

PEDAGOGY COMMITTEE REPERTOIRE SAMPLER CONCERT I

NATIONAL FLUTE ASSOCIATION CONVENTION, NASHVILLE 2004

La Petite Danse (A)..... Ralph R. Guenther

Reflections (B)..... Ralph R. Guenther
from *Flute Solos with Piano Accompaniment, level 1* (b. 1914)
(Guenther/Steensland)

American flutist and pedagogue Ralph Guenther brings his very special gift for instruction to an astonishing array of beautifully written pieces for the emerging flutist. Mindful that many-a flutist begins study as a member of the school band, Guenther often composes in the flat-keys used most frequently for the band literature. *La Petite Danse* and *Reflections* are prime examples of what entry level repertoire can be. Both works spin-out across warm, full-bodied harmonies and gentle, swaying rhythms, while above arch charming, rounded melodies. Typical of the works throughout the collection, these engaging pieces provide the emerging flutist with a most exquisite resource to extend horizons from the world of large ensembles into the more intimate setting of duo performance.

Small Suite for Flute and Piano (C)..... Alec Wilder

I. Cantabile (1907-1980)
II. Moderato

Alec Wilder – a prolific composer of popular songs and dance band arrangements – was, above all, a specialist in combining seemingly unrelated styles of music into a single satisfying whole: *Small Suite* is one of many such works. The repetitiveness and persistence of the rhythmic gestures framing the angular, wandering melodies are among the most haunting and engaging characteristics of the movements performed today. The supporting harmonic structure is strongly chordal and highly organesque. Although the over-arching qualities are consistent for the whole work, each movement is subtly individual in perspective: the first movement *cantabile* is deeply infused with reminiscent Americana, while the second movement *moderato* is faintly tinted in the French style. As a whole or as individual movements, *Small Suite* is a brilliant introduction for early-level flutists to multi-movement works and free-standing concert music.

As She Was (D)..... Catherine McMichael

(b. 1954)

Catherine McMichael tells a beautiful story in the preface of her reflective work *As She Was*. McMichael recalls having known her grandmother only as an older “porch-swinging” kind of woman, until one day when an old sepia-toned photograph arrived on her doorstep, showing her grandmother *as she was* in the full bloom of youthful sophistication: “...the melody came, and it honored her beauty...” Originally written for piano solo, *As She Was* was later rewritten for flute and piano. Lucky for us this is so! The melody of singular beauty is lofted high atop a nostalgic piano score. Little does the unsuspecting flutist know that once entranced with the beauty of the melody, one is drawn inescapably upward by the ever climbing tune, spiraling higher and higher to what will seem for

flutists working at this level to be dizzying heights. Inevitably the music just floats off into thin air, completing a magical experience which has somehow convinced the flutist that high notes are *not* to be feared.

Entrée des jeunes Nubiennes (E)..... Charles Gounod

from *Time Pieces for Flute, Vol. 3* (Denley) (1818-1893)

With his opera *Faust*, Charles Gounod added his name to the long list of composers and writers enchanted by the tale of sorcery in the German legend of the magician Faust and his dealings with the devil as embodied in Mephistopheles. This is no Harry Potter story! Here Mephistopheles arrives in town bearing exotic tokens and wonders of the orient, amongst these is a troupe of beautiful African dancers (*jeunes Nubiennes*). In Gounod’s day the French public considered any region south or east of France to be the orient, and “orientalism” was a popular topic for French composers. *Entrée* is truly music to accompany an arrival, requiring the flutist to show adept control over the slow crescendo of the approaching Nubiennes. Filled with exotic color and a certain strain of inevitability, this is the perfect vehicle for the mid-level flutist seeking to expand upon dynamic horizons.

