

PEDAGOGY COMMITTEE REPERTOIRE SAMPLER CONCERT I

NATIONAL FLUTE ASSOCIATION CONVENTION, SAN DIEGO 2005

Minuetto (A)..... **James Hook**
 from *Music Through Time, Flute Book 1* (Oxford) (1746-1827)

Four Seasonal Portraits (B)..... **Thomas Schudel**
 IV. A Winter Breeze (b. 1937)

Many-a music pedagogue, writing for young flutists, has assembled collections of music based on works of the great composers from the past. With the *Music Through Time* series, Paul Harris and Sally Adams have created three remarkable collections, each more difficult than the last, each presenting music in chronological order from the 16th century to the present. This delightful series is flecked throughout with tidbits of general history – the good and the gruesome – and biographical anecdotes to help ground students in the historical and personal contexts behind the music to be played. James Hook, though often noted as an organist of renown, no doubt composed this charming *Minuetto (1796)* for one of his numerous and successful stage works which thrilled the theatre-goers of London throughout the last decades of the 18th century.

While some musicians devote themselves to bringing the past to life for young students, others venture into the area of composing music just for the budding abilities of beginner flutists. The Canadian composer Thomas Schudel had ample cause to create such music, as one of his daughters is a flutist. *Four Seasonal Portraits* paints – as one might guess – four pictures, each devoted to a single season of the year. The flute part, while simple and accessible, is remarkably challenging for young students in its length. Still many students will surprise an unsuspecting teacher by wanting to play all four *Portraits* on a single concert. And why not? Sublime harmonies and lilting melodies melt into musical magic for these young musicians every time.

Menuette Paysanne (C)..... **W. A. Mozart**
 (1756-1791)

Literally meaning “rustic minuet” or “peasant minuet,” this charming dance is as captivating for students who revel in the easy-going repetition throughout as it is for audiences who joy in the immediacy of Mozart’s music. Mozart wrote several hundred such country dances – *ländler*, *minuets*, or *contredanses* – each with its tiny regional variations, each seemingly intended to be actually danced. This particular minuet presents younger students with extraordinary challenge in the contrast between the heavy-stepping, almost clumsy opening *minuet* with the light-footed, overtly elegant central dance the comprises the *trio* section. This and a host of other similar dances present an opportunity, ripe for the picking, to introduce students to the nuances of traditional country or courtly dances, and to classical forms.

Menuett (D)..... **Friedrich Kuhlau**
 (1786-1832)

The straight-forward clarity of the previous *minuet* gives way entirely to this stylized, temperamental *minuet* by Friedrich Kuhlau. The general music public credits Kuhlau as being a composer and *pianist*, however, flutists know him as the long-time principal *flutist* in the Royal Court and Opera orchestras of Denmark, eventually gaining the titles of *Chamber Musician to the King of Denmark* and *Composer to the Court*. While steeped in the classical traditions of his native northern Germany, this minuet nonetheless betrays Kuhlau’s sensibilities as a romanticist of the highest calibre. Moody shifts of tempo, both sudden and gradual, and abrupt, even shocking changes of dynamic require amazing skills of control on the part of the early intermediate level flutist. When well in hand the effect is powerful and completely delightful all at the same time.

Tambourin (E)..... **Johann Adolph Hasse**
 (1699-1783)

A man with a towering reputation and a thriving cosmopolitan career as a composer, Johann Adolph Hasse was known in his day throughout Germany and Italy as one of the “greats.” Fate has been somewhat less kind to Hasse in recent years, who is considered today to be a fine composer of rather insubstantial comic intermezzo operas. The *tambourin* was a popular dance to be included in such *intermezzi* during the early 18th century. The dance is always joyous, involving performance on both pipe (here, the flute) and drum (mimicked here by the piano) – a combination that at one point was *played by a single performer!* This favourite of the flute literature is well-known to many non-flutists owing to its use – usually as recorded by Sir James Galway – as a signature tune for classical music radio stations throughout North America. Often one of the first of the showpieces tackled by intermediate flutists, the work’s appeal and unabashed spirit present a win-win-win situation for flutist, teacher, and audience.

