement, flutists can create as much contrast as possible between this tranquillo motive statement and those that occur before and after.

Example No. 27: *Suite, Op. 98*, Tranquillo, m. 18–19

A passage similar to that found in mm. 6–9 occurs in m. 28. The lower voice begins on E⁴ and descends once again, reaching C⁴ on the following downbeat. It is at this point that Burkhard gives the upper voice a particular expressive melodic gesture, helping to draw the movement to a close. This cascading effect leads to a reiteration of motion from E to D♯, creating a connection with the tranquillo motive. The slower rhythms imply resolution. Example No. 28 shows this passage.
Example No. 28: Suite, Op. 98, Tranquillo, m. 29–30

The flutist is provided with a great opportunity to create a sense of calm in these final measures. Tone color, vibrato, and dynamics will play an important role in achieving the desired effect. It would be best to remain motionless during the rest in m. 30. Gently begin the final tranquillo motive statement and let the final two notes linger just slightly, leaving the movement with a feeling of openness.

The second movement of the Suite, Op. 98, Dialog, consists of the musical interplay between two voices. This movement is divided into two sections, with the first part serving as an introduction to the second part. As the two voices converse in the opening Poco lento section, pitch and rhythm patterns provide each with its own distinct character. By observing these patterns, it is my opinion that the lower voice is more declamatory, stubborn, and even mocking at times. In contrast, I feel that the upper voice appears to be shy, inquisitive and even pleading. Performers can decide upon characteristics that they feel appropriate and use the tone color, vibrato, and dynamics to distinguish between the two voices as much as possible.
I feel that it is important to observe Burkhard’s metronome suggestion for the opening section. Since the rhythms are meticulously notated, I do not believe it would be appropriate to play with excessive rubato. Instead, I recommend practicing with accurate rhythm and timing while working to create a feeling of spontaneity.

The opening gesture of the Dialog is significant, as Burkhard creates a connection with the previous movement. Example No. 29 shows the first measure. The long-distance motion between E and D# recalls the tranquillo motive, and it would be helpful for the flutist to create a connection between these two pitches.

Example No. 29: Suite, Op. 98, Dialog, m. 1

The main section of this movement, marked Allegretto grazioso, also features two voices, although their interaction has now become more abstract. The voices alternate quickly with brief gestures and the music maintains a playful character throughout. Burkhard’s tempo marking will keep this section moving without sounding rushed. Within this main body, there are four musical divisions of which the flutist should be aware. Burkhard has indicated three of them
through his use of double bars in mm. 25 and 39. The final section then begins one sixteenth note before m. 51.

After taking into consideration these different divisions, the flutist may notice that sections 1 and 2 are inversions of each other. Although the notes do not sound at the same time, Burkhard has created a counterpoint between the upper and lower voices. Example No. 30 shows the first three measures of the Allegretto grazioso. In the second section, the two voices switch registers, with the upper voice sounding one octave lower and the lower voice sounding one octave higher. Awareness of this inversion can help one choose an appropriate musical shaping. In the first section, the upper voice is more melodic while the lower voice is more accompanimental, while in the second section, the opposite is true. I believe that the melodic voice should have the same inflection in both sections, despite the register change.

Example No. 30: *Suite, Op. 98, Dialog*, mm. 12–14

![Example No. 30](image)

The lower voice in these opening few measures bares slight resemblance to the lower voice from the first movement. A smooth descending line is created between the first pitch of each slurred group of notes. Long-distance connections
are created within each voice throughout the movement. It is helpful to be aware of these occurrences in order to create appropriate and expressive phrasing.

The third section within the Allegretto grazioso provides contrast, as Burkhard lengthens each voice’s entrances. As shown in Example No. 31, the upper voice imitates the lower voice a major sixth higher. Further into this section, Burkhard has the two voices overlap and alternate slightly, creating large register leaps. It will be important for the flutist to maintain a distinction between the voices.