Sonata in F Major (F)..... Benedetto Marcello

II. Allegro (1686-1739)
III. Largo
IV. Allegro

The Italian violinist and composer Benedetto Marcello composed in virtually every style known in his day. This sonata – originally for recorder and basso continuo – is just one of many small instrumental compositions from his pen. Like so many works from the baroque period, the sonata fell into obscurity for a time. Fortunately the work was rediscovered and published in the mid-20th century, quickly becoming a favorite of our repertoire – rumor has it that this sonata became such a best-seller that its sales single-handedly saved the Oxford Publishing company (*if* rumors are to be believed). Perfect as an introductory baroque sonata, the work presents four vastly different styles across its four movements: a spiky processional filled with dotted rhythms (not performed here); a quick-step dance, providing ample challenge for those just learning to double-tongue; a luscious aria, ripe with possibilities for additional ornamentation; and a sprightly gig, overflowing with sequences and pattern-work.

Complainte-Danse de Mowgli (G)..... Henri Tomasi
(1901-1971)

Nearly a century after Gounod, French composers were still taken with the flavors of the orient. Henri Tomasi took this one step further, making a career by composing works based on influences of such widely-flung locales as Africa, South America, the South Pacific, and the Far East. With *Complainte and Danse of Mowgli* he turned his eyes towards the Indian subcontinent and chose as a subject the character of Mowgli from the tales of Rudyard Kipling. Suddenly, we notice a sharply increased demand upon the musical sophistication of the flutist in this music. Densely-compacted accidentals, broad and rapid intervals, and wandering syncopated rhythms certainly contribute to the characterization of the work, but present enormous challenges for any flutist at this late-intermediate level nevertheless. Add to this the requirement of dramatic changes of tempo, dynamic and mood, and we find ourselves face-to-face with a *tour de force* for Level-G flutists which is as satisfying to hear as it is to perform.

Soir dans les Montagnes (H)..... Eugene Bozza
(1905-1991)

Eugene Bozza's *Soir dans les Montagnes* arises from an other-worldly perspective not unlike the overtly "oriental" pieces heard earlier; yet here the exoticism comes more from setting, than from place. One can easily imagine a solitary figure sitting high up in the mountains, surrounded by dense forests, pouring forth both breath and soul into a flute. Only the limits of the performer's imagination will limit the tune as the music dives up and down, winds over and under, sometimes retreating into introspection and sometimes giving way to brilliant showiness. As flutists move into the later levels, we ask them to paint larger landscapes such as *Soir*; knowing that in these slightly more contained pieces of the French repertoire lie the seeds of the great and forbidding repertoire works by Dutilleux, Jolivet and Ibert just a few levels further on.

Suite Antique (H)..... John Rutter
V. Chanson (b. 1945)
IV. Waltz

Sometimes it takes the brilliance of a composer the stature of John Rutter to remind us of the value and charm to be found in a suite of character dances. Given the title one might expect a very retrospective collection of dances, but no such piece emerges. Despite its original instrumentation for solo flute, harpsichord and strings (the work was commissioned in 1979 by the Cockham Festival Society and premiered by the London Baroque Soloists), this suite is infused throughout with a series of thoroughly modern inflections. "Chanson" is as much as song for solo voice and accompaniment as any Rutter might write in one of his many choral works: the harmonies are fresh; the melodies, lilting yet piquant. Although today's second movement simply carries the title of "Waltz," its

performance instructions indicate *jazz waltz* – and jazz waltz it is, indeed: spiked with irregular rhythms, zesty harmonies and tumbling improvisational passages, the work nonetheless maintains a firm hold on an unwavering 1-2-3 1-2-3. At a time in a student's flute life when focus is often narrowed toward the cultivation of serious concert music, how marvelous it is that we also can offer challenging populist music as well.

Night Soliloquy (I)..... Kent Kennan
(b. 1913)

Kent Kennan has secured a place in music history as one of the most respected composers of the 20th century, and his *Night Soliloquy* has gained a similarly firm place in the flute repertoire. *Night Soliloquy* paints a picture full of darkness and mystery. Is it a haunted darkness? Who's to say! Is it a foreboding mystery? Perhaps. All we know from the title is that the voice in the darkness is a solo voice speaking out into the night. Non-descript chords support the solitary speaker with firm persistence. Entwined with the chords, the lone voice gives rise to an increasingly compelling tale. The demands on the flutist are enormous and present a perfect excuse to explore an emerging understanding of and capability with the portrayal of tone colors and emotions. This is tone painting at its best: the title makes the suggestion, but it is the flutist's responsibility to weave the meaning behind the title.