Vegetable Suite (F)..... **Graham Powning**
 I. Rondo for a Reluctant Radish (b. 1949)
 II. Pavane for a Parsimonious Parsnip
 III. Tarantella for a Troublesome Turnip

Sometimes a title is just too precocious and infectious to be ignored! When the music it attends is everything one could hope for – catchy, endearing and downright gigglish – then one knows the piece is going to be a winner all around. Graham Powning began his musical studies in his native Australia as a small child on the flute, later taking up oboe. Oboe won his heart as far as performance is concerned, but he has returned again and again to the flute as source of inspiration for many of his compositions. All

of Powning's works are infused with humour and frivolity whether composed for flute or other instruments. While this is the first, there are now no fewer than 5 *Vegetable Suites for flute*, all with the same colourful titles for the individual movements. How lovely to unearth a gem such as this one to challenge the intermediate flutist to new heights of musical character play.

***Madrigal (G)*..... Phillipe Gaubert**
(1879-1941)

Before completing high school, most flutists will have encountered a great friend and nemesis in the guise of the Taffanel-Gaubert, *17 Daily Exercises*. If all we ever knew of Phillipe Gaubert was his collaboration with his teacher, the great Paul Taffanel, in codifying this set of exercises, we would have ample cause to consider Gaubert to be one of the most significant contributors to the flute and its repertoire. But we have so much more! Not only has Gaubert's teaching left significant marks on the succeeding generations of flutists, but his numerous compositions continue to charm audiences to this day. *Madrigal* is usually the first of Gaubert's works to be played by flutists. It's lovely tones, both ancient and modern, together with the intricate meshing of piano and flute evoke a strange, almost haunting remembrance of archaic melodies and long-lost dances. The tonal and notation challenges are formidable for flutists at this level, but the rewards so great that one hardly ever receives any complaint about the pursuit.

***"... and the strange, unknown flowers ..."* (H)**
..... Charles Delaney
(b. 1925)

As performer and master teacher, Charles Delaney devoted his professional life to the education of young flutists in America for over 50 years, most notably at Florida State University. Building upon a list of impressive credentials, our own NFA website notes, "Charlie may even be better known for his irrepressible humor and lively story-telling." And it is his story-telling which comes alive in this evocative work for unaccompanied flute! The title is credited as a quote from the American novelist Thomas Wolfe. While the exact source of the quote is difficult to pin down, the esprit of Thomas' style – a weaving and reweaving of sensuous images and rhapsodic incantations – can easily be felt. Here the early advanced flutist is required to maintain a sustained dramatic intensity and evoke other-worldly imagery while coping with flourishes of exotic scales and sharp contrasts of scene. The job is not easily accomplished, but is worth the hard work it entails, for the effect for both audience and flutist is overpowering.

***Andante and Scherzo (I)*..... Louis Ganne**
(1862-1923)

the Frenchman, Louis Ganne is one of those colourful characters that each age needs to sustain balance and perspective. Formally trained and poised on the edge of a promising classical music career, Ganne turned instead to light music and created a sensation on the stages of Paris.

He did venture occasionally, however, – only on request – back into the area of more serious music. His *Andante and Scherzo* was composed for the 1901 *concours* – or jury competition – of the Paris Conservatoire. Does the work show Ganne's serious side or betray his lighter leanings? The persistent modality of the opening contributes to the archaic and intoxicating twist of the sumptuous melody as it unfolds across the swaggering piano line. The bristling *scherzo* which follows is a true perpetual motion with its rapid-fire, kaleidoscopic presentation of changing shapes and evolving forms. Serious or light, the piece cuts a performer of any age and stage no slack whatsoever!

***Sonata for Flute and Piano, op. 14 (J)*.. Robert Muczynski**
III. Andante (b. 1929)
IV. Allegro con moto

As a young man, the American composer Robert Muczynski found himself at odds with some of his most respected mentors. He writes:

"My strict German piano teacher complained that I spent too much time composing, and my composition teacher complained that I spent too much time practicing the piano. When I went home, my parents worried that I spent too much time on both of them and suggested that I leave music ..."

Well, Muczynski didn't give up music or piano or composition; and lucky for us this is case! His *Sonata for Flute and Piano* was declared to be too hard for both the flute and the piano upon composition; it was thought that few would ever choose to play it. The musical world was wrong again! Difficult though the work may be, Muczynski had a very specific aim in mind as he composed:

"I wanted to write music for solo instrument devoid of frills and cascading swirls of notes which have become flute clichés in much of the early 20th-century literature for the flute. I tried to reveal the instrument as one that is capable of projecting music which is pungent in character rather than just serene and sweetly melodic."

Achieve this, he did! No longer unique in our repertoire, the Sonata, nonetheless, continues to call flutists out of that traditional mould which has steadfastly held the instrument in the bonds of overt melodicism and birdlike effects. With this finishing level of repertoire, advanced flutists are challenged to meet this call.