Example No. 31: *Suite, Op. 98*, Dialog, mm. 40–41

Another area that provides a challenge can be seen in Example No. 32. Although the two voices begin far apart, Burkhard has them move in contrary motion so that they actually cross and exchange registers. An even crescendo will allow listeners to hear and follow the two voices throughout this passage.

Example No. 32: *Suite, Op. 98*, Dialog, mm. 59–62
This voice crossing and registral expansion leads to a *Meno mosso* marking in the final four measures. I recommend a speed of approximately sixty beats per minute for this ending. It is important to notice the relationship between mm. 67–69 and mm. 26–28. As shown in Example No. 33, Burkhard has loosely borrowed the pitch content here from this earlier section of the Allegretto grazioso. It would be helpful to emphasize the accents in order to bring out the melodic line while sustaining a *fortissimo* dynamic all the way to the end.

Example No. 33: *Suite, Op. 98*, Dialog, mm. 67–69

The tempo can slow slightly into the final measure to highlight the octaves, as Burkhard concludes on pitch class A. Although Burkhard has not highlighted a particular key area in this movement, the emphasis on A at the end helps to provide a feeling of resolution.

The *Lied* provides another example of compound melody. In this third movement, however, Burkhard has composed in a homophonic texture, as a clear *cantabile* melody soars above an arpeggiated accompaniment. Following this vocal-inspired Andante is a virtuosic display of sixteenth-note triplets, as Burkhard indicates *Allegro* in m. 19. The original tempo returns in m. 27 for a
reprise of the opening material, before a final measure of sixteenth-note triplets concludes the movement.

The opening measure of the Andante is shown in Example No. 34. It would be helpful in this section for the flutist to practice the melody and accompaniment separately. This technique will allow the flutist to easily develop a plan for the overall shape of the melody, which can then be clearly conveyed despite interruptions by the accompaniment. As with the other two movements, it will be important in the Lied to create as much distinction between the two voices as possible. I recommend a somewhat transparent tone in the accompanying arpeggios so as to not detract from the melody.

Example No. 34: *Suite, Op. 98*, Lied, m. 1

As this opening section develops and reaches its peak in m. 13, both the melody and accompaniment become much more dramatic. Burkhard uses offbeat movement to create excitement in the melody as it soars on A6. Since the actual high point is not articulated, it would be helpful to use the vibrato to emphasize this important moment. The *tenuto* notes can then be tongued very lightly, creating minimal space. Measure 13 is shown in Example No. 35.
Following this peak, the melody begins to wind down. The flutist will want to be careful near the end of this section, as the melody actually descends lower than the accompaniment. Distinguish between the two voices as much as possible so the listener can follow the melodic line. As the final G tapers into silence, remain still during the rest at the end of the measure; do not give any indication as to what is about to happen.

At the start of the Allegro, Burkhard implies a pedal tone on the tonic. Pitch class E occurs in every measure, beginning on E4 in the first four measures and moving to E5 in the second four measures. Because of the brisk tempo, it almost sounds as if these pitches were sustained throughout. Burkhard marks the pedal points with an accent and staccato.

Burkhard’s markings indicate that the Allegro needs to be played as quickly and, with the exception of the pedal E, as quietly as possible. Technical challenges must be conquered in order to create a smooth virtuosic display. It is important to remember to practice at the dynamic in which you plan to perform. I recommend working to play at the tempo Burkhard has indicated, but, it would be
advisable to play only as fast as the technique can cleanly handle. The opening measure of the Allegro is shown in Example No. 36.

Example No. 36: *Suite, Op. 98*, Lied, m. 19

Listen carefully to the pedal tone and be sure that each note matches with regard to articulation and dynamic. It is important to keep the tempo perfectly steady in this section. I do not recommend holding the pedal tones out to achieve the accent.

