

**Sam Houston State University
School of Music**

Presents

Fear Factor: Finding Woodwind Chamber Music

SHSU Woodwind Faculty

**Kathy Daniel, flute
Spring Hill, oboe
Patricia Card, clarinet
Scott Phillips, bassoon
Scott Plugge, saxophone**

**Texas Bandmasters Association Convention
Saturday, July 22, 2006
5:15 pm to 6:15 pm
San Antonio, TX**

Introduction		Patricia Card
Flute, Oboe, Clarinet*		Patricia Card
Trio, Op. 87*	L. von Beethoven	
<i>Seven Appalachian Melodies</i>	Alfred Loeffler	
Divertimento*	Malcolm Arnold	
Flute, Oboe, Bassoon		Scott Phillips
Trio, Op. 45, No. 6	Giuseppe Cambini	
Flute, Clarinet, Bassoon*		Kathy Daniel
Three Pieces for Three Woodwinds*	Robert Washburn	
<i>Little Suite*</i>	Michael Horvit	
Oboe, Clarinet, Bassoon*		Spring Hill
<i>Musette</i> , Op. 47	G. J. Pfeiffer	
<i>Suite Breve en Trio*</i>	Eugene Bozza	
Flute, Clarinet, Saxophone		Scott Plugge
<i>Electric Trio</i>	C. McMichael	
Oboe, Clarinet, Bassoon, Saxophone		Scott Plugge
<i>Les Trois Mousquetaires</i>	P. Dubois	
Flute, Oboe, Clarinet, Bassoon*		Kathy Daniel
Quartour*	J. Francaix	
<i>Seven Bagatelles</i>	P. Schickele	
<i>Travel Notes 2</i>	R. Bennett	
Conclusion		Scott Plugge

* included in the PML

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. (*PML: requires movement 1 or 2 for a class I; third movement for a class II*)

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. *Divertimento* is recommended for advanced high school students. (*PML: requires two movements for a class I*)

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 arpeggios passages are employed in the third movement. This is a solid work for average high school ensembles. (*PML: requires first or third movement for a class I; second movement for a class II*)

Kibbe, Michael Trio* Shawnee Press

The contemporary harmonies and rhythms of this three-movement work will test the abilities of high school students. 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. Publication contains a score and individual parts. The work is recommended for above average high school ensembles. (*PML: requires two movements for a class I*)

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 high school students. (*PML: class I*)

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, Jurriann 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.

Flute, Clarinet, Bassoon*

Performance repertoire:

Washburn, Robert Three Pieces* Oxford University Press

Three Pieces for Three Woodwinds is an excellent work for this combination and provides a wonderful introduction to many forms commonly found in classical music: Prelude, Fugue, Passacaglia and Invention. The melodic lines and technical passages, which are equally distributed among the instruments, are well suited for high school ensembles. The style may prove a little challenging for younger players, however. The final movement, Invention, does contain multi-meter at a fairly quick tempo. The score contains a bass clarinet part that substitutes for the bassoon. Overall, the work is well written and accessible for both performers and audiences. (*PML: requires two movements for a class I*)

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 bassoon. *Little Suite* is recommended for average high school ensembles. (*PML: requires movement 1, 3, 4 or 6 for class II*)

Additional repertoire:

Devienne, Francois

Trios, op. 61*

Eulenberg

This publication includes three separate trios; 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 little 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. (*PML: requires two movements of one trio for a class I*)

D’Rivera, Paquito

Habanera

International Opus

From *Aires Tropicales*, this movement is enjoyable and performance is manageable for advanced high school and college level students. The Cuban-style rhythms and flexibility of the melody needs to be coordinated among players, but the tempo is slow and the phrases flow beautifully.

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 average high school students, we especially enjoyed performing first trio.

The Prescribed Music List recommends the Southern Music Edition. This publication 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.

(*PML: requires two movements of Trio No. 1 or 3; all of Trio No. 2 or 4 for a class I*)

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 tempos 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. (*PML: requires two movements for a class I*)

Oboe, Clarinet, Bassoon*

Performance repertoire:

Pfeiffer, G.

Musette

Southern Music Company

Musette is included in the *Twenty Two Woodwind Quintets* compiled and revised by Albert J. Andraud. This short one-movement French work is highly accessible. Although trills and grace notes are used, they are easy to incorporate into the melodies. Achieving a bouncy style will be the most difficult aspect of this light-hearted composition, however, the work is recommended as an excellent introduction to French style. *Musette* is recommended for a lower level high school group.

