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CONTEMPORARY CANADIAN FLUTE REPERTOIRE: AN ANALYSIS OF SELECTED WORKS AND CATALOGUE OF SELECTED GENRES

by

SEPTEMBER ANNE PAYNE

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE DOCTOR OF MUSICAL ARTS

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Houston, Texas
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September Anne Payne
1996
ABSTRACT

CONTEMPORARY CANADIAN FLUTE REPETTOIRE: AN ANALYSIS OF SELECTED WORKS AND CATALOGUE OF SELECTED GENRES

by

September Anne Payne

The purpose of this study is to provide an overview of contemporary flute repertoire by Canadian composers. Largely unknown outside of Canada, the works that are featured in this document represent a sampling of the diversity of styles and idioms in Canadian music.

To provide a context for understanding current trends and directions in Canadian music, a brief history of music in Canada is summarized. This history discusses the strong link between the Canadian national character and the music that is the subsequent product.

Seven works, representing a variety of styles and genres, are analyzed in detail to provide the potential performer with sufficient information and understanding of their idiom, construction, compositional style, historical context, and contemporary techniques. Brief biographies of each selected composer are also included. Both traditional and non-traditional methods of analysis are used as a means to provide an accurate description of each work.

The Catalogue of Contemporary Canadian Flute Repertoire: A Performer's Guide, included in this document (Volume II) provides as comprehensive a listing as possible. It is this author's hope that by providing the
resources to explore this large body of work, this deserving artistic output will receive greater recognition and increased performances both in the professional and academic worlds.
ACKNOWLEDGMENTS

I wish to thank both my advisors Dr. Anne Schneebelen and Dr. Samuel Jones for their guidance and understanding during the development of this document. Without their assistance the project would not have been realized. In addition, the encouragement and support from Anne Diener was extraordinary.

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In addition, I wish to praise Michael Remson for his immeasurable assistance in his tireless editing, Tony Khauli as computer consultant, and Aralee Dorough (Principal Flute, Houston Symphony Orchestra) for her collaboration in performing Canadian repertoire with me.

Moreover, I wish to acknowledge the support of Dean Michael Hammond and numerous other professors at the Shepherd School of music, especially Dr. Richard Lavenda and Dr. George Burt, for analysis suggestions; Albert Tipton for his committed guidance in flute pedagogy and techniques and Carol Wincenc. I am truly grateful for the many kindness' shown to me at the Shepherd School.
TABLE OF CONTENTS

VOLUME I

ABSTRACT........................................................................ii

ACKNOWLEDGMENTS......................................................iv

TABLE OF CONTENTS....................................................v

LIST OF TABLES........................................................viii

PREFACE.........................................................................ix

Chapter

1. Music in Canada: An Historical Overview

Introduction.....................................................................1

Colonization.................................................................1

Post-Colonial Immigration..............................................7

Geography.....................................................................8

Confederation..............................................................11

Composers: The First Generation..................................12

Regional Centers........................................................14

Composers: The Second Generation.............................16

Summary......................................................................18

Chapter

2. Works for Unaccompanied Flute

Introduction...................................................................21

Robert Aitken..............................................................22
Chapter

3. Works for Flute and Keyboard

Introduction.................................67

Claude Vivier.................................67

Pièce...........................................71

Srul Irving Glick.............................95

Sonata for Flute and Piano.................96

Chapter

4. Works for Flute and Orchestra

Introduction.................................116

Jacques Hétu.................................117

Concerto for Flute and Orchestra, Opus 51..119

R. Murray Schafer............................138

Concerto for Flute and Orchestra...........145

CONCLUSION..................................168
VOLUME II

Catalogue of Contemporary Canadian Flute Repertoire: A

Performer's Guide

Preface ......................................................................................................................... 172

1. Works for Unaccompanied Flute ................................................................. 176

2. Works for Flute and Keyboard ................................................................. 203

3. Works for Flute and Orchestra ................................................................. 239

4. Works for Flute and Plucked Instruments ........................................... 252

5. Selected Chamber Works ........................................................................ 263

Index ....................................................................................................................... 277