Following this brief technical section, the opening material returns in m. 27, but with a slight twist. For this recapitulation, the melody and accompaniment have now switched registers. The melody has been lowered one octave while the accompaniment has moved up one octave. Since playing each part at the indicated dynamics goes against the natural tendency of the flute, the flutist will want to clearly distinguish between the voices. As they separate towards the end of this section, the flutist can carefully ensure that the melody is heard and that the accompaniment remains in the background.

Burkhard concludes this recapitulation in a similar manner to the opening section. The material from the Allegro attempts to return in the final two
measures, however, momentum has been lost as the tempo indication is now slightly slower. The accents on the pedal tones are missing as well. The rapid rhythms trail off into the high register as *ritardando molto* is marked, creating a musical question mark. A final sustained E provides closure to the movement. I recommend playing this note without vibrato to create a sense of calm.

Burkhard creates continuity between the third and fourth movements of the *Suite, Op. 98* by beginning the Allegro agitato with repetitions of the low E that served as a pedal tone in the Allegro sections of the Lied. Although the movement begins at a *piano* dynamic, the articulation suggests a crisp and precise rhythm. Burkhard’s tempo indications are quite rapid, but will greatly contribute to the desired expression. This movement is filled with opportunities to emphasize the *agitato* indication provided by Burkhard and it is important to take advantage of them.

There are many instances throughout the movement that are similar to the first two measures, which are shown in Example No. 37. The material found here, which will be called the “gallop motive,” gives the music a continuous forward momentum and energy. Fast air and a slight *crescendo* will help lead these repeated notes ahead.
Example No. 37: *Suite, Op. 98*, Allegro agitato, mm. 1–2: gallop motive

\[
\begin{array}{c}
\text{Allegro agitato (} \frac{3}{2} \text{)}
\end{array}
\]

The accents found in this movement are also extremely important in creating an agitated feeling. Their placement is often irregular, and they distract from the pulse. If the accented notes are highlighted correctly, it will sound like the meter has been disturbed. It would be helpful to play lightly on the non-accented notes to give these sections the correct feel. Dynamic changes also contribute to a sense of agitation. Several brief increases and decreases are indicated, and it is important to create as large of a contrast as possible.

Burkhard’s articulation markings contribute considerably to the character of this movement. Often Burkhard will create a slur pattern that contradicts the time signature. One such occurrence is shown in Example No. 38. It will be helpful to release the second note under the slur lightly to draw attention to this articulation pattern.

Example No. 38: *Suite, Op. 98*, Allegro agitato, mm. 26–27
Giving greater depth to the movement, Burkhard has created long-distance connections within certain passages of the Allegro agitato. It is helpful to observe this voice leading, as it can provide a great deal of inspiration with regard to phrasing. Figure No. 18 shows the outline for mm. 32-39. The flutist may create an even crescendo as the upper voice ascends chromatically throughout this passage.

Figure No. 18: *Suite, Op. 98*, Allegro agitato, mm. 32–39: outline

In addition to the gallop motive, this final movement also features a more-sustained, lyrical melody. This contrasting idea first occurs between mm. 15–23, and is shown in Example No. 39. The “chant motive” provides balance to the movement. Throughout, this secondary idea is always preceded by one measure of rest. It is important that this rest be three full eighth notes in length in order to provide a sense of clarity.

The two contrasting motives and ideas alternate and develop throughout the movement. Burkhard creates a surprise, however, as he interrupts the flow with a sudden dynamic and tempo change in m. 82. A tone color change would be appropriate here as well. He begins to work through various arpeggiations, as demonstrated in Example No. 40. The music begins to build rapidly once again as the gallop motive returns. Burkhard indicates both an *accelerando molto* and a *ritenuto*, allowing the performer to create a great deal of excitement.

Example No. 40: *Suite, Op. 98*, Allegro agitato, m. 82

After this tumultuous section, the chant motive returns for a final time. In m. 96, *Meno allegro* is marked as an elaborate and ornamented version of this lyrical melody begins. Although the top notes are accented, it would be best if all of the preceding grace notes were of equal dynamic. Play them quickly, but with a full sound. Use vibrato to help highlight the principal note, as this final section creates a great sense of power.

