

Intermediate Solo Repertoire List

Annotated Intermediate Solo Repertoire List from *Please, Not the Chaminade again!*, a lecture/recital/demonstration of intermediate level solos presented at the 23rd annual NFA Convention, held in Orlando, FL on August 17-20, 1995. Sponsored by the Pedagogy Committee, Linda Lancaster, Chair.

This list appeared in *The Flutist Quarterly*, Winter 1995/96, Vol. XXII, No. 2, pp. 18-22. 1995 by *The Flutist Quarterly*. All rights reserved.

Anderson, K. J. (1847-1909). Scherzino. Southern. Staccato work, ABA form lends itself to character change and vibrato application in B section. Students like it.

Arrieu, Claude (1903-1990). Sonatine for flute and piano. Amphion (available from Theodore Presser). 1) Allegro moderato; 2) Andantino; 3) Presto. Allegro moderato easy going melody with some rhythmic variety and limited range. Andantino lilting compound meter -- one moderately difficult sixteenth note run. Presto requires double tonguing extends range to high C varied articulations technically and rhythmically challenging.

Bennett, Richard Rodney (b. 1936). Summer Music (1983). Novello. 1) Allegro tranquillo; 2) Siesta; 3) Games. This piece was written especially to provide good literature for the intermediate musician. It is a duet, so the flute part may not be satisfying until the piano part is heard. To that end there is a recording of the piece by Kenneth Smith on a CD entitled Summer Music. The cheerful first movement is followed by a languorous second movement good for building tone control. The playful third movement begins and ends in compound time with a center section in simple meter. Time of performance: 10 min.

Bach, Carl Phillip Emanuel Bach (1714-1788). Sonata in G major, Hamburger. Southern. This is an extremely elegant two movement solo for flute and piano (or continuo). There is some very difficult fast leaping material in the presto second movement, and most of the phrases in the allegretto first movement are just a bit longer than comfortable. The whole work is charming to say the least, with a fair touch of tongue in cheek throughout the second movement.

Beck, John Ness (1930-1987). Sonata for Flute and Piano (1957). Univ. of Michigan Press, Ann Arbor, MI (this is available through interlibrary loan). 1) Allegro Moderato; 2) Adagio e dolce; 3) Vivace. The multirhythms lay well for flute finger patterns, with the canonic material of the piano mirrored in the flute range of three octaves. A hemiola technique is utilized in the Adagio. The Vivace stretches mental concentration and endurance. This selection is an excellent introduction to the basic technique needed to perform 20th century music.

Berkeley, Lenox (b. 1903). Sonatina (1939). Schott & Co. Ltd. 1) Moderato; 2) Adagio; 3) Allegro moderato. Originally written for Carl Dolmetsch, recorder and early music specialist, but also indicated for flute and piano. The Sonatina is a good piece in which to explore polytonality and chromaticism, with a lyrical first movement, a somewhat somber, expressive slow movement, and a brilliant final movement, full of rhythmic vitality.

Bloch, Ernest (1880-1959). Suite Modale. Broude Brothers. The first three movements are intermediate level, the fourth is more difficult. This selection provides an introduction to modes and changing time signatures, scale use in a composition, tempi variations, and expression. A student can experience how a composition is put together and unified throughout the 4 movements.

Boccherini, Luigi (1743-1805). Concerto in D major, opus 27. Two of the publications are: Southern Music (reduction and cadenzas by Ary van Leeuwen) and International (edited and cadenzas by Jean-Pierre Rampal). In this gem of a Classical concerto, all three movements are full of character and beauty. Both first and third movements end vibrantly. Since the first movement is about seven minutes long, it would be plenty on its own for a contest. The serene second movement is somewhat long, but could be combined with the ending rondeau for a suitable contest choice. Technical demands are not as extreme as in the Mozart concerti. The Southern music version is over-edited and the cadenzas for the first and second movements inappropriate for Classical style, but the third movement cadenza is shorter and effective.

Brun, Georges (1878-?). Romance. Rubank. Beautifully melodic with Brahms-like harmonies; contains a few rapid chromatic scale passages, otherwise technically not difficult. Features legato style and lyrical phrasing.

Caplet, Andr (1878-1925). Reverie et Petite Valse. Southern Music Co. Charming French recital piece with a moderately slow compound meter. First movement. containing severe dynamic contrasts and some rhythmic complexities involving long notes and rests. Valse requires accurate reading of multiple accidentals rhythmically challenging rubato sections in both movements require good communication between soloist and pianist.