BIBLIOGRAPHY ....................................................................................................... 287

APPENDIX 1

Acknowledgments to Publishers (copyright permission) .................. 293

APPENDIX 2

Scores ....................................................................................................................... 294

Plainsong ................................................................................................................. 295

L'oiseau blessé .................................................................................................... 301

APPENDIX 3

Canadian Musical Organizations ................................................................. 305

Canada Council for the Arts ........................................................................ 305

Canadian Broadcasting Company ............................................................... 306
Canadian Music Centre's (CMC)...........................307
Publishers of Canadian Music............................309
Canadian Music Libraries.................................311
LIST OF TABLES

Chapter 2.

Table 2-1: Timbral Chart.................................................................26
2-2: Dodecaphonic Matrix.............................................................32
2-3: Explanation of Techniques......................................................44
2-4: Voce Mod, Technical Requirements........................................54
2-5: Textural Chart.................................................................61

Chapter 3.

Table 3-1: Hanson’s Vector System.................................................76
3-2: Stasis Versus Silence..............................................................87
3-3: Tonal and Formal Plan..........................................................91
3-4: Five Sections of Changing Tempo and Mood...........................98
3-5: Prelude, Tonal Centers.........................................................101
3-6: Reductive Key Relations........................................................114

Chapter 4.

Table 4-1: Com-Matrix...............................................................126
4-2: Formal Structure and Tonal Ordering......................................133
4-3: Harmonic Progression............................................................136
4-4: Schafer’s Extramusical Elements............................................140
4-5: Harmonic Pillar Points............................................................152
4-6: Tonal Centers........................................................................166
PREFACE

For the most part, Canadian composers have continued to work in relative obscurity. Why is it that Canadian music has gone largely unrecognized on the international level? One answer lies in the private nature of the Canadian people; self-promotion is relatively new. Frequently composers rely on the few international performers in the Canadian music world to promote their works (among them Robert Aitken, Glenn Gould, and Maureen Forrester). Another reason might stem from the lack of a national musical identity. In the past, Canadian composers often emulated and were seen by others as stylistically similar to Europeans and/or Americans. It is only recently that the search for a national identity has begun. This combination stands in stark contrast to countries such as the United States, where self-promotion is the norm regardless of a musical identity.

The purpose of this document is to explore one facet of the large, and largely unknown, world of contemporary Canadian music. It is only recently that the importance of Canadian composers and their works have become a part of the national consciousness. In the past, it would not be uncommon for students schooled in the colleges and conservatories of Canada to be completely unaware of the compositions of their countrymen and women. While this is changing in Canada, the need remains to provide a vehicle for performers around the world to discover, understand, and ultimately, share in the process of bringing a deserving repertoire to new audiences.
The Catalogue of Canadian Flute Repertoire: A Performer's Guide that concludes this document provides as comprehensive a listing of specific genres as is possible: solo, with piano, with orchestra, with harp and selected chamber works. All of the more than 500 Associate Composers of the CMC who responded to the author's request are listed (as are many others). Although the purpose of the Catalogue is to include the most recent listings of works completed since 1994, those works still in progress may not be included. If any composer or reader has knowledge of a work that should be represented, please contact the author via Rice University, especially given that the Catalogue will eventually be available on CD ROM. The author sincerely apologizes for any inadvertent omissions.

Although there were many excellent works to choose from in the repertoire, seven works were selected for discussion and analysis due to their prominence in the Canadian repertoire, their popularity among audiences, and the importance of the respective composers. To accomplish this, several less "traditional" steps were taken to provide a comprehensive discussion: composers (or their estates) were contacted or interviewed, sixty years of archival recordings of the Banff Centre were examined, pieces were rehearsed and/or performed by the author (since many works were either unpublished manuscripts or unrecorded), and site visits to the Banff-Leighton Colony and Canadian Music Centres were undertaken in order to secure research materials unavailable in the United States.
In addition, some new and lesser known analytical tools were used to provide a comprehensive study of the selected works. Where traditional harmonic analysis revealed some insights, it was also necessary to employ aspects of Schenkerian reductive analysis, Forte’s and Hanson’s systems of set theory, and West-Marvin’s and LaPrade’s models for analyzing musical line and contour, often in combination. It is the author’s hope that through the use of these materials, flutists, Canadian and otherwise, will both perform and educate others on the rich variety and depth of contemporary Canadian music.
VOLUME I

