

**PEDAGOGY COMMITTEE REPERTOIRE SAMPLER CONCERT**  
**NATIONAL FLUTE ASSOCIATION CONVENTION, PITTSBURGH 2006**

**Largo (B)..... Carl Friedrich Weidmann**  
from *Music Through Time, Flute Book 2* (Oxford) (d. 1782)

**Spring Gardens (B)..... William Boyce**  
from *Music Through Time, Flute Book 2* (Oxford) (1711-1779)

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 16<sup>th</sup> 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.

Carl Friedrich Weidmann was just one of the many fine flutists working in London during the mid-18<sup>th</sup> century. He was far from flute-o-centric, however, dedicating his time to all of London's musicians by co-founding the Royal Society of Musicians. His charming *Largo* betrays the historically close relationship of the flute with the human voice. The arching melody is of disarming simplicity, leaving no room for the beginning flutist to have left any lessons of beautiful tone un-learned.

William Boyce was Weidmann's virtual contemporary in both time and place; however, rather than working in the worldly realm of musicians on Earth, Boyce exercised his career as an church organist, ultimately being appointed Master of the King's Music at St. Paul's Cathedral. Despite a decidedly sacred perspective to most of his compositions, our *Spring Garden* is said to refer to the Vauxhall Gardens in South London which played host to many public concerts. Spring is definitely in the air: the fresh harmonies and carefree motion of this dance tune sending forth a most flirtatious perfume. Quick changes of mood and playful stops require the young student to be on guard throughout so as to not let the must fail to charm the listener to the fullest.

**Marie Antoinette (C)..... Scott Joplin**  
from *Music Through Time, Flute Book 3* (Oxford) (1868-1917)

Coming from the third of the *Music Through Time* books, this jaunty 6/8 march from the pen of American composer Scott Joplin is sure to trick any young flutist into actually enjoying playing a piece with lots of accidentals. After a truly hair-raising introduction of not-quite chromatic scales, the music erupts with a striding march much more as one would expect from John Phillip Sousa than from Joplin. Although famous for his piano rags, Joplin contributed more than 40 marches and waltzes to the repertoire. This march bears the unmistakable stamp of Joplin as it twists through unexpected scales and sudden sharp diversions of key. The wit is all Joplin's in this sure-fire crowd pleaser named for the famous (beheaded!) Queen of France.

**Variations on a Theme by Haydn (D)..... Ricky Lombardo**  
from *Solo Spotlight* (b. 1946)

The second movement of Franz Joseph Haydn's *Symphony no. 94*, often called the "Surprise Symphony," is one of the most famous of all symphonic movements. The lightly tip-toeing melody has provided delight for audiences since its composition because of its sudden outbursts that give the symphony its name. Numerous composers have capitalised on the inherent charm and familiarity of the movement, and used it as the basis for sets of variations. Princeton, NJ-based flutist-arranger-composer-pedagogue, Ricky Lombardo composed four variations on the tune with are both musically effective and technically challenging for later beginners. Tricky articulations win the day as well as giving one of the most intense, yet enjoyable, workouts for that pesky left-hand first-finger as E<sup>b</sup> major roudades dive round-about E<sup>b</sup> and D<sup>2</sup>.

**Evening in the Village (D)..... Béla Bartók**  
(1881-1945)

Many young flutists read through *Evening in the Village* and declare "hey, I know this one – I've played it on the piano!" And sure enough, they've encountered the original incarnation of Béla Bartók's famous piano piece by the same name! Bartók dedicated a great portion of his musical life to composing small pieces for young pianists, but the melodies and moods of this exotic work have proved too engaging to remain in the exclusive domain of pianists. But early intermediate flutists should stand forewarned: this is not for the faint of heart. What otherwise may prove somewhat straightforward rhythmically and intonation-wise when a single performer is playing all the parts, becomes a tour de force for ensemble skills when the melody is divided out from the remaining voices. Watch out of daring syncopations and foreboding octave unisons ... even the most capable flutist can all too easily fall in the traps.

**Pavane (E)..... Camille Saint-Saëns**  
from *Solos for Flute: 36 Repertoire Pieces* (1835-1921)

While the orchestral suite *Suite Algérienne* by Camille Saint-Saëns may not be well-known today, it reflected the strong *fin-de siècle* Paris' penchant for all things exotic. No doubt the great French flutist Paul Taffanel would have both played and conducted this work before the audiences of Paris. He was certainly intrigued enough by the qualities of the work, like the weaving modal harmonies and sultry dance movement, that he arranged this small (now almost forgotten) gem for his own instrument. The fullness of the orchestral scoring and firmness of the rhythms are carried over into breathtaking octave grace notes scattered throughout the flute part. Desert winds and straggling caravans are conjured by the music, but the illusion is only completed by the intermediate flutist very in control of every aspect of a beautiful tone.

**Vocalise (E)..... Sergei Rachmaninoff**  
from *Solos for Flute: 36 Repertoire Pieces* (1873-1943)

Originally for cello, Sergei Rachmaninoff's *Vocalise* seems an unlikely candidate for translation to the flute; but a wonderful melody is indeed a wonderful melody! And shouldn't the flute be entrusted with the care of any melody as captivating as this? The converging emotions of the music ask the intermediate flutist to be on top of her game. Changing meters and fluctuating rhythms spun over an ever-changing pulse require more than the usual measure of capability from the flutist. Add to this arching melodies and husky harmonies, and one finds that Rachmaninoff has worked a small miracle of musical drama guaranteed to speak to each listener every time.