The final three notes of the chant motive receive a particularly decorative treatment, as shown in Example No. 41. Accuracy is important within the quintuplet subdivision in mm. 102 and 104, as this rhythm occurs for the first time.
in this movement. The tempo can decrease in the final five measures, as long as the intensity is not lost. It would be helpful to create a slight space between the two slurs in the final measure for extra clarity between the repeated notes. Let the final E ring with vibrato and intensity, creating a victorious conclusion.

Example No. 41: *Suite, Op. 98*, Allegro agitato, mm. 101–106
In this dissertation, I have provided an analysis of four works for flute by Willy Burkhard, giving particular attention to Burkhard’s treatment of tonality and form, as well as his use of specific intervals to create and develop motives and long-range voice leading. I also consider Burkhard’s harmonic and textural tendencies. I then apply this analysis to a discussion of interpretation, with the goal of inspiring a stylistically appropriate performance.

Burkhard certainly accomplished much during his lifetime, taking into account his prolific output, awards, and prestigious teaching positions. However, it is the quality of the music that he wrote that is truly revealing. After a closer look at these four works, it is easy to see that Burkhard’s music is both well planned and highly complex. Beyond the amount of thought and planning that went into these works, the music is worthwhile because of how Burkhard uses these features to communicate expressively.

One of the most striking of these features is Burkhard’s ability to reuse themes in constantly renewed ways. There are very few instances of exact repetition, allowing the music to always sound fresh. It is paradoxical that music which seems so well-planned on the surface can sound as if it were freely improvised. A clear example can be found in the piano’s melodic line in the final
movement of the *Suite en miniature*. The piano is given three phrases, all of
which begin with a similar eighth-note triplet. However, only the first three notes
match among all three phrases, before each follows its own path. It is fascinating
to listen to how the piano interacts with the flute’s melody. The two parts seem to
move independently from each other, yet they fit together so naturally. This
concluding movement to the *Suite en miniature* has an ethereal expression, as
each phrase in the piano ascends higher than the last.

This characteristic can also be found in the flute’s melody during the
opening movement of the *Serenade, Op. 71, No. 3*. The main chromatic theme
occurs four times, each with slight variation. Burkhard alters the rhythm and pitch
to create four distinct gestures. The tranquillo motive found in the opening
movement of the *Suite, Op. 98* provides a similar example. There are eight
motive entrances of which only the first and last occurrences are identical. In
both works, these modifications are not arbitrary. Instead, they serve to support
the expressive needs of the music.

The Dialog of the *Serenade, Op. 92* is most impressive, as Burkhard takes
a simple three-note motive and manipulates it throughout to create a detailed
conversation. It is particularly impressive in the A’ section, where the flute and
clarinet switch roles, that Burkhard does not assign the exact same rhythms as in
the opening A section. In this movement, the two instruments express the full
gamut of emotions, from apprehension to anger to resignation.

Another admirable feature is Burkhard’s ability to blend features from both
the tonal and atonal worlds. The Allegretto non troppo of the *Suite en miniature*
provides a good example of this characteristic. The composer clearly establishes F major as tonic at the beginning, as the flute and piano combine to create this triad. However, Burkhard does not compose this movement following traditional Western tonal guidelines. He favors smooth linear motion and color over functional harmony. The two melodic lines explore freely as the bass line traverses one octave, forming various chords with the voices above. This descent is largely responsible for providing a sense of resolution, as Gb moves to F near the end. The movement then concludes with an intriguing FM7 chord.