CONTEMPORARY CANADIAN FLUTE REPERTOIRE: AN ANALYSIS OF SELECTED WORKS AND CATALOGUE OF SELECTED GENRES

by

SEPTEMBER PAYNE
CHAPTER 1

MUSIC IN CANADA: AN HISTORICAL OVERVIEW

Introduction

Modern Canadian composition has been greatly influenced by the history of musical practices and traditions in Canada. To understand this foundation the nation's social and political history must be briefly reviewed. The narrative will include the following topics: Canada's settlement, population growth, and confederation; as well as her important composers, musical institutions, and the search for a recognizable Canadian compositional style.

Canadian history and Canadian music are largely shaped by (1) bi-cultural colonization of French and English settlements, (including missionaries and the voyageurs); (2) post-colonial immigration; and (3) Canada's geographical features and their effect upon its various regions. Although there is an Indian and Inuit heritage, the effect of those two groups upon the development of classical music in Canada is minimal, excepting ethnomusicological research.¹

Colonization

The history of Canadian music begins almost simultaneously with its discovery by the Europeans. On October 3, 1535, Jacques Cartier (who had discovered Canada in 1534) made his second voyage to the continent and was welcomed by the Indians of Hochelaga (later Montreal). "After an exchange of

gifts, the Captain ordered the trumpets and other musical instruments to be sounded, whereat the Indians were much delighted....

According to Nazaire Le Vasseur, in "Musique et Musiciens à Québec" (1919-22), this was the first recorded musical event between Europeans and Canadian Indians.

Cartier continued his exploration of the Gulf of the St. Lawrence River, claiming it for Francis I of France. However, colonization did not occur until the founding of Port Royal (later Nova Scotia) in 1604 and of Quebec in 1608.

In colonial times, the need to clear land, secure food, and build shelter from the harsh winters superseded most cultural activities. As a result, musical progress was slow and sporadic. Marc Lescarbot, the first Canadian historian, recounts early musical occasions such as the "Ordre de Bon Temps", where officers were entertained with music, pageantry, and feasts. Such celebrations for the military served to alleviate some of the loneliness of early settlement life in Nova Scotia. In his journals, Lescarbot describes the performance of his masque, "Théâtre de Neptune", which incorporated music and was usually performed on river barges. According to Marius Barbeau, scholar of Canadian French folklore, the music of Lescarbot's masque derived from the popular 15th/16th century French song, "La Petite Galiolette de France" for four voices.

\(^2\)H. P. Biggar, ed., The Voyages of Jacques Cartier ("Publications of the Public Archives of Canada", no. 11) (Ottawa, 1924), 166.
and trumpet.\textsuperscript{3} Lescarbot was also one of the first to transcribe the music of the Micmac Indians.

Other accounts of musical life in \textit{New France} come from private correspondence, travelers' reports, the \textit{Jesuit Relations}\textsuperscript{4} (a series of historically significant communications, sent by missionaries to their superiors in France from 1625 to 1670), and the \textit{Jesuit Journal}, a diary kept by the Quebec Superior dating from 1645. Representing the largest group of settlers in Quebec, this correspondence provides inmeasurable insight into the contribution of French music to colonial society. Their music was largely that of the Roman Catholic Church and rural Western France; works such as the royal \textit{ballets de cour} and secular suites were not performed due to the lack of an appropriate occasion.

