**Teaching and Performing the Widor Suite, Op. 34**

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Charles-Marie Widor (1844-1937): organist (64 years at St. Sulpice in Paris), teacher (professor of organ at the Paris *Conservatoire* 1890-96, then of composition). Students include Dupré, Schweitzer, Vierne, Milhaud, Varèse. Founded the American Conservatory at Fonatainebleau in 1921 (where Boulanger and Casadesus taught). Composer, most famous for his ten organ symphonies.

Suite for flute and piano premiered in April, 1884 by Taffanel at a concert of the *Société des instruments à vent*. Published in 1898 by Heugel. (Blakeman, p. 105-106.)

Romance initially listed as Andante; given its final title by March, 1885 and in September used as incidental music for *Le comte d’avril* (for flute, strings, and harp with some wind chords).

Axioms:

1. Flute music is MUSIC.
2. Music has character (e.g. dreamy, passionate, lyrical, sassy).
3. Music has poetry (logic or coherence), defined by shape, direction, and phrasing, almost always in a harmonic context. This is the “meaning” (syntactial logic) of the music. Seek this.

Big Ideas in This Piece:

1. Harmonic context provides meaning for the flute melody (esp. cadenzas).
2. In some sections, the piano has the “meaning”—and the flute part plays along.
3. Many times, the “fun” of the flute part distracts from the goal (often the cadence).
4. Overall tonal plan: chromatic third relationships, typical of late 19th century.

**I. Moderato (c)**

* Form: A B A’
* Gavotte-like phrasing (in the middle of the bar)
* Octave displacement figures (normalizing helps for practice)
* Opening 4 bars provide suspense, resolve into main melody (a-flat-g-f-e-flat)
* B. 54 is G dom9, which in b. 64 becomes G dom m9; flute has vii dim7 of c (V7 and vii dim7 have same function)
* Closing cadenza is all i64 in c in preparation for final PAC

Section: **A** A’ **B** **A**’’ (A’) Coda (A)

Key: c A-flat D-flat G-flat e-flat C V/C>> c (extended i)

Bar: 1 21 29 33 43 49 54 77 93 108

**II. Scherzo (e)**

* Form: S T S T’ (coda)
* Hyperbars: groupings in two-bar units (strong/weak); very evident in trio
* In e, with trio in e (melody in piano); flute in trio has rhythmic function
* return of trio has 16th figurations in flute from the Scherzo, with one extra bar in the flute part before the sequence pattern at the end (to keep rhythmic function and strong/weak pattern).

**III. Romance (A-flat)**

* Opening octave in piano like horn in symphonic writing
* BB. 30-63 trickiest and most interesting
* B. 53ff. C; b. 64 f

Section: **A B** (dev of A?) fl. cadenza **A** cad. exten. Coda (A)

Key: A-flat A-flat >>> C: I64 f: i64 A-flat

Bar: 1 16 30 46 61 64 78 82

**IV. Final: Vivace (c)**

* Two versions of this mvt. exist; the short (easy) version (free on IMSLP) omits the return in C of the second theme (where the flute has the fastest notes of the piece), changing the sonatina plan drastically. Almost all available versions are long.
* Modified sonatina form (tonal plan of sonata allegro form without big development)
* B. 119-147 most interesting phrase structure, logic comes from piano
* Use of augmented 6th chords for musical logic: b. 141 V7 in D-flat becomes Gr+6 in c; b. 220 is Fr+6 as a substitute for authentic cadence
* Flute runs at b. 185 secondary—musical logic from bass (second theme)

Section: **A** (a) (b) trans. (a) (a) **B** (a)

 (in bass)

Key: c c >>> e-flat! c A-flat >>> c-sharp >>> a-flat V7/D-flat

Bar: 1 30 38 47 53 79 119 133 137 141

Section: **A’**(a) (b) trans. **B** (a) cadenza codetta(B)

 (truncated) (bass) (piano r.h.)

Key: c c dom. ped. C Fr+6 of C C

Bar: 147 169 177 185 211 220 226