

**Sam Houston State University
School of Music**

presents

**The “No-Excuses” Chamber Music List:
Exploring Fun Music For Flutists
and Our Friends of All Abilities**

SHSU Faculty Chamber Players

Kathy Daniel, flute

Spring Hill, oboe

Patricia Card, clarinet

Scott Card, cello

Scott Phillips, bassoon

Mary Kay Lake, soprano

National Flute Association Convention

San Diego, California

Saturday, August 13, 2005

9:00 – 10:00am

Introduction**Kathy Daniel**

Six Songs on Mother Goose Rhymes
for soprano and woodwind quintet
(Whistle, Daughter, Whistle)
(Dance, Little Baby)
(Peter, Peter, Pumpkin Eater)

Donald Draganski

Flute, Oboe, Clarinet**Spring Hill**

Trio, Op. 87 (Menuetto; Finale)
Seven Appalachian Melodies
(If You Want to Go A-courting)
Divertimento (Allegro energico)

L. van Beethoven

Alfred Loeffler

Malcolm Arnold

Flute, Oboe, Bassoon**Scott Phillips**

Trio, Op. 45, No. 6 (Rondo)

Giuseppe Cambini

Flute, Clarinet, Alto Saxophone**Scott Card**

Eclectic Trio (Tango Lánguido)

Catherine McMichael

Flute, Clarinet, Bassoon**Patricia Card**

The London Trios (No. 1)
Little Suite (March)

Joseph Haydn

Michael M. Horvit

Flute, Oboe, Clarinet, Bassoon**Patricia Card**

Four Old Tunes (Bobby Shafto)
Seven Bagatelles (River)

Gordon Jacob

Peter Schickele

Conclusion**Mary Kay Lake**

Six Songs on Mother Goose Rhymes
for soprano and woodwind quintet
(Counting)
(Hot Cross Buns)
(The Piper's Son)

Donald Draganski

Questions

Wind Quintet with Soprano

Flute, Oboe, Clarinet, Horn, Bassoon, Soprano

Performance repertoire:

- Draganski, Donald *Six Songs on
Mother Goose Rhymes* Performers Music

This charming six-movement work is described very well by its title. Each movement is composed around a different concept from children's literature. "Whistle, Daughter, Whistle" is march-like with a moderate but steady tempo. The second movement, "Dance, Little Baby," is a flowing lullaby. "Peter, Peter, Pumpkin Eater" is rhythmic with driving eighth-notes, syncopation, and several tempo changes. "Counting," the fourth movement, is energetic and quick. "Hot Cross Buns" is very free, and the meter is often unmeasured. This movement requires communication among performers, and ensemble aspects are challenging. The final movement is "The Piper's Son," and it begins with a dance-like solo in the clarinet. There are some tricky ensemble spots in this one. The A clarinet is required on movements 4 and 6. Each of these is fun to perform and enjoyable to hear. While the subject matter is based on nursery rhymes, the music is for mature performers especially because of ensemble challenges. Originally scored for soprano and piano, today's version for soprano and quintet is especially delightful and fitting for our occasion.

Trios

Flute, Oboe, Clarinet

Performance repertoire:

- Beethoven, Ludwig Trio, Op. 87 The Ensemble Music Press

Although originally written for two oboes and English horn, Gustave Langenus' arrangement of the trio works well for flute, oboe, and clarinet and will challenge high school students to achieve a light classical style. The four-movement work is straightforward with limited ensemble difficulties. The first movement (Allegro) contains a high amount of articulated eighth and sixteenth notes. The second movement (Adagio cantabile) incorporates nice melodies with classical phrasing; coordinating note lengths and breathing may be difficult in this movement. The quick tempo of the third movement (Allegro molto scherzo) challenges the clarinetist's technical abilities. Lastly, the Finale (Presto) employs fast arpeggio work, especially for the flutist. The publication contains a score and individual parts. The work is recommended for average and above high school ensembles and above.