Despite the language barrier, music flourished as a conversion tool due to the Indians' natural receptivity to vocal music. "All the Indians are passionately fond of music ... it is a very effective means of fixing their attention to the gospel."\textsuperscript{5} The Jesuits taught the Indians the simpler parts of the services, often translating hymns into native dialects and using native instruments for accompaniment. Lutes, recorders, German transverse flutes, and violins were


\textsuperscript{4}The \textit{Jesuit Relations and Allied Documents}, tr. Reuben Thwaites (Cleveland, 1896-1901), II.

among some of the (rarely available) instruments used. One of the Jesuit's progress reports at the Huron Seminary near Quebec recounts, "One is charmed to hear the various choirs, singing during mass and at Vespers. The nuns of France do not sing more agreeably than some savage women here; and as a class, all the savages have much aptitude and inclination for singing the hymns which have been rendered in their own language."6

In addition to the hymns, original tunes were composed by missionaries and settlers. In a letter dated September 2, 1640, Soeur Anne de Ste. Claire, an Ursuline nun, wrote that Père Menard "... avait composé quelques motets que nous chantions après L'élévation [the moment in the mass when the priest raises the consecrated bread and wine for the public to see]."7 Occasionally, original melodies were altered or newly composed to suit Indian dialects. One such melody is "Jesus is Born," also known as "Noël Huron." Probably the first Christmas carol of the Americas, it is thought to have been composed by Père Jean Brebeuf, a legendary pioneer hero who was later burned at the stake by Indians. Père Le Jeune, another pioneer figure, promoted the growth of music in the city of Quebec by teaching musical notation and Gregorian chant through oral tradition; psalms were sung in fauxbourdon.8

6 Helmut Kallmann, 27, as notated in The Jesuit Relations and Allied Documents, tr. Reuben Thwaites, (Cleveland: 1896-1901), II, 137.

7 Helmut Kallmann, 14, as quoted from "Les Ursulines du Quebec" (Quebec: 1863), I, 39.

8 The oldest preserved composition, a plainchant, written by Father Martin in 1665, remains on display at the Hôtel-Dieu in Quebec City.
The other large immigrant group were the "Couriers de Bois" who paddled their canoes along the fur trading routes. They transported goods and passengers on the rivers and lakes of Canada and the United States disseminating musical and cultural influences. Grace Lee Nute describes the "Couriers de Bois" in her book *The Voyageur*:

They epitomize the rugged frontier life, traveling far into the interior, hunting and fishing for their food, sleeping under their canoes. Their traditional dress was most distinct, consisting of a red woolen cap, Indian breech cloth, deer skin leggings from the ankle to the knee, leaving the thigh bare, a baggy shirt, a gaudy sash, with a beaded bag suspended from it, and a pipe which was used for measurement as much as for enjoyment. One smoked pipe equaled approximately four miles in distance. A distance of twelve miles was called three pipes.⁹

French Canadian folk music constitutes the largest body of secular music performed in Canada before 1850. Of the some 9,000 collected folksongs more than 90 per cent trace their origins to northern France. In both subject matter and formal design these folksongs maintain traditions dating back to the trouvères in northern France.

Through the present day, traditional French-Canadian culture has preserved its original European customs and music to a much greater extent than its English-speaking counterpart. The English-speaking heritage is a direct result of British colonization. A lengthy struggle for control of Canada ended in 1760, when British forces defeated the French on the Plains of Abraham at

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Quebec. The Paris Treaty of 1763 marked the end of the Seven Years War and gave Britain complete control of Canada.