Cooke, Arnold (b. 1906). Sonatina for Flute and Piano (1964). Oxford University Press. 1) Allegro moderato; 2) Andantino; 3) Allegro vivace. Allegro moderato is in cut time and is lyrical in nature for the most part. The range is moderate and the patterns lie under the fingers. The rhythmic figure of two notes slurred offers the opportunity to teach the shaping of the phrase. Andantino is another lyrical movement in a slower tempo with longer phrases. Breath control as it pertains to phrasing is the lesson here. In the Allegro vivace the two-note slur is again present and some crisp staccato as well as double tonguing is required. The key of the two outer movements is C with many accidentals to read, particularly sharps. This is good for students who play only in band. The harmonic idiom is slightly modern, along the lines of Hindemith, who was one of Cooke's teachers.

Donizetti, Gaetano (1797-1848). Sonata in C (1819). Peters. 1) Largo; 2) Allegro. In the Largo the echo pattern between flute and piano lays a groundwork for ensemble awareness. The melodic content encourages vibrato and dynamic exploration as the flutist shapes the phrases. In the Allegro a whimsical melody provides a creative opportunity for interpretation. The sixteenth note pattern of two slurred followed by two tongued notes is an excellent foundation for double tongue development. Playing time: 4 min.

Faure, Gabriel (1845-1924). Fantasie. Schirmer. 1) Andantino; 2) Allegro. This piece may be pushing the 'intermediate' designation a bit, however, it is good for breath control. The Andantino contains nicely ornamented melodic lines and the Allegro requires double tonguing. The quarter-note triplets are a good introduction to development of the 2 versus 3 subdivision.

Faure, Gabriel (1845-1924). Morceau de Concours. Bourne Co. Written on Bastille Day, 14 of July, 1898, with simplicity of phrasing, style and rhythm. Previously, the required pieces in the flute competition at Paris Conservatoire had featured mainly virtuosity. Faure, who was professor of composition, and in 1905 became Director of Paris Conservatoire, wrote this little gem to provide a good test of musicianship.

Foote, Arthur (1853-1937). Trois Pieces pour flute et piano. Schott. 1) Aubade Villageoise; 2) Melodie; 3) Pastorale. Written in 1896 in German late-Romantic style. First movement --graceful allegretto with legato phrases contrasted with more rhythmic, lightly articulated passages. Second movement -- long sustained phrases challenging breath control and pitch placement. Third movement -- flowing melody with harmonic twists and enharmonic shifts mostly in lower register and at *p* dynamic level.

Gaubert, Philippe (1879-1941). Madrigal. Belwin Mills, International, Little Piper. This short piece is a good introduction to French Conservatory style literature, incorporating lyrical style and tempo changes typical of the period without the technical demands of the Morceau de Concours by Faure. Playing time about 4 min.

Gaubert, Philippe (1879-1941). Sur L'eau (On the Waters). Little Piper. A lyrical piece in the style of a barcarolle, requires good legato phrasing and some understanding of French style and tone colors. It is written in the key of six flats, with a middle section in D major. Ervin Monroe's edition, published by Little Piper Publications, is excellent and much more affordable than the French editions.

George, Thom Ritter (b. 1942). Concerto for Flute and Orchestra (1966). Accura Music available from Stanton's (orchestra and band parts available). 1) Pastorale: Andante con moto; 2) Adagio cantabile; 3) Rondo: Allegro con brio. Lyrical, compound first movement with optional passages for piccolo. Slow, sustained short second movement-gradual long crescendo over several measures followed by gradual decrescendo to end challenging control of intonation. Brisk last movement with a few tricky runs- optional passages for piccolo.

Gilliam, Dona and Mizzy McCaskill. *Petite Suite* (1993). Mel Bay. 1) Noritake; 2) Algorhythm; 3) Dusk; 4) Breakfast Serial; 5) Reflections; 6) Fiesta; 7) Sea Legs; 8) Pods. These etudes utilize extended techniques comprised of new timbres and special effects and serve as an introduction to more contemporary literature. Some of the extended techniques include modality, changing meter, odd meter, serialism, harmonics, fluttertonguing, pitch bending, hollow tone, key vibrato, multiphonics, variation of vibrato, and key slaps.

Gluck, Christoph W. (1714-1787). *Concerto in G Major*. Amadeus, Kalmus, Masters. 1) Allegro non molto; 2) Adagio; 3) Allegro comodo. This reduction for flute and piano is a good first concerto as it does not have a lot of difficult passage work and students usually like the melodies. The only difficulty is that the notation is somewhat confusing. Students can learn how to approach grace notes of that era and they can learn about *performer's license* so ornaments can be changed if tastes differ from those of the editor. Time of performance: 16 min.