- Loeffler, Alfred *Seven Appalachian Melodies* Avera Music Press

The seven movements are Married and Single Life, George Reilly, Old Joe Clark, The Sheffield Apprentice, Putnam's Hill, William and Polly, and If You Want to Go A-courting. All of the

melodies are appropriate for younger players. The fast movements offer technical challenges, but the slower movements are easier. The publication includes a score and a viola part to interchange with the clarinet part (making it possible to include strings in your ensemble). Loeffler prefers to use A clarinet on movements 3, 4, and 6. He does provide a Bb clarinet part for these movements; however, it is a little awkward on the Bb clarinet.

- Arnold, Malcolm *Divertimento* Paterson's Publications

This popular work includes a total of six movements, each containing its own character and style. Students will be challenged by the twentieth-century harmonies and rhythms as well as technical passages. All of these concepts may contribute to ensemble as well as individual difficulties. The first movement (*Allegro energico*) incorporates technique while the second movement (*Languido*) features a slow melody in the low register of the clarinet. The quick tempo of the third movement (*Vivace*) contrasts nicely with the slower and calmer speed of the fourth movement (*Andantino*). The fifth movement (*Maestoso*) includes some tricky technical passages especially for the flute. This movement leads directly to the final movement (*Piacevole*) and the entire work concludes quietly. The *Divertimento* is recommended for advanced high school students and amateurs.

Additional repertoire:

- Haydn, Joseph Trio No. 1 Southern Music Company

This three-movement work is included in the *Eighteen Trios* collection and is an arrangement of one of the famous London Trios. Straightforward classical harmonies and phrases will not tax the average high school student. The first movement melody is performed primarily by the flute and oboe with the clarinet playing a supporting role. The slow second movement has a limited amount of technique and features all the instruments with the melody. Traditional scale and arpeggio passages are employed in the third movement. This is a solid work for ensembles with ability of average high school players and above.

- Kibbe, Michael Trio Shawnee Press

The contemporary harmonies and rhythms of this three-movement work will test the abilities of high school students and amateurs. The first movement contains many metre changes and irregular phrases but also some nice sonorities with an equal distribution between the instruments. The complex rhythms of the slow second movement may result in ensemble difficulties. Although the last movement is the most accessible of the entire piece, the high amount of accidentals and quick tempo create a demanding work. The publication contains a score and individual parts. The work is recommended for above average high school ensembles and above.

- deWailly, Paul *Aubade* Southern Music Company

This standard work is included in the *Eighteen Trios* by Ary van Leeuwen and Albert J. Andraud, published in score form only. The A B A¹ form includes both technical and lyrical passages for all instruments. The technical A section is challenging for the ensemble primarily due to the high amount of dovetail writing, especially between the flute and clarinet. The lyrical B section features

each instrument and allows for rubato and flexibility. The composition is rather short and is an excellent composition for advanced players.

Flute, Oboe, Bassoon

Performance repertoire:

- Cambini, Giuseppe Trio, Op. 45, No. 6 Musica Rara

Italian classical composer, Giuseppe Cambini, wrote this two-movement work. Both movements are educational, accessible, and listenable. The first movement (Allegro) is in A A B B form with typical classical scalar and arpeggiated passages, grace notes, trills, and harmonies. The second movement (Rondo) is in two sections, one major and one minor. Both movements are long, resulting in possible endurance problems, especially for the oboe and bassoon. This trio is very enjoyable and worthwhile. The Trio is recommended for average high school ensembles.

Additional repertoire:

- Andriessen, Jurriaan Trio IV Donemus

This three-movement work was written in 1957 by Dutch composer, Jurriaan Andriessen (1925-1996). It is a contemporary piece with challenges for all three instruments. The manuscript notation is difficult to read as well as the high amount of accidentals. The frequent tempo shifts and complex rhythms will be challenging for high school students. In addition, the bassoon is required to read in tenor clef. The first movement is an allegro movement in A B A form. The second movement is a six eight lento that gives each instrument a quasi cadenza-like solo. The third movement is an allegro scherzando in A B A form with difficult five eight meter. This is an interesting but very demanding composition and is recommended for above average high school students and amateurs who wish to be challenged.