One reason for the homogeneity of the French culture was due in part to the fact that most French settlers came from the same area in France, while the English-speaking settlers immigrated from a variety of countries: Scotland, England, Ireland, and the United States. Although bringing less homogeneity of customs and traditions, the English-speaking settlers contributed a rich variety of religious and socio-political experiences which were reflected in the music they brought to the new continent. Even today, the simultaneous contrasts in temperament and similarities in environment between the English and the French have continued to be a characteristic feature of Canadian life. These characteristics continue to reveal themselves in Canadian art and music. For example, the French have always led a more gregarious life, loving song, dance, and later, opera. This is certainly true of Canadian contemporary flute music by French composers which often seems at times to show greater flair at least in terms of its color and expression. By contrast, the English have traditionally been more conservative, due mainly to the protocols of their religious sects and isolated settlements which often discouraged the fine arts in early times. Even today most flute compositions influenced by English musical traditions are often conservative in formal structure, displaying sometimes rather reserved emotions and expression. Presently, however, current trends of music find themselves overlapping.
This duality between French and English traditions has served to both separate and unite Canadians past and present. In a rich musical culture, diversity comes not only from the Roman Catholic liturgical hymns and folk repertoire of the French, but also from Anglican, Presbyterian, and Methodist church music, as well as secular music from the British Isles—ballads, reels, jigs, folk songs, and regimental band music.

Regimental bands proved to be of paramount importance to Canadian music in the late 1700's. The bands formed the early roots of orchestral societies which would otherwise have been delayed for decades.\(^\text{10}\) In addition to performing for military functions, the bands accompanied theatrical performances and, when joined by civilian amateurs, provided the nucleus for an orchestra. These bands provide music for church services or military functions, also serving as an outlet for some of Canada's earliest composers.

**Post-Colonial Immigration**

The massive wave of immigrants that flooded the country into Canada from 1760 to 1814 swelled the population from 70,000 to 400,000 and greatly affected her musical and cultural history. Many of these immigrants possessed excellent musical training, most often obtained in England, Germany, and Britain.

\(^{10}\)One of the earliest Canadian bands was organized in Quebec (1831) by the German bandmaster Jean Chrysostome Brauneis (1785-1832). The band was comprised of three clarinets, a piccolo, serpent, bassoon trumpet, three horns, trombone and percussion. (See Kallman, 34.)
Two musicians who are remembered for their pioneering spirits and contributions to Canadian music are Frederick Glackemeyer (1751-1836) and Joseph Quesnel (1746-1809). Glackemeyer, a professor of music from Germany, composed, conducted and taught the violin, viol, organ, and piano. He played the great organ at the Quebec Basilica and, in 1820, founded the "Quebec Harmonic Society", which continued to perform concerts well after his death. Glackemeyer's library of music was among the largest of its kind, consisting of more than 200 sets of performance parts for string quartets by Haydn, Mozart, Abel, and Gossec as well as symphonies by J.C. Bach and Stamitz.11 Quesnel, a talented amateur from France, played the violin and wrote songs, ballads, and operas, of which his "Colas et Colinette" and "Lucas et Cecile" survive. In spirit these operas resemble the theatrical entertainment of Lescarbot's "Théâtre de Neptune" (1607).

By 1800, a varied cultural life was available to the middle and upper classes in large cities. Band performances, coffee house concerts, formal balls, theater productions, and church music provided both meaning and culture to life. Music in the smaller outposts, however, remained limited. The early pioneers attempted to overcome such things such as lack of facilities and educated teachers. Only rarely were there opportunities to hear music. While these factors might seem reasons to explain the lack of cultural accomplishments, at

11These are housed at the University of Laval library in Quebec.
the same time these early Canadians, with remarkable spirit, found time to express themselves musically while building a nation in the wilderness.

Geography

During the 19th century, Canada expanded westward. A study of the physical characteristics of the country reveals large uninhabitable areas, resulting in "islands" of population throughout the land: the Canadian (Pre-Cambrian) Shield separates Ontario from the Prairies; the Rocky Mountains isolate British Columbia; the upper regions of the Appalachian Mountains place a barrier between Quebec and the Maritime provinces. The uninhabitable frozen northern latitudes requires that the majority of the population live near the southern border.\(^{12}\) As a result regional pockets of communities were a product of the geographical features of the land. "While Montreal, and Toronto became important cultural and economic centers, Canada inherited her musical tradition in small unrelated pockets determined by immigration patterns. This produced an effect referred to as the Canadian Mosaic, a 'patch quilt' of national musical experiences which, when added up, created a unique Canadian pattern".\(^{13}\)

In the earliest years of the century, the economic centers of Upper and Lower Canada (the provinces of Ontario and Quebec respectively) were destabilized by the threats of war from Britain and the United States during the


\(^{13}\)Kallmann, 56.
War of 1812. Eventually, the Americans abandoned the idea of conquering Canada and, under Captain Brock, the British army prevailed. In addition, internal rebellions threatened the stability between French and English Canadians and, although the revolt for independence was defeated, it was clear that Canada was determinedly moving towards independence from Britain.