Godard, Benjamin (1849-1895). *Suite of Three Pieces*, op. 116. Southern. 1) Allegretto; 2) Idylle; 3) Valse. Both the *Allegretto* and *Idylle* (contained in 24 Short Concert Solos by Southern) are suitable for this level, while the *Valse* is much more difficult. The *Allegretto* is good for tone development and legato, lyrical playing. It gives the student the opportunity to establish a middle register tone and carry it down into the lower octave. The *Idylle* provides an opportunity to vary tempo, and uses more complex beat subdivisions. There is a 3 measure cadenza after letter G.

Gravlez, Gabriel. *Romance et Scherzo*. Masters Music Publication. A highly effective piece in turn-of-century French two-part form, slow followed by fast. The lyrical first section includes a short cadenza-like section in which the runs flow with the fingers. The second section does require triple tonguing, but other than that is not overly demanding technically. The last sixteen bars are marked *vivo*, but are not difficult to execute, since the rapid notes are slurred and are made up of scale-like passages.

Gretry, Andre (1741-1813). *Concerto in C*. International. 1) Allegro; 2) Larghetto; 3) Allegro. In this classical concerto, longer scale and arpeggio patterns stretch the technical endurance of the student. The accessibility of the melodic and finger-pattern content makes this an excellent introduction to the concerto genre. The cadenzas provide a strong foundation for interpretation in later concertos. The range is approximately two octaves, which encourages a more virtuoso tempo for an intermediate student.

Haydn, Franz-Joseph (1732-1809). *Concerto in D major*. Two publications, among others: International Music (ed. Kowatscheff) or Southern Music (revised by Marcel Moyse with cadenzas and reduction by Louis Moyse). A charming, optimistic addition to the Classical concerto repertoire. Not as well-known as Mozart, this work is less technically demanding, since the rapid parts are most often connected by slurs and lie well in the fingers. The Moyse version is highly ornamented, with an overlong Romantic-style cadenza in need of cuts. The Kowatscheff version has no cadenza. Altogether, this seems a good opportunity for the teacher and student to devise their own.

Head, Michael (b. 1900). *By the River in Spring*. Boosey & Hawkes. Has a pleasant, flowing melody with much interplay between flute and piano; occasional bird-like cadenzas for flute.

Heiden, Bernhard (b. 1910). *Sonatina for flute and piano* (1958). Assoc. Music Pub. 1) Allegro; 2) Andante sostenuto; 3) Allegretto. First movement. Allegro is in a waltz tempo -- control of high register required (ends *p* on a high E). Second movement is very sustained in the opening -- good flexibility required for octave slurs in middle section -- long phrases challenge breath control. Third movement is in cut-time -- light, articulated, tricky rhythmic *conversations* with accompaniment ends *pp*.

Koehler, Ernesto (1849-1907). *The Butterfly*, op. 30, no. 4. Carl Fischer. Koehler was born in Italy but spent the greater part of his professional life in Russia. He wrote many compositions for flute including some wonderful studies. *The Butterfly* was one of six etudes of opus 30. This piece is good for developing the articulation of two notes slurred. Also it offers the opportunity for students to learn the use of the A# lever. The key goes from E minor to E major.

Kuhlau, Friedrich (1786-1832). *Capriccio No 3*. Boosey & Hawkes. Finger coordination in repetitive patterns is a technical focus of this unaccompanied selection from Kuhlau's *Six Sonatas*, op. 54. Working out the phrasing develops artistry, as the challenge is to keep the melody flowing without the benefit of a musical partner.

Lefebvre, Charles (1843-1917). Barcarolle Melancolique and Scherzo. Zimmermann. Contrasting short character pieces. The Scherzo requires technical agility on scales, arpeggios, and articulation.

Lieb, Joseph P. (b. 1946). Three Melodic Sketches. Alry. All three of these pieces are andante, vocal-style melodies accompanied by basic chordal harmony in the piano. Joseph Lieb is a native of Tampa, FL. He attended the U. of S. Florida as a music major, entering as a saxophone major and graduating as a voice major. Currently he is music director at Temple Terrace Community Church.

Morlacchi, P. and Wilkins, Frederick (1908-1968). The Swiss Shepherd. Carl Fischer. Information on Morlacchi is unavailable. The piece is an example of the 19th century bravura style with theme and variations. Double and triple tonguing are included as well as the typical romantic cadenza. It is a simpler version of the style of Tulous, etc.

Mouquet, Jules (1867-1946). Cinq Pieces Breves (Five Short Pieces). Southern. These pieces are deceptively difficult. On the surface I, II, and IV look simple and lyric, but all involve long slurred intervals onto high octave notes, and IV is written in 4/4 for the flute and 12/8 for the piano. III is based compositionally on a chromatic scale, but involves some very intricate rhythms in 12/8 time. V is on a pentatonic scale and has a number of very tricky repetitive fingering patterns.