Bozza, Eugene

*Suite Breve en Trio**

Alphonse Leduc

This four-movement French work is an excellent work. Although ensemble work is not overly difficult, the high range is demanding for all the instruments. The first movement (Allegro Moderato) employs accessible but challenging technique. However, the accidentals and quick tempo of the second movement (Allegro Vivo) and the contemporary harmonies of the third movement (Adagio Espressivo) could prove taxing. The difficulty of the light-hearted fourth movement (Allegro Vivo) occurs primarily due to tempo. Also, the bassoonist is required to read in treble clef during this movement. The composition is recommended for an advanced high school group. (*PML: requires two movements for a class I*)

Additional repertoire:

Francaix, Jean

*Divertissement**

Schott

This standard work by Francaix is extremely challenging but also highly rewarding. Many issues contribute to its difficulty such as endurance and technique. The work incorporates little rests and requires all three instruments to play constantly. Awkward key signatures and a high amount of accidentals are also problematic. In addition, the French harmonies, shifting tempos and irregular phrases will challenge any ensemble. There are a total of four movements (Prelude, Allegretto assai, Elegie and Scherzo) and

the edition contains a score and individual parts. The *Divertissement* is recommended only for the most advanced high school students. (*PML: no movement indications are stated*)

Milhaud, Darius

Pastorale

Masters Music Publications

Milhaud's one movement work is fairly lyrical in nature. Although technique is challenging, it is more accessible than other French works for this combination. Endurance may be a problem, especially for the oboist as there is little opportunity to rest. Phrasing and harmonies are typical for the time period and will be difficult for high school students to decipher without additional coaching. The bassoonist is required to read in tenor clef for a significant portion of the work. The publication includes a score and individual parts. The work is recommended for advanced high school ensembles.

Flute, Clarinet and Alto Saxophone

Performance repertoire:

McMichael, Catherine

Eclectic Trio

ALRY Publications

The first movement is Sarabande, a light and stately $\frac{3}{4}$. The second movement, from the 20th century dance of Argentina, is a highly syncopated Tango Languido. The third movement is a quick Jitterbug, which even includes choreography. This movement will be fun for all who can maneuver the difficult technical passages. Due to the compact nature of the harmonies, the intonation will be a challenge for all ensembles.

Additional Repertoire:

Harvey, Paul

Trio

Dorn Publishers

Clarinetist and saxophonist Paul Harvey has contributed many well-written woodwind compositions and the Trio is no exception. The Trio is a multi movement work: Overture, March, Pavane, Fugue, Incantation, Ritual and Finale. Parts are equally challenging for flute, clarinet and saxophone, however the flute is required to play alto flute in the fifth and sixth movements. Throughout the work, balance, style and intonation will be challenging for most high school students but well worth the effort. Overall, range and technical demands are reasonable. The work is only available in manuscript copy and is a little difficult to read.

Quartets

Oboe, Clarinet Bassoon, Alto Saxophone

Dubois, Pierre-Max *Les Trois Mousquetaires* Alphonse Leduc

This five-movement work contains a variety of musical styles and technical demands. The first, second and fourth movements contain lyrical but chromatic melodies that are passed around the quartet supported by typical French harmonies. The third movement employs a quick tempo and light articulation may prove problematic for less mature ensembles. The final movement is technically challenging for all instruments. The saxophone range is fairly low at times and the clarinet writing is somewhat awkward. Overall, the piece is well suited for this combination and produces beautiful sounds.

Flute, Oboe, Clarinet, Bassoon*

Performance repertoire:

Francaix, Jean Quartuor* Schott

Francaix wrote many wonderful but difficult works for woodwinds. Even though this quartet encompasses Francaix' signature style, the technical demands are less than some of his other compositions. The first movement, Allegro, is light-hearted and bouncy. The second movement, Andante, contains a beautiful melody, which is primarily performed by the oboe. Due to the quick tempo of the third movement, Allegro molto, breathing may be an issue for all instruments. The last movement, Allegro vivo, requires solid technique and articulation from all. (*PML: requires two movements for a class I*)

Schieckele, Peter *Seven Bagatelles* Elkan-Vogel

This seven-movement work is cute and appropriate for junior high players, especially if tempi are slowed. The rather short 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.