Amidst this unsettled climate, the development of music progressed little. Until the advent of radio, musical dissemination depended on cultural exchanges that took place over miles of uninhabited land. Although art music remained at a standstill, folk song flourished in these centers. The first collections of Canadian folksongs appeared in 1865, published by Ernest Gagnon under the title *Chansons Populaires du Canada*. Over time musical activities grew up in the larger cities. Merchants sold imported instruments and books of music. Publishing houses opened in Halifax, Saint John, Quebec City, Montreal, Toronto, and Hamilton. By the time of Canada’s Confederation, more than 600 works by both Canadian and foreign composers had been published. One of the first Canadian musicians to have instrumental compositions in print was Charles Sauvageau, author of an 1844 textbook of music rudiments, *Notions élémentaires*.

The lack of facilities and opportunities to hear a large variety and quantity of works still persisted. Nonetheless, these pioneer music-lovers worked to raise the level of performance, often teaching and performing with little financial reward. Their persistent efforts culminated in the formation of the first choral
and instrumental societies. The earliest of these was the Philharmonic Society of Halifax founded in Nova Scotia in 1769. In Quebec The Société de Musique, which became the Montreal Philharmonic Society, was formed in 1837. Toronto's choral society was formed in 1845, Hamilton's Philharmonic Society performed Haydn's *Creation* in 1858 and Victoria's Philharmonic Society was founded in 1859. The 19th century also brought music to the schools, institutions of higher education, and conservatories.

Many of the immigrant composers were British musicians schooled in the tradition of cathedral music. They exerted a profound influence as organists, choirmasters, teachers and conductors. In addition to the British influence on religious music, "British born musicians held a ... monopoly in departments of music in Anglo-Canadian universities ... until about 1950."\(^\text{14}\) This British stylistic dominance can be heard in Canadian music as late as the mid-20th century.

**Confederation**

Independence from Britain was achieved in 1867 and a new nation was born. Initially the first provinces to join the confederation were Quebec, Ontario, Nova Scotia, and New Brunswick. By World War I, six provinces had been added: Manitoba (1870), British Columbia (1871), Prince Edward Island (1873), Alberta and Saskatchewan (1905), and Newfoundland (1949). Linked by new railways and steamship lines, the younger provinces rapidly transformed a group of small outposts into thriving industrial cities. As a result, the management of

\(^{14}\)Kallmann, 222.
music conservatories, music publishing, and instrument making slowly became more integrated and progressive. However, lack of financial patronage was still a formidable problem. To compound matters, the government rarely took an administrative or financial interest in the arts. While the rising middle class created a demand for large-scale musical enterprises, more often than not subsidies were intermittent. Despite these hurdles, the seeds of Canadian music life were sown in the years between Confederation and World War I.

Composers: The First Generation

The 19th century saw the emergence of the first "true" generation of Canadian composers. The most outstanding personalities of this time include: Theodore Frederick Molt (1796-1856), Calixa Lavallée (1842-1891), Guillaume Couture (1851-1915), Alexis Contant (1858-1918), and Sir Ernest MacMillan (1893-1973). The earliest of this generation of composers was Theodore Molt, believed to be the only Canadian musician to have met Beethoven. In Beethoven's conversation book, he wrote: "I am a music teacher in Quebec, in North America. Your works have delighted me so often that I consider it my duty to pay you my personal gratitude on a journey through Vienna, ...." He asked

15 Other important composers of this time include Johnathan Sewell (1766-1839), Charles Savageau (1807-1849), Antoine Dessane (1826-1873), James P. Clarke (1807-1877), Romain Octave Pellittier (1904-1968), and Achille Fortier (1864-1939). Important British immigrant composers were Colin McPhee (1900-1964), Healey Willan (1880-1968), and Charles Harris (1863-1925).