Trois Pièces (J)..... Pierre Octave Ferroud
III. Toan-Yan (1900-1936)

In *Trois Pièces* Pierre Octave Ferroud brought together a seemingly unrelated group of three smaller compositions – so suggested by the date and location inscribed at the end of each work – for solo flute. Once again we witness a Frenchman working from the perspective of "orientalism." The first two pieces (not performed here) – both short and concise in perspective – paint first the portrait of a lonely shepherdess and then evoke the dance music of the Far East. The third movement, "Toan-Yan," plays out on a significantly more vast scale. "Toan-Yan" tells of a Chinese festival celebrating the heroes of war who have chosen death over dishonor and highlights strong contrasts of peace and war. The music is erratic and highly contrasted: sometimes it is rhythmically driven, at other times it comes virtually to a halt. In the center of the work is a tune, claimed to be an authentic Chinese tune, traditionally played by a recorder-like instrument as a part of the ceremonies. The overall effect can be quite overwhelming! Only a flutist with great prowess, and an extraordinary scope of skill and performance ability – what we expect from these highest level flutists – can successfully perform a work of such extreme contrasts.

PEDAGOGY COMMITTEE REPERTOIRE SAMPLER CONCERT II

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The Cobbler (A).....Judith Pearce/Christopher Gunning
 from *The Really Easy Flute Book* (Pearce/Gunning)

Memories (B)..... Karen Street
 from *Easy Street* (Street) (b. 1959)

It is a great fortune for flute teachers that so many gifted composers have dedicated a part of their career to writing quality works devoted to our most beginning students. *The Really Easy Flute Book* by Judith Pearce and Christopher Gunning is a remarkable collection in which can be found a wide variety of pieces using only a very few notes in total. Composed only with the flute notes G, A and B, *The Cobbler* is perfect for a complete beginner. Colorful titles and charming piano parts throughout make this collection a perfect vehicle for young flutists to enjoy making collaborative music before even putting two hands on the instrument. *Memories* by Karen Street is a slowly moving miniature set with a gently lilting motion. Not unlike other works in Street's collection, *Memories* uses long phrases and extended notes, making this piece deceptively difficult for beginning level flutists.

Rumba (C)..... Joseph Horowitz
 from *A Very Easy 20th Century Album* (Wye) (b. 1926)

Trevor Wye has done student flutists everywhere a great service by introducing this wonderful collection of easy pieces by living composers. *Rumba* by Joseph Horowitz is among the more difficult works found in the collection. It is one of those delightful and surprising works which appears more formidable on the page than it actually turns out to be for most performers. It's a blast to play, and most students want to try it as soon as possible – perhaps earlier than is really advisable! Sharply-spiced syncopations and fast-flying quick-step make for non-stop action. With its jaunty style and high spirit, *Rumba* is a guaranteed hit for flutists and audiences alike.

The Children are Playing (D).....Carl Nielsen
 (1865-1931)

The Danish composer Carl Nielsen is well-known for his large-scale compositions for theatre and stage; however, in and amongst the large works can also be found a great number of instrumental miniatures. *The Children Are Playing* is a wickedly difficult little piece for flute alone. At first glance it would seem to be not much more than a fancy finger exercise for all those difficult middle-register intervals flutists would rather avoid. Once immersed in the piece, however, one quickly realizes that no matter how tricky the fingering, it is the musicality demanded by the work which top the list of difficulties. With absolutely no back-up from a partnering piano, early mid-level flutists must direct the inherent playfulness of the work while negotiating a multitude of abrupt direction changes, rhythms which shift on a dime, and phrases which perpetually leap off unexpectedly.