Mary C. J. Byrne, Ph. D.
August 2005

PEDAGOGY COMMITTEE REPERTOIRE SAMPLER CONCERT II

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Bella Vittoria (A).....Antonio Maria Bononcini
from *Music Through Time, Flute Book 1* (Oxford) (1677-1726)

Petite Poem (B).....James C. Lewallen
from *Solo Sounds for Flute, Levels 1-3* (Belwin)

Many-a music pedagogue, writing for young flutists, has assembled collections of music based on works of the great composers from the past. With the *Music Through Time* series, Paul Harris and Sally Adams have created three remarkable collections, each more difficult than the last, each presenting music in chronological order from the 16th century to the present. This delightful series is flecked throughout with tidbits of general history – the good and the gruesome – and biographical anecdotes to help ground students in the historical and personal contexts behind the music to be played. This lovely lilting melody (1720) from Antonio Maria Bononcini bears the enticing title of *Bella Vittoria* or “Beautiful Victory.” Apparently, it was indeed a sweet victory if, in fact, the music tells the full tale!

While some musicians devote themselves to bringing the past to life for young students, others venture into the area of composing music just for the budding abilities of beginner flutists. The composer James C. Lewallen has penned a tremendous number of works for beginner and intermediate flutists, each with an irrepressible sense of melody, warm harmonies and underlying motion. Each is a gem unto itself, each with a unique character sure to capture the interest of any young flutist.

Quatre pièces faciles (C).....Eugène Bozza
II. La Campanile (1905-1991)

Few composers have written so many compositions of such diverse nature for a single instrument as has the French composer, Eugène Bozza. After spending a decade as conductor of the *Opéra-comique* in Paris, Bozza turned his attention to the education of young musicians as director of the National School of Music in Valenciennes. There he continued composing, focussing on instrumental chamber music. The *Quatre pièces faciles* – or *Four Easy Pieces* – is the most accessible of Bozza’s music for young flutists. Here, Bozza offers four diverse movements – “Baby’s Dream,” “The Bell Tower” (today’s movement), “Minuet of the Page-Boys,” and “Hebraic Melody.” Each movement is as different one from the other as anyone could imagine. In *La Campanile* the sounds of bells is evident, peeling clearly from both flute and piano. What a wonderful opportunity for a budding flutist experimenting with tone production to unveil a newly-found skill in performance.

Simple Gifts (D)..... arr. Ricky Lombardo

Simple Gifts is one of the most beloved tunes in the American repertoire. The tune itself appears in many North American hymnals with either the “original” set of Shaker words or any number of modern adaptations. Perhaps the most familiar adaptation of all is that by Aaron Copland in *Appalachian Spring*. In the performance notes to his arrangement of this most familiar of pieces, Ricky Lombardo notes: “Although sounding peacefully innocent, [*Simple Gifts*] gives me the feeling of majesty and strength in the most uncomplicated manner.” Amazing though it may sound, Lombardo succeeds in accomplishing, with the seemingly limited resources of flute and piano, the most contrasting and yet immediately appropriate interpretations of this magnificent tune as the melody repeats through the verses. All that is really left to the flutist is to let sound break forth as the nuances of each verse naturally shape the character of the music. Few other pieces of the repertoire permit such ready opportunity to the abandon one’s self to sound and sensation alone, and none of them more accessible to the intermediate flutist as this wonderful arrangement.

Image III. Arabian Fantasy (E)

Assorted Images “Alone with Jessica”

..... Jessica Daniels Kozlowski

- I. 1001 Nights
- II. The Snake Charmer
- III. Caravan

Jessica Daniels Kozlowski spent an extensive tour of duty as principal flute with a variety of U. S. Army Bands around the country. She has since left this post and is now enjoying a career as instructor of flute. Most teachers quickly find out that as much as they wish to have their students perform, it is not always possible to count on having a pianist available for the performance. Only a few teachers will take on the challenge that Kozlowski did by composing a series of compositions for her beginning and intermediate flutists to cover for just such an eventuality: the result is a charming collection of *Assorted Images*, subtitled “*Alone with Jessica*.” The third of the *Images* is an imaginative portrayal of three scenes comprising an *Arabian Fantasy*. With plenty of regional colour, Kozlowski evokes the scene without resorting to tried and true exoticisms, thus making the job of interpretation that much harder for the flutist who must use every interpretive skill available to complete the image.