Moyse, Louis (ed.). Flute Music of the Baroque. Schirmer. This album is particularly valuable as preparation for students who want to play the Mozart concertos. Included in this album is a simplified version of the first movement of the Concerto in D major by Boccherini. It offers the opportunity to teach and practice using the A# lever along with some examples of mordents. Moyse writes out the ornaments, so it is necessary to study the original signs. Also included is the Concerto in D major, op. 10, no. 3, *Il Cardellino* by Vivaldi. This is another concerto within the grasp of the intermediate student and one that all should know. The second movement allows the student to study ornamentation.

Nielsen, Carl (1865-1931). Fantasie Pieces, op. 2 Hansen Pub. This is a good piece for a student with sufficient technique for the harder Handel sonatas. It is in two movements, Romanza and Humoresque, both transposed up a minor third from the original oboe key. The first movement is in b-flat minor and requires long phrasing, large interval work, and has some tricky ensemble work. The second movement is in f minor, and is technically challenging.

Pessard, Emile (1843-1917). Bolero, op. 28, no. 2, in Selected Flute Solos. with piano accompaniment. Amsco Music Publishing Company. A single-movement piece in e minor with Spanish flare and drama. The A theme is vigorously rhythmic and flashy, the B theme is soft and lyrical. The rapid parts sound impressive, but lie well in familiar finger patterns. The most difficult articulation is in two small sections of triple tonguing. Playing time: 4 min.

Purcell, Henry (1659-1695). Two Pieces. Rudall Carte (arr. Roland Revell). 1) Air; 2) Hornpipe. *Air* is built on straightforward phrasing, intertwined with a piano obbligato with flute. *Hornpipe* utilizes syncopation with the piano eighth and sixteenth note patterns.

Rameau, Jean Philippe (1683-1764). Air Tendre pour les Musus. Southern. Compiled and arranged for flute and piano by William Bennett in a collection called *My Favorite Encores*. This piece requires delicacy of style, simplicity of French baroque ornaments, pure tone, and the short thirty-second note scale passages are to be well timed and phrased.

Reinecke, Carl (1824-1910). Ballade, opus 288, for flute and orchestra. Zimmermann Publishers version with piano reduction. This dramatic, late Romantic piece in ABA form begins and ends with an adagio section of heartfelt, lyrical character, with a wide range and rubato. The middle allegro section has a rapid, light sixteenth-note theme that requires good double tonguing, but sounds more difficult than it actually is. The patterns are predominantly broken arpeggios.

Rutter, John (b. 1945). Suite Antique. Oxford University Press. 1) Prelude; 2) Ostinato; 3) Aria; 4) Waltz; 5) Chanson; 6) Rondeau. Originally for flute, harpsichord, and strings, this is a reduction for flute and piano. The entire six-movement work takes a total of 17 minutes to perform, but any combination of slow and fast movements works well. The piece has a few challenging runs, but nothing that an ambitious intermediate student can't conquer. Slow

movements require control (especially the first which has a lot of third octave Es) and faster movements have a lot of rhythmic interest. This is a real audience pleaser.

Schubert, Franz (1797-1828) & Boehm, Theobald (1794-1881). Standchen. Universal. This is found in the collection Six Lieder for Flute and Piano. Standchen is Schubert's well-known *Serenade*, with a variation for the flute by Boehm.

Scott, Cyril (1879-1970). Lotus Land, op. 47, no. 1. Sam Fox Publ. Co. Arranged for flute and piano (from piano solo) by Jay Arnold. Atmospheric, pentatonic, sonorous.

Stamitz, Carl (1746-1801). Concerto in G Major, op. 29. International & Southern. 1) Allegro; 2) Andante non troppo moderato; 3) Rondo. This concerto is a good vehicle to teach a steady beat and even technical passages along with an understanding of phrasing. It is an excellent piece to learn before tackling Mozart. Time of performance under 15 min.

Telemann, Georg Phillip (1681-1767). Sonata in f minor. International. This is one of the more difficult Telemann sonatas, and it is both larger and longer than the average. Especially striking is the first movement (correctly entitled *triste*, or sad) and the very rapid-fire last movement, but the whole is lovely and very finely reflected of the many moods of the minor mode.

Wilson, John. Three Westmorland Sketches. Forsyth Brothers, Ltd., London. 1) Sunbiggin Tarn; 2) Cote Flat Mill; 3) Raisbeck. Originally for oboe and piano, these three pieces adapt well to the flute, and are written in simple folk song character. They are a charming addition to our recital literature.