Prelude, op. 23, no. 6 (E).....Lennox Berkeley
 from *Time Pieces for Flute, Vol. 3* (Denley) (1903-1989)

Care and craft is deftly exhibited by Ian Denley in constructing this three volume set, *Time Pieces*, encompassing works from each major style period. Near the end of the full series, Denley returns, for a third time, to the music of the late 20th century. Excerpted from a larger set of preludes, *Prelude no. 6* from the pen of English composer Lennox Berkeley is a real test of confidence in the mid-level performer. Most of the piano harmonies are roundly tonal but the directions taken by the flute melody can be anything but tonal! There is satisfying rhythmic lilt which threads through the entire work, linking what may otherwise seem to be a wandering maze of accidentals: still the logic is sound. With care and guidance, performers will come to recognize the direction of the beautifully arching and finely spun phrases leading gently away from and subtly back to the solid home key.

Sonata in a minor (F)..... George Philip Telemann
 I. Siciliana
 II. Spirituoso
 III. Andante
 IV. Vivace
 (1681-1767)

For many flutists, one of the sonatas by G. P. Telemann or G. F. Handel is enlisted to serve as the "first baroque sonata" to be studied. For good reason, too! Both composers wrote sonatas for flute – either recorder or transverse flute – and basso continuo with an unceasing imagination for contending with the strivings of very different collaborative instruments. Telemann dedicated himself to the production of music for amateur players and therefore a huge percentage of his vast output has characteristics which incline many sonatas toward this level of player: this *Sonata in a minor* just happens to be amongst the most gorgeous! Set in a traditional four movement structure, the sonata is fashioned as two pairs of movements (movements 1 and 2, movements 3 and 4), rather than as four individuals. The plaintive, yet vaguely anguished opening *siciliana* seems to have difficulty in setting down roots, so to speak, before it is overtaken by the rousing *spirituoso* movement. By contrast, the third movement *andante* is a broadly spun aria of sorts which is allowed to come to full ripeness before conceding its position to the vitality of the closing *vivace*.

Aria (G)..... Jacques Ibert
(1890-1962)

It can be hard for a flutist who is just on the edge of moving into advanced level repertoire: fingers are really starting to work, harder music isn't quite so taxing to learn, rhythms are actually understandable at last, and everything seems to be falling into place. Then along comes the teacher who says, "that's all well and good, but there's more to fluting than all that flashiness!" Just when our students are ready to reap the benefits of all their technical hard work, we remind them that in the end, it's all about the musicality. And so, we turn to wonderful works like *Aria* from the pen of French composer Jacques Ibert. The exceptionally long phrases and delicate workings of the improvisation-like rhythms make *Aria* a challenge for even the most adept flutist of this level. The indulgently persistent piano part leaves woefully little room for creative rhythm concepts of any kind. Instead, the flutist must draw on hidden, perhaps untapped resources to make the music sing unencumbered and unfettered by such a simple matter as rhythmic precision: for that is how an aria must be.

Nocturne (H)..... Lili Boulanger
(1893-1918)

All that is said above regarding advanced work on seemingly simple melodic compositions can be magnified *exponentially* to cover the work presented for Level H. Lili Boulanger's *Nocturne* – here in an arrangement by Sir James Galway from the original piano – looks so simple and straight forward, and yet it is quite the opposite. The work opens with figuration in the piano covering a full three octaves in a single casual gesture. Soon the flutist is required to enact a similar feat, now covering not only the full range of the instrument in one fell swoop but coloring and inflecting the music with a full complement of dynamics as well. This is no mysterious night piece: to the contrary, there is a sense of urgency, a fullness of elation, and an inevitable arrival of calm rest. The emotions of the work are complex and only a student of so advanced a level is likely to have sufficient skill to bring off the effect to its fullest potential.