***The Pied Piper (F)*.....Gordon Jacob**
The Spell (1895-1984)

The British composer Gordon Jacob had a special affinity for wind instruments, focussing a major part of his compositional energy on works for solo or chamber winds, or wind ensemble. One of the little ditties produced during his long and fruitful career is this small gem for unaccompanied flute, alternating with piccolo, based on scenes from Robert Browning's famous poem, *The Pied Piper of Hamelin*. The story is familiar! *The Spell* to be cast, here in a movement for solo flute, works its magic, issuing forth from the very depth and soul of the player as we wonder what is to come. The answer arrives in the next movement – not heard today – for solo piccolo in the galloping *March to the River Weser*. This is a complex moral-laden story to portray and Jacob has placed the full burden on the shoulders of one flutist. It is a daunting, but appropriate challenge to pitch over to the intermediate flutists at this level!

***Canzone (G)*.....Samuel Barber**
(1910-1981)

Most avid classical music listeners will know the tune of *Canzone* to be from the second movement of American composer Samuel Barber's *Piano Concerto*. This was not the first incarnation of the tune, however: that honour goes to a small elegy written for flute and piano to commemorate the passing of a beloved friend. The tune later worked its way into the *Piano Concerto*, retaining the original flute solo to open the movement. In *Canzone* the tune returns to the original instrumentation, while keeping much of the nuances introduced into the *Piano Concerto*. Barber's life-long love for the voice betrays itself in the elongated, mournful melody of the flute. Notes of pathos and resignation are juxtaposed with great emotional outbursts. Add to this a soloistic style of piano writing and we find one of the most finely-crafted works in the repertoire, by its very nature a *tour de force* for flutists of all stages.

***Concerto in G major (H)*.....Karl Stamitz**
I. Allegro (1746-1801)
III. Rondo

A gifted virtuoso violinist and composer, Karl Stamitz began his career with the great Mannheim Orchestra before taking off with his brother for Paris and the rich musical resources of that city. Over the course of his extensive professional career, he wrote more than 150 symphonies, symphonies concertante, and concertos for all instruments of the orchestra. This particular concerto shows all the hallmarks of the finest classical concertos, making it one of the best stepping-stone pieces *en route* to the concertos by Mozart. The opening *Allegro* movement – follows all “the rules” while introducing the multifarious characters and moods one might expect to find in an opera of the period. The *Andante* – not heard today – requires the flute to play the role of a fine soprano, performing

sprawling melodic lines contrived to confound the breathing power of even the most experienced flutist. The final *Rondo* is a rollicking progression of dance-like tunes of every make-up and style common to the period, incorporating sudden changes of tempo and mode even into the rousing, climactic finale.

***Shenandoah – A Fantasia (I)*.....Elliott Weisgarber**
(1919-2001)

Massachusetts-born Elliott Weisgarber's compositions span an eclectic range of national musics including influences from his immersion in the music of Japan, his adoption of Canada as home, and his retention of the deep traditions of his American roots. The seeds of the idea for *Shenandoah – A Fantasia* were sown in the autumn of 1948, but it took nearly 50 years to bring the work to fruition. Originally a part of the larger work *Colloquies for flute and orchestra*, the flute and piano version of *Shenandoah* was premiered just four years ago at the Flute Convention in Dallas, less than a month before the dreadful events of September 11, 2001. The timing of that premiere and the undeniable qualities of loss inherent in the text of the song made it inevitable that the publication be dedicated to the victims of that terrible day. In the work, Weisgarber skillfully lays down a straightforward, yet intricate rendering, underpinned by wistful nostalgia: a challenging perspective, to be sure, for any flutist to deliver with deftness and grace, even at this advanced level.

***Suite for flute and piano, op. 34 (J)*..Charles Marie Widor**
IV. Final (1844-1937)

The flute repertoire is remarkably lacking of towering works in the great romantic tradition. The few great works that do exist have come from some of romanticism's best chamber music composers or virtuosi on instruments other than flute: this work is a prime example of that phenomenon! Charles Marie Widor stands as one of the giants of organ performance and composition, and yet he has granted flutists one of the most spectacular romantic works for flute and piano. The *Suite*, composed in four movements, is best known for its central two movements – *scherzo* and *romance* – which are frequently excerpted for performance by younger performers. The monumental outside movements are taxing for both flutist and piano, owing in no small part to the heft of the piano score; still the wilful and energetic nature of these movements radiates through. The *final* – performed today – alternates wildly between mischievous, almost devious dance and languid lyricism. Abrupt halts and twists, coupled with interjections of undisciplined musical rhetoric eventually give way to a frolicsome tirade of foaming scales, arpeggios and trills, leaving all – flutist included – breathless by movement's end.

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