

*Shelley Smith, Doctorate of Music in Flute Performance Treatise
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**Eastern and Western Aesthetics and Influence in the Twenty-First Century
Flute Concerti of Chinese-Born American Composers.**

ABSTRACT

“Raised and educated in China during the *Cultural Revolution*, Zhou Long, Chen Yi, and Bright Sheng each immigrated to the United States in the 1980s to pursue additional study. Now American citizens, each composer continues to reside in the US, composing in a unique voice that speaks to both Eastern and Western aesthetics and influences. Guided by personal correspondence with these three living composers, this treatise will highlight the operation of select Chinese aesthetics, as well as folk music traditions, within each composer’s concerto for flute and Western orchestra.

Western and East Asian music have long acted as sources of mutual inspiration and influence. This investigation addresses the presence of Western music in China through the late twentieth century, as well as the influence of Chinese music within the United States. Recognition of the relationship existing between the United States and China offers greater appreciation of these works within the context of past and present composition.

Following a brief survey of salient philosophical influences, this treatise explores relevant aesthetic concepts, including connection to nature, silence and simplicity, balance, change, and the symbiotic relationship existing between art and language. The majority of this project strives to elucidate the presence of Eastern and Western aesthetics and influence within Chen Yi’s *The Golden Flute*, Zhou Long’s *Five Elements*, and Bright Sheng’s *Flute Moon*.