Flute, Clarinet, Alto Saxophone

Performance repertoire:

- Catherine McMichael *Eclectic Trio* ALRY Publications

The first movement is Sarabande, a light and stately 3/4. The second movement, from the 20th century dance of Argentina, is a highly syncopated Tango Languido. The third movement is Jitterbug, which even includes choreography. This movement will be fun for all who can maneuver the difficult technical passages.

Flute, Clarinet, Bassoon

Performance repertoire:

- Haydn, Joseph *The London Trios* Southern Music Company

The famous *London Trios* work well for flute, clarinet and bassoon. The majority of melodic passages feature the flute and clarinet while the bassoon fills the role of the basso continuo with occasional melodic material. Classical phrasing and harmonies in addition to traditional scale and arpeggio patterns create basic ensemble work. Although all four trios are recommended for players of average high school ability, we especially enjoyed performing the first trio.

The Southern Music Edition includes parts for the following combinations: two flutes and cello; flute, oboe or clarinet; and viola or bassoon or cello. The two flute parts are in score form as well as the viola/bassoon/cello parts. Certain passages, originally intended for the second flute, would extend well into the high range of the clarinet. To avoid this situation, the edition requires the flute to occasionally switch to the second flute line while the clarinet plays the lower first flute part. This adjustment guarantees the top voice will always be assigned to the flute. This notation is a little confusing to read.

We used Don Stewart's transcription, published by Trillanium Music Company. This edition contains a score and individual parts including an optional bass clarinet part to replace the bassoon. The clarinet part is a transcription of the second flute and therefore includes some tricky altissimo writing. However, this edition is easy to read and worth the extra cost.

- Horvit, Michael M. *Little Suite* Templeton Publishing

Little Suite was originally written to accompany an educational film "How to Choose your College Career." The seven short movements are cute and easy to put together. The descriptive titles (Prelude, Song, Fugue, Statement, Pleasantry, Minuet, March) help students determine style and character. Each instrument is highlighted in at least one movement while two movements (Song and Fugue) are duets. Technique and ensemble work are not overly taxing. Templeton's publication contains a score and individual parts including a bass clarinet part, which may replace the bassoon. *Little Suite* is recommended for average high school ensembles and above.

Additional repertoire:

- Devienne, François *Trios, op. 61* Eulenberg

This publication includes three separate trios, however, we enjoyed working on the third trio. These classical and light-hearted works present many challenges for high school ensembles. Endurance is problematic primarily due to the length of movements. Also breathing can be difficult as the works employ very few rests. However, the trios do present good musical opportunities. There is an equal distribution of melodic passages, which are excellent examples of classical phrasing and style. The technical passages contain standard scale and arpeggio patterns and are not overly difficult. The works are recommended for advanced high school students and above.

- D’Rivera, Paquito Habanera International Opus

From *Aires Tropicales*, this movement is enjoyable and performance is manageable for amateurs. The Cuban-style rhythms need to be coordinated among players, but the tempo is slow and the phrases flow beautifully.

- Muczynski, Robert *Fragments* Shawnee Press

This work contains five short movements: Waltz, Solitude, Holiday, Reverie and Exit. Although the technique is not difficult, the contemporary harmonies and phrasing may prove challenging. The composition contains some ensemble difficulties, such as shifting tempi and time signatures, as well. Muczynski’s *Fragments* is not highly accessible for average high school students and will require additional coaching. The publication includes a score and individual parts. *Fragments* is recommended for above average high school ensembles and above.