**Forlane (F)..... Germaine Tailleferre**  
(1892-1983)

Germaine Tailleferre is best known as one of group of young French composers from the 1920s called Les Six. The sole female musician in this illustrious group, Tailleferre remained an active composer, performer, and public figure throughout her exceptionally long life. While she composed mainly for the piano, she was often drawn to compose for soprano melody instruments like flute, violin, clarinet, and soprano voice. In this work of lightly snapping rhythms and unexpected turns of phrase, Tailleferre indeed plays dirty pool! Setting off in an appealing C major, she suddenly drops a half-step to C<sup>b</sup> major, although finally relieving the tension by finishing off the work in its original key. While the work won't present technical difficulties, when will an intermediate flutist ever get another opportunity to play in seven flats at this level?

**Cinq Pièces Brèves, op. 39 (F)..... Jules Mouquet**

- I. Andantino (1867-1946)
- II. Allegretto
- V. Allegro

Jules Mouquet is a sufficiently minor composer to not even appear in the *Harvard Biographical Dictionary of Music*, but once you've encountered these sumptuous *Short Pieces*, you will wonder why the whole world is not singing his praises. Each of the five pieces is written in the most unassuming of modes – from pentatonic to natural minors to bold chromatics – and each has its own special quality and character. The first and second of the set are oddly reminiscent of the music of Eric Satie and Maurice Ravel – Mouquet's contemporaries – while the last plays fast and easy with a variety of pentatonic scales for magical effect. The greatest ensemble challenges are found in the third and fourth movements (not heard here) where flute and piano are set in different time signatures from each other.

**Sicilienne (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. *Sicilienne* is one of Gaubert's lesser known works for flute. Its 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.

**Pièce en forme de habanera (G)..... Maurice Ravel**

(1875 -1937)

*Pièce en forme de habanera* was conceived first as a vocalise study for the Paris Conservatoire. Maurice Ravel had recently composed his first opera *L'Heure espagnole*, drawing on images of sunny Spain. *Pièce* was drawn from the finale of that of that opera, as Ravel felt that the persistent habanera rhythm would be the perfect foil for the entwining vocal line. Perhaps the difficulties for the voice proved too formidable, as the work failed to gain popularity until it was taken over in an arrangement for violin and piano. The obstacles of range and phrase length, however, are just as formidable for the flute as for the voice – the violinist, of course, need not breathe for the sound of the instrument. The early advanced flutist must draw on every resource of breath control, tonal colour, and phrase painting in order to bring the work to its full bloom, but with a job well done, the exquisite music is absolutely intoxicating.

**Honami (H) ..... Wil Offermans**

(b. 1960)

“... *Honami* is a word that combines the characters of *ho* and *nami*. *Ho* means ear (i. e. of a corn) and

*nami* means wave. Together they refer to the waving scenery one can see when the wind blows over a blooming rice field. Here, the wind is the cause, the rice field is the medium and the waving movement is the consequential result.

“In *Honami*, the flutist is supposed to use his breath in a similar way. Allow your breathing (the in – as well as exhaling) to profile the timing and sonority. Regard this piece as a possibility to develop and expose the breathing. For *Honami*, your breath is the cause, the score is the medium and the sound of the flute is the consequential result...” (Wil Offermans, Preface to *Honami*)

In *Honami* Wil Offermans asks the flutist to draw on a full palette of extended techniques to create the images of wind and waves. The techniques are merely the means to the message, and the flutist must never give in to the temptation to focus on the techniques at the expense of the beauty of the imagery – a none-too-easy task for these budding advanced flutists.

**Six Études Tanguistiques (I)..... Astor Piazzola**

III. Molto marcato e energico (1921-1992)

Astor Piazzola made a life's pursuit out of collecting and codifying examples of tango music from his native Argentina. While many folks more readily associate instruments like the guitar and the bandoneon with the tango, in fact the flute was one of the original instruments of the tango band. Leaving the work of a full band to one single flutist hardly seems fair, however. Nevertheless, the stage is set for just such a proposition through these six amazing tango-etudes. Not etudes in the traditional sense of the word, but concert etudes that explore the many sides of the multifaceted tango. Shocking shifts, alarming stops, and almost absurd gestures mark the character of this particular concert etude, demanding extremes to dare and daunt even the most advanced flutist.

**Three American Pieces (J)..... Lukas Foss**

I. Early Song - Andante (b. 1922)

Lukas Foss – a native of Berlin – immigrated to the U. S. at the tender age of 15. A few short years later at the age of 22, Foss wrote the three pieces that comprise this set, not for flute, but rather for violin and piano. Decades later Foss reworked the pieces for N.Y.-based flutist Carol Wincenc, herself a flute student of Marcel Moyse as Lukas himself had been in Paris in the days before his arrival in the U. S. While other composers were consciously cultivating a nationalistic sense of Americana in their music of the time, Foss was drawn to American music through his own explorations of his adopted home. The first of the three pieces is entitled *Early Song* and is resplendent with the freshness and vitality which marks music with a decidedly American flavor. Intense rhythms– sometimes flowing, sometimes rollicking – in both flute and piano ask much of both partners: neither must become so overwhelmed with the intricacies of the ensemble, rather dance in lock step to preserve the blend of newness and archaisms that is at heart in the American spirit.

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