The opening movement of the *Serenade, Op. 71, No. 3* also has an unusual take on tonality. The movement clearly begins and ends in E major. However, the journey from one point to the other is varied and colorful. Immediately in the second measure Burkhard turns away from this tonic, as the flute spells out a G7 chord. From here, both instruments explore various key areas and harmonies before rejoining on E major near the end of the Praeludium. As the music transitions into the next section, Burkhard turns toward the minor mode. The guitar arpeggiates E-minor triads at the start of the Lied. This section is particularly chromatic, as only the repetition of the tonic pitch class and harmony keep the movement grounded. In the final phrase, Burkhard quickly shifts back to E major, providing a great sense of relief, as a connection is created with the opening. The final measure resolves peacefully after a diverse journey.

Burkhard also has a wonderful ability to create a sense of resolution at the end of a movement without highlighting a particular tonal center. Although each
voice does emphasize certain pitches when given the sigh motive, the flute and clarinet explore freely throughout the Dialog of the *Serenade, Op. 92*. Near the end of the movement, Burkhard creates a clever interaction between the two instruments. In the final three measures, he has both voices continuously overlap, an idea which has not yet occurred in this movement. They move in contrary motion, as the flute descends while the clarinet ascends. Tension is created until they meet on F5 on the downbeat of the final measure. The clarinet then descends, providing a release to this tension. As it reaches C5, a perfect fourth is created with the flute’s F. There is a sense of resolution in this final measure, as the two instruments conclude on what is traditionally considered to be a dissonant interval.

Burkhard’s depth of thought is demonstrated by the connections he has created within movements and between movements of the same work. These connections are such that they cannot be attributed to coincidence. One example occurs in the third movement of the *Suite en miniature*. In this movement, the flute is given steady eighth-note triplets throughout the opening Presto. This melody is supported by quarter notes in the piano. At the start of the Lento, the piano takes over the triplet rhythm. This material is inverted, transposed, and now takes on a secondary role. Burkhard assigns two distinct characters to this simple rhythm within the same movement, at the same time creating a smooth transition between contrasting sections.

A unifying motive can also be found between all seven of the movements of the *Suite en miniature*. This motive can most clearly be seen in the Allegretto
non troppo as a sixteenth-note quintuplet made up of minor and major seconds, drawing from an octatonic scale. In this case, pitch classes G#, A, B, and C are of great importance. The opening movement contains variations on this gesture, with slightly altered rhythm and pitch content. In the opening of the Presto, this gesture can be found on a background level, as the two instruments move in parallel motion. Burkhard makes a literal use of this motive in the flute part of the closing Lento section; G#, A, B, and C appear, but with a slightly different contour. There is one example in the Adagio as well. In the Allegro, a comparable sixteenth-note sextuplet appears at the peak of the movement. In the Walzer, Burkhard composes pairs of eighth notes that often emphasize these four pitch classes. The piano concludes with movement between G#, B, A, and C in the Tranquillo. Burkhard is extremely clever with this unifying motive, as there is never exact repetition. Instead, a clear, but subtle, connection is made between all seven movements, as each retains its own character.

After achieving a greater understanding of these four works, it is easy to see that the fundamental basis of each of them is the interaction between two voices. Burkhard’s contrapuntal expertise is clearly demonstrated in his music for flute. Even when there is a clear melody-and-accompaniment texture, the secondary voice almost always retains a melodic quality; it does not simply retreat into the background. This interaction provides the foundation for the expression of each work.

There is much variety in the Suite en miniature, as Burkhard composes in both homophonic and polyphonic textures. The Presto and Walzer find the flute
carrying the melody throughout while the piano supports below. Burkhard composes a typical waltz accompaniment in the dance movement, while the piano shadows the flute in parallel motion during the third movement. The Adagio is atypical with regard to texture, as this movement resembles an elaborate vocal recitative. The flute carries the melody throughout as the piano accompanies with sparse harmonies. In contrast, four movements are contrapuntal, each of which is given its own unique treatment. The opening movement finds the two melodies complementing each other very well, whereas in the final movement they appear to move totally independent of each other. The second movement is imitative at times, while the fifth movement is a strict canon, but with a twist.