Bennett, Richard Rodney *Travel Notes 2* Novello & Company

This delightful quartet has four movements, each with a descriptive title: In a Hot Air Balloon, In a Helicopter, In a Bathchair and Car Chase. Technique is manageable for all instruments and the musical concepts are easily understood. Performers and audiences will greatly enjoy *Travel Notes 2*. Obtaining the music may be difficult; it appears to be available only through the publisher located in England. The quartet is well worth the effort, however.

Additional repertoire:

Bozza, Eugene

Trios Pieces

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

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. (*PML: requires one movement for a class I*)

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. (*PML: no movement indications are stated*)

* included in the Prescribed Music List (PML)

Collections

Andraud	<i>Twenty Two Woodwind Quintets</i>	Southern 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

Gillespie, James E. Jr. *The Reed Trio: An Annotated Bibliography of Original Published Works*. Detroit: Information Coordinators, 1971.

Voxman, Himie and Lyle Merriman. *Woodwind Music Guide – Ensemble Music in Print*. Evanston, IL: The Instrumentalist Company, 1982.

Music Sources

Flute World
29920 Orchard Lake Road
Farmington Hills, MI 48334
248-855-0410
www.fluteworld.com
specializes in flute literature

Luyben Music
4318 Main St.
Kansas City, MO 64111
(816) 753-7111
www.luybenmusic.com
specializes in clarinet literature

SHSU Woodwind Faculty

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. Since joining the faculty at Sam Houston State University in 1999, she has performed with the SHSU Faculty Chamber Players and conducted the SHSU Flute Choir at National Flute Association Conventions. She has twice been named to *Who's Who Among America's Teachers*. Ms. Daniel received a Bachelor of Music Education with Performer's Certificate 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 Sam Houston State University 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. Dr. Card 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 convention (San Antonio). Her most recent solo performance was at the International Clarinet Association's *ClarinetFest* in Washington D. C. She has presented numerous clinics throughout Texas and Oklahoma including TMEA, TBA and OMEA and with the SHSU Woodwind Faculty at the National Flute Association convention in San Diego. 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 twice been included in *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 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.

Scott Plugge is currently Associate Professor of Saxophone and Associate Chair of the School of Music. In addition to his duties at SHSU, Dr. Plugge is an active soloist/clinician. He also performs, on call, with the Dallas Symphony Orchestra. As a soloist, Dr. Plugge has appeared in many concerts throughout the United States, Puerto Rico, Europe and China. Dr. Plugge's awards include the state winner of the Music Teachers National Association Concerto Competition in 1983, an Outstanding Musicianship Award from the National Association of Jazz Educators at the Longhorn Jazz Festival in 1984, a Special Recognition Award (2001-2002) from the College of Arts and Sciences at Sam Houston State University and Dr. Plugge's biographical profile has been selected for inclusion in Marquis Who's Who in America 58th and 59th editions (2003-2004). Prior to his appointment to SHSU in August 1997, Dr. Plugge served on the faculties of Central Connecticut State University, New Britain, Connecticut; DePaul University, Chicago Illinois; Southern Methodist University, Dallas, Texas and the University of Texas at Arlington in Arlington, Texas. He has also served on the faculty of Baylor University as a sabbatical replacement. Dr. Plugge is a former member of the Texas Saxophone Quartet., winner of the prestigious Fischhoff Chamber Music Competition (1987). As a member of this group, he appeared with the United States Navy Band in Washington D.C., the Dallas Wind Symphony, the Arlington Wind Ensemble, the Plano Chamber Orchestra and many others. The Texas Saxophone Quartet was also a finalist in the Chicago Discovery Competition, and semifinalists in Concert Artist Guild Competition in New York. Dr. Plugge received his education from Baylor University (BM) and Northwestern University (MM and DM) where he studied with renown saxophonist, Dr. Frederick L. Hemke.

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 Fine Arts Building, the School uses three large rehearsal halls, an electronic keyboard training classroom and a Computer Assisted Instruction laboratory. Performances by university ensembles, students, faculty and guest performers take place in the 700 seat Killinger Auditorium and the 250 seat Recital Hall. The faculty includes several of the finest instructors teaching at the university level, many of who are top professional performers in the Houston metropolitan area. All instruments are taught by a specialist with a comprehensive background in teaching and performing.

Music performance has always been the heart of our program in the School of Music. Our bands, orchestra, 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 the university music 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. The School of Music Faculty is 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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