Ballade (I)..... Jacque Albert Përilhou
(1846-1936)

Jacque Albert Përilhou is a virtually unknown composer outside of fluting circles and his *Ballade* is perhaps one of the least well-known (and arguably unjustly ignored) works of the vast French solo repertoire for our instrument. Written early in the 20th century, it was, in fact, the set test piece for the annual *concours* of the Paris Conservatoire in 1903 and then again seven years later in 1910. Advanced flutists at this level can enjoy the interpretive possibilities of *Ballade* and its inherent suggestion of story line. Flutists may test their prowess in exhibiting a broad range of gesture, beginning with the opening brash, daring challenge and moving through the variety of themes which merge and meld, blend and evolve – now wistful, now bold, now meandering – as the story unfolds.

Winter Spirits (I)..... Katherine Hoover
(b. 1937)

Inspiration for *Winter Spirits* came to Katherine Hoover through the artwork of Maria Buchfink, especially one piece depicting a Native American flute player. Hoover notes:

"The idea of the flute invoking beneficial spirits ... is a very natural one. Such spirits are an accepted and valued part of life in most of the world, and the flute has been used to honor and invite their presence for countless ages."

With *Winter Spirits*, Hoover has created a work of astonishing power: one which truly seems to invoke a simultaneously archaic, yet ever-present reality. Hoover has granted to the flute many of its most natural and characteristic qualities as resource material by which to weave this invocation. As with many musical invitations the music is repetitive, cumulative and ultimately mesmerizing; thus, it presents significant challenges of both musical and dramatic pacing as the flutist works to bring off the whole with the complete effect it is due.

Concerto (J)..... Otar Gordelli
(b. 1928)

Otar Gordelli's *Concerto* is a rollicking, roller-coaster experience for performer and audience alike. This concerto is a popular competition piece in certain corners of North America, particularly the Pacific Northwest – and for good reason! Gordelli successfully works the hallmarks of the traditional three-movement concerto into a single-movement concerto that simply never lets up. It is a powerful work, drawing apparently upon Gordelli's experience as a composer of Soviet Georgia and his prodigious body of film scores written for Stalin's beloved Mosfilm production company. Along with asymmetric melodies and unbalanced accent patterns reminiscent of Georgian folk music, there is a definite sassiness and whimsy familiar in the compositions of George Gershwin. Conveniently the composer (or Walfrid Kujala as editor) has suggested cuts for length in case of time limits and recommended possible changes to the technical demands of the piece so that the work can be a bit more tailored to the needs of the performer and the demand of the performance setting. With or without cuts and technical modifications, this concerto is a surefire winner for all involved.

Mary C. J. Byrne, Ph. D.
August 2004

PEDAGOGY COMMITTEE JUNIOR MASTERCLASS I
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The Moon Over the Ruined Castle (B).....Rentari Taki
from *Suzuki Method for Flute, Book 1* (Takahashi) (1879-1903)

Caitlin Casey
Nora Kile, piano

The Lonely Birch Tree (C)..... arr. Clarence E. Hurrell
from *Rubank Book of Flute Solos, easy vol. 1* (Voxman)

Ashley Reid
Samuel Magrill, piano

Gypsy Dance (D)..... Ricky Lombardo
from *Solo Spotlight* (Lombardo) (1946)

Jana Johnson

Au Crepuscule (E).....Gérard Meunier

Lindsey Brison
Windell Little, piano

Pan Pastorale (F)..... Johannes Donjon
(1839-1912)

Carrie Green
Windell Little, piano

PEDAGOGY COMMITTEE JUNIOR MASTERCLASS II
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Sonata for Flute Solo (G)..... Alan Hovhaness
II. Allegro (1911-2000)
III. Adagio

Megan Cloud

Ungarische Rhapsodie (H)..... Wilhelm Popp
(1818-1903)

Alison Thorpe
Holly Clemans, piano

Joueurs de flute (I)..... Albert Roussel
I. Pan (1869-1937)
II. Tityre

Mira Magrill
Sam Magrill, piano

Sixth Solo de Concert (excerpt) (J) Jules A. Demersseman
(1833-1866)

Adam Cutchin
Samuel Magrill, piano