Quartets

Performance repertoire:

Flute, Oboe, Clarinet, Bassoon

- Jacob, Gordon *Four Old Tunes* Emerson Edition

These four movements are highly accessible and enjoyable but still address fundamental ensemble skills. The first movement employs tempo changes while the second movement features lyrical melodies. The third movement has a nice Renaissance flair and the final movement contains a snapped and bouncy style. *Four Old Tunes* are recommended for average high school students and amateurs of an equivalent level of ability.

- Schickele, Peter *Seven Bagatelles* Elkan-Vogel

This seven-movement work is cute and appropriate for junior high or second-year players, especially if tempi are slowed. The movements are Three-Legged March, Serenade, Walking Piece, Country Song, Game, City Song, and River. These bagatelles would provide exposure to a variety of different styles, meters, types of articulation, and character.

Additional repertoire:

- Bozza, Eugène *Trois Pièces* Alphonse Leduc

This composition consists of an andantino, an allegro vivo, and a moderato. The andantino is a beautiful, lilting, lyrical movement that is appropriate for high school students. The second movement is a scherzo in ABA form. It is quite challenging for the younger player due to the quick tempo, light character, and fast articulation. The short moderato is very appropriate for younger players and is also very enjoyable.

- Goepfert, Karl Quartet, Op. 93 Southern Music Company

This substantial three-movement quartet is included in the *Twenty-Two Woodwind Quintets* compiled and revised by Albert J. Andraud. The lengthy first movement (Allegro risoluto) may cause endurance problems for students, especially if the repeat sign is observed. The clarinet is required to play in the awkward key of E Major for a large portion of the movement. The second movement (Vivace) is a quick scherzo-trio-scherzo followed by a third movement fugue. All movements contain key changes. The quartet is recommended for average and above average high school ensembles and amateurs of equivalent ability.

Additional quartet repertoire that includes Horn:

Flute, Clarinet, Bassoon, Horn

- Rossini, Gioacchino *Sechs Quartette* Schott

While Rossini composed a total of six quartets for this instrumentation, we highly recommend the first and fourth quartets, which appear published in different volumes. In the first quartet (from Volume 1), the four members of the group share the solo responsibilities equally. The first movement is a quick Allegro in the key of F Major, followed by an Andante second movement in Bb with a flowing opening and a more playful middle section. The last movement is back in F as a lilting, enjoyable Rondo.

Although the fourth quartet is a substantial and challenging three-movement work, the quartet (from Volume 2) is well worth the effort. The first movement (Allegro vivace) contains demanding technique for the flute and clarinet performers in addition to a solid horn part. The lyrical melodies of the second movement (Andante) feature each instrument and demand unison and octave pitch attention. Finally, the third movement Rondo (Allegretto) will extend the technical abilities of the flute and bassoon students. These classical quartets are recommended for advanced level players.

Flute, Oboe, Bassoon, Horn

- Haydn, Johann Michael *Divertimento* Medici Music Press

This delightful work is an excellent example of traditional classical repertoire. Although the instrumentation is a little unusual, the sonorities created by Haydn are very nice. The six movements incorporate standard forms such as minuets and a siciliano as well as traditional harmonies and phrasing. The work is straightforward and easy to put together. The parts are not overly difficult although the horn part is in D and requires the player to transpose. *Divertimento* is recommended for average high school and above.

Level of Difficulty for Selected Repertoire (Grading Consistent with NFA Grading Criteria)

	Flute	Oboe	Clarinet	Cello	Bassoon	Soprano	Ensemble
Arnold, Malcolm	I	I	I				H
Beethoven	H	H	H				H
Cambini	F	G			C		E
Draganski, Donald	GH	G	G	G	DE	HI	H
Haydn	G		G		D		F
Horvit, Michael	E		E		D		E
Jacob, Gordon	G	G	F		D		D
Loeffler, Alfred	F	F	EF				D
McMichael, Catherine	G		G	H			GJ
Schickele, Peter	B	B	B		A		B