Although the flute presents most of the melodic material in the *Serenade*, *Op. 71, No. 3,* the guitar’s support is of great interest and always helps to convey the desired expression. There are moments in the opening Praeludium where the guitar’s melodic fragments interact seamlessly with the flute’s melody. The accompanying arpeggios of the Lied feature a connected bass line, bringing a melodic quality to this supportive material. When the guitar has the melody during the A sections of the Romanze, the flute supports at first with contrasting material. Burkhard then has the flute parallel the guitar, but with a contrasting rhythm, contributing to the *agitato* indication. During the B sections of this movement, the flute is given the melody, while the guitar supports with melodic dyads. Although the rhythms once again do not match, they overlap in a more pleasing and expressive manner. The guitar’s rhythm and chords provides a
tremendous burst of energy and color during the Marsch, as this movement provides a triumphant conclusion to the Serenade, Op. 71, No. 3.

The Serenade, Op. 92 represents the only work written for two single-voiced instruments. The opening movement finds the two instruments as melodic equals. However, since their interaction resembles that of actual spoken dialogue, there is only a slight overlapping. In contrast, the second movement provides a homophonic texture, as the flute and clarinet overlap with complex rhythms throughout. The accompanying arpeggios are of great interest and contribute to the whimsical mood. A profound statement is made with the stark disparity between the flute’s melody and the clarinet’s ostinato in the Elegie. The Perpetuum Mobile finds the two instruments constantly alternating between melody and accompaniment at a whirlwind speed. In the final Marsch, the clarinet’s ostinato now complements the flute’s melody during the A sections. The two instruments swap roles during the B section as the clarinet’s melody is supported by the flute’s rhythmic accompaniment.

It is the Suite, Op. 98 that is most impressive with its melodic interaction since it is written for solo flute. Burkhard has skillfully crafted a contrapuntal work by creating the impression of two voices. In the opening two movements, these two voices are melodic equals. Burkhard distinguishes between them by register, pitch content, rhythm, articulation, and, even at times, stem direction. Sometimes they flow together seamlessly and sometimes they are rather contrary. The Lied displays a melody and accompaniment texture, as one voice is given the melodic line while the other arpeggiates various harmonies. During the B section of this
movement, Burkhard creates the effect of a pedal tone through repetition of the tonic pitch class. Although the final movement does not clearly establish two voices throughout, the flute often diverges into two different parts; one containing a pedal tone and one containing the melody. In addition, this movement contains two contrasting ideas of note. The gallop motive, found in the opening, interacts with the chant motive throughout. This dichotomy is fitting in a contrapuntal work written for solo flute.

All of the characteristics described regarding the structure of Burkhard’s music are meaningless if they do not provide an emotional connection for the performer and listener. The goal of having such an understanding is to increase one’s awareness and sensitivity to the music. For listeners, the result will be a greater depth to what one hears. For performers, it will be easier to create an expressive and authentic performance. After studying these works, it is easy to observe and understand the great range of emotions that Burkhard has expressed.

One movement that stands out as being particularly expressive is the Adagio from the Suite en miniature. The suspensions provide a sigh effect, giving this movement a particularly melancholy mood. Since the piano’s chordal accompaniment is sparse, the flute is solely responsible for creating an emotional connection, as the music resembles a vocal recitative. Burkhard has not indicated any specific dynamic markings, giving freedom to the performer to create appropriate contrast. Implied tempo changes also help provide clues with
regard to phrase direction. By thoroughly observing this written information, performers can maximize the expressive impact of this movement.

In contrast, an exuberant mood is created in the Marsch of the Serenade, Op. 71, No. 3. Rhythm is the primary driving force of this movement, with particular motives recurring throughout. An understanding of these motives can lead to an informed decision about phrasing and the overall structure. Articulation and dynamic markings contribute to the excitement of this movement as well. Although the Marsch is rather straightforward, a deeper understanding of its organization can inspire subtleties that make for a truly captivating performance.

