

## ABSTRACT

**DISSERTATION TITLE:** The Flute Music of Willy Burkhard (1900–1955):  
Analysis and Performance Notes

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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.