Collections

Andraud	<i>Twenty-Two Woodwind Quintets</i>	Southern Music
Kelly, Jan	<i>Music for Three</i> trio arrangements with interchangeable parts	Last Resort Music
Leeuwen/Andraud	<i>Eighteen Trios</i> flute, oboe, clarinet	Southern Music
Voxman	Chamber Music, volume I flute, oboe, clarinet	Rubank
Voxman	Chamber Music, volume II flute, clarinet, bassoon/bass clarinet	Rubank

References

- Emmons, Shirlee and Stanley Sonntag. *The Art of the Song Recital*. New York, NY: Schirmer Books, 1979.
- Gillespie, James E. Jr. *The Reed Trio: An Annotated Bibliography of Original Published Works*. Detroit: Information Coordinators, 1971.
- Sjoerdsma, Richard Dale, ed. *Journal of Singing*. Jacksonville, FL: The National Association of Teachers of Singing, Inc, 2005 <<http://www.nats.org>>.
- Voxman, Himie and Lyle Merriman. *Woodwind Music Guide – Ensemble Music in Print*. Evanston, IL: The Instrumentalist Company, 1982.

Music Sources

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SHSU Faculty Chamber Players

Kathy Daniel, Assistant Professor of Flute, has appeared as a soloist in many concerts throughout the United States. She served as principal flutist, section leader, and soloist with the United States Navy Band, Washington, DC, performing in and around Washington as well as on national concert tours. She was a soloist with the Boston Pops Orchestra in Symphony Hall and has performed in New York City at Carnegie Hall. Ms. Daniel has been a member of numerous professional ensembles in the Washington area, including the Mid-Atlantic Chamber Orchestra, the Maryland Festival Orchestra, and the Annapolis Chamber Orchestra. She completed several seasons with the Kennedy Center Opera House Orchestra and has performed with the Fairfax Symphony, National Women's Symphony, the Prince George's Philharmonic, and on concert tours with the United States Air Force Band. Ms. Daniel received a Bachelor of Music Education from Texas Tech University and the Master of Music from the Catholic University of America.

Spring Hill, Instructor of Oboe, joined the SHSU faculty in 1988. She earned her degrees from Baylor University (B.M.E., M.M.). Ms. Hill actively performs in numerous chamber music ensembles, and in 1983 gained national acclaim with the Cimarron Wind Quintet in winning 1st place at the Carmel, California Chamber Music Competition. In 1984 she also won 3rd place in the Fernand Gillet International Double Reed competition in Baltimore, Maryland. Ms. Hill currently plays Oboe and English Horn with the Houston Ballet Orchestra, is a member of the chamber music group, Mosaic, and performs with the Houston Grand Opera Orchestra. She has served on the faculties of Temple Jr. College, Midland College, Houston Community College, and the University of St. Thomas.

Patricia Pierce Card, Associate Professor of Clarinet, joined the Sam Houston State University faculty in 2001. Prior to this appointment, she was the Assistant Professor of Clarinet at Oklahoma City University. Dr. Card was also the principal clarinet of the Oklahoma City Philharmonic Orchestra from 1997 to 2001. She was an active musician and private teacher in her hometown of Richardson, Texas preceding the move to Oklahoma City. Dr. Card has been a featured guest artist at the Midwest convention (Chicago) and Texas Music Educators Association (San Antonio). Her most recent solo performance was at the International Clarinet Association's *ClarinetFest* in July of 2004 (Washington D.C.) She has presented numerous clinics throughout Texas and Oklahoma including TMEA, TBA and OMEA. Dr. Card was a finalist in the 1989 International Clarinet Association Competition (Minneapolis-St. Paul, MN) and a finalist in the 1991 Young Artist Competition (Midland-Odessa, TX). She was awarded the Outstanding Graduate Student in Instrumental Studies in 1995 from The University of North Texas and has been twice included in the *Who's Who Among America's Teachers*. Dr. Card received her education from the University of North Texas (D.M.A.), the University of Michigan (M.M.) and North Texas State University (B.M.).