It is particularly important to have an understanding of the structure in the Suite, Op. 98. Since it is a contrapuntal work for solo flute, the performer must distinguish between the two voices as much as possible. This contrast is central to creating an expressive performance.

After considering both the structure and expression, it is easy to see that these four compositions are challenging and can serve as a great pedagogical tool for pushing the technical and emotional limits of performers. In the Suite en miniature, performers are challenged to portray greatly varying moods in a minimum amount of time. As with orchestral excerpts, each movement in the Suite en miniature has its own distinct character that must be established immediately from the start. The Serenade, Op. 71, No. 3 offers a different kind of challenge with the pairing of flute and guitar. The two performers must collaborate on dynamics, to ensure that the proper balance is achieved. Since there is a homophonic texture throughout, the accompaniment must always
support the melodic line. Burkhard has indicated intricate rhythms in this work. It is important to be accurate without sounding contrived.

The *Serenade, Op. 92* is highly complex in all ways. Performers will have to be comfortable executing their respective parts with a sense of independence while also being sensitive to how the two parts align, both rhythmically and musically. As the only solo composition, the *Suite, Op. 98* definitely imposes the greatest challenge on the performer. It is much more difficult to portray musical ideas without any support. Endurance is also a consideration, as there are minimal rests in each movement. This work will expand any performer’s technical and expressive abilities.

**Suggestions for Further Research**

This dissertation explores an area of Burkhard’s compositional output that has previously been neglected. Burkhard is an important figure in Swiss musical history and much has been written about the composer and his works. However, the areas of primary interest include his sacred music, dramatic works, and compositions for piano and organ. Burkhard’s works for chamber ensemble without keyboard have not received much attention. In addition, articles that address Burkhard and his music are not found in English-language journals. Although Burkhard accomplished much during his lifetime, his music is not well known today outside of his home country. All of these factors justify the need for further research into this worthy composer.
Through my analyses and performance notes, I have attempted to draw attention to a worthwhile part of Burkhard’s output and provide a greater understanding of Burkhard’s mature compositional style. Although analysis can accomplish much, sometimes a closer look can also raise questions. Because these works are abstract, interpretation of their meaning is left up to the performers. Burkhard has not composed program music, with its direct goal of telling a story. However, such great detail is written into the music that it seems to imply very specific emotions. From a performer’s standpoint, I would like to have known if Burkhard had any concrete ideas and intentions in his mind when composing these works.

Also, because of their complexity, the analysis of some of these works remains open to various interpretations and approaches. Although it is not necessary to categorize and label all elements of a piece of music, different possibilities can lead to different interpretations and inflection. It would certainly be beneficial to have a clear picture of the framework in order to create a more stylistically appropriate performance.

This project could be expanded in various different ways, with the goal of developing a deeper understanding of Burkhard’s instrumental works. Since vocal music was most important to Burkhard, it would be beneficial to compare and contrast some of Burkhard’s vocal compositions with his instrumental pieces. There are many vocal references within the four works studied in this dissertation. The movement titles Dialog, Cavatine, and Lied as well as the
frequent appearance of *cantabile* indicate a vocal influence. It may be helpful to study Burkhard’s early vocal compositions to trace the development of his style.

Another informative study would include comparing and contrasting the *Suite, Op. 98* and Bach’s *Sonata in E minor, BWV 1034*. As Burkhard was influenced by his daughter’s practicing of this Bach sonata at the time the *Suite, Op. 98* was written, there are surely many connections to be discovered. It would be advantageous as well to study how closely related the *Suite, Op. 98* is to the traditional suite of the Baroque era.

As Burkhard’s music was recognized for symbolizing the Swiss character, it would be useful to compare and contrast his music with other Swiss composers from the same time period. Even more revealing would be a study that investigates the similarities and differences between Burkhard’s music and music from surrounding countries. This exploration could more accurately help one to define Swiss character in music. From there, it would be possible to outline the development of Swiss music from the early part of the twentieth century to the present day.
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