Scott Card maintains a large successful private cello studio in The Woodlands and Humble (Texas) school districts. He is currently principal cellist with the Opera in the Heights and is an active freelancer in the Houston metroplex. He has been principal cellist of The Woodlands Symphony Orchestra, assistant principal of The Victoria Symphony and a tenured member of the Oklahoma City Philharmonic cello section. He has also been a faculty member at Lamar University (Texas),

Oklahoma City University and Eastern Music Festival (North Carolina). Mr. Card was a recipient of an Aspen Music Center Fellowship, in addition to being a part of the American-Russian Youth Orchestra and Chautauqua Music Festivals. He was a Teaching Fellow at the University of North Texas for three years. Mr. Card received a Masters of Music from the University of North Texas and a Bachelors of Music from Ohio State University. His major teachers include Carter Enyeart, Alan Harris, William Conable and Jeffrey Solow.

Scott Phillips, Assistant Professor of Bassoon, is an active freelance bassoonist, teacher, and clinician in the Houston area. While currently serving as co-principal bassoonist of OrchestraX, he has also performed with the Houston Symphony and with the Houston Grand Opera and Houston Ballet orchestras. Since joining the Sam Houston State University faculty in 1996, he has enjoyed sharing his love of music through teaching classes such as Theory, Musicianship, Music Appreciation and Fundamentals of Music. Mr. Phillips's talents as a chamber music coach and clinician have led to faculty positions with the American Festival for the Arts and the Houston Youth Symphony. He holds degrees from DePaul University (B. M.) and Rice University (M. M). Mr. Phillips resides in Spring, Texas with his wonderful wife, Beth Phillips, and their daughter, Grace.

Mary Kay Lake, soprano, is the Director of Opera Workshop and Assistant Professor of Voice. Her vocal studies were completed at Wittenberg University, Ohio (B.M.), Northwestern University, and the Ohio State University (M.A.). Her vocal teachers and coaches have included Dr. Richard Alderson, Paul Hickfang, Helen Swank, Barbara Corbin, and Dr. Walter Foster. Her operatic training was with Michael Chang, John Gay, and Boris Goldovsky. Ms. Lake is an active recitalist and soloist and continues to perform many operatic and musical theater roles in regional and university opera theaters. She has sung with The Cecilian Singers, the Tuesday Musical Club Women's Chorus and the Huntsville Bach Choir. Prior to teaching at SHSU, Ms. Lake taught at the Ohio State University and North Harris College. In addition to her teaching duties, she has served as Music Director and pianist/organist for several churches in The Woodlands area.

Sam Houston State University School of Music

The School of Music at Sam Houston State University was founded in 1937. Having long been recognized as a leader in the training of music educators, graduates have distinguished themselves as leaders in the field of music education and collectively rank among the finest in the profession. There are also significant numbers of graduates enjoying outstanding careers as professional performers, music therapists, and any number of other careers in music.

Housed in the beautiful School of Music Building, the School uses three large rehearsal halls, a Computer Assisted Instruction laboratory, and an electronic keyboard-training classroom. Performances by university ensembles, students, faculty, and guest performers take place either in the 700 seat Killinger Auditorium or the 250 seat Recital Hall. The faculty includes several of the finest instructors teaching at the university level. Many of the applied studio faculty are top professional performers in the Houston metropolitan area. A specialist with a comprehensive background in teaching and performing teaches each of the instruments of the band and the orchestra.

Music performance has always been the heart of our program in the School of Music. Our bands, orchestras, and choirs have excellent reputations for high quality performances in Texas and beyond. Our jazz ensembles have long had reputations as premiere performance groups with alumni distinguishing themselves as members of the leading jazz groups in the world.

The School enjoys a 7:1 student to teacher ratio, which is among the lowest in university programs in the United States. This low ratio allows us to give our students the individual attention that they need to become successful in musical careers. Faculty in the School of Music are committed to providing students the finest musical education available.

For any information regarding the school of music or auditions, please contact:

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