Beethoven to compose a piece for him. Complying, Beethoven wrote the canon “Freu Dich Lebens.” The date was December 16, 1825, Beethoven's 55th birthday.

Calixa Lavallée was probably Canada's best known composer in his time. Born in Montreal, he studied composition in Paris. He moved to the United States in 1880 and became one-time director of "The Grand Opera House" in New York City. In addition to his famous "O Canada", which was adopted as the national anthem, Lavallée composed a significant number of works including operas, marches, incidental music, sonatas, songs, ballads, and salon pieces.

Guillaume Couture was born in Montreal and studied in Paris with Dubois. Although he became quite well known in France, he decided to return to Canada in 1875. His choral work *Memorare* and his orchestral work *Réverie*, performed in Paris, were the earliest known examples of Canadian music performed outside of Canada. While in Canada, Couture organized and conducted both choruses and orchestras. His compositional style is reminiscent of many mid-to late-19th-century composers such as Doppler, Franck, and Saint-Saëns.

While Couture worked tirelessly in his efforts to expose Montreal audiences to contemporary European repertoire, the English descendent Sir Ernest MacMillan matched these efforts in Toronto. MacMillan studied in Edinburgh and earned his doctorate in music from Oxford while imprisoned at Bayreuth during World War I. Returning to Canada, he became dean of music at the University of Toronto (1927-52) and conductor of the Toronto Symphony
Orchestra (1931-56). He was the first to be knighted (1935) for services to Canadian music.

Although most composers went abroad to pursue their studies in composition, a few studied solely in Canada. The first Canadian composer to do this was Alexis Contant, a student of both Lavallée and Couture. As a teacher and organist, Contant influenced the whole generation of composers who came after him.17

Regional Centers

Despite the country's improvements in communication, musical development remained at a regional level, due to the vast geographical expanses involved. In the early 20th century, (or before the 1940's) Canadian composers and their styles were often categorized by regional centers, sometimes referred to as the Quebec School, the Toronto School, the West and the Maritimes, et cetera. However, since World War II and the advent of advanced technological modes of communication which helped unite the country, music was disseminated more evenly, allowing for exchange of ideas and styles among composers, performers and audiences.

Although this period was marked by significant activity in the areas of composition, performance, instrument making, and publishing, no distinctive Canadian musical style had yet emerged. It remained difficult to identify specific

17 Especially Claude Champagne (1891-1946), Rodolphe Mathieu (1890-1962), and Wilfred Pelltier (1896-1962).
Canadian efforts without a national opera house or music school. Furthermore, the wide geographic separations between urban areas allowed even less stylistic unity. As a result, most Canadian music of the time was derived from European models. Because few works published before World War I have survived, (including those works by composers fortunate enough to have established contacts with foreign publishers), it is difficult to distill a distinct compositional style in early Canadian music. Most compositions reflected their French and English origins (later German Romantics), with composers from Quebec adopting French traditions while those in Ontario following their English archetypes. Working in relative isolation from each other, Canadian composers did not yet have a tradition of their own. As Kallmann stated, "Indeed it may be said that the whole history of music in Canada up to the introduction of radio, was simply the sum total of local and regional histories which unfolded into similar patterns, but quite different from each other."\textsuperscript{18} It is true that after 1914, identifiable Canadian characteristics were developing in the other arts: in the writings of Stephen Leacock and Bliss Carmen, and in the paintings of The Group of Seven. But in music, the most influential changes came about only with the invention of the radio and phonograph. In 1919, programs aired on the Marconi Broadcasting Company had an enormous impact, unifying an entire nation's awareness of culture, arts and music.

\textsuperscript{18}Helmut Kallmann, \textit{A History of Music in Canada: 1534-1914} (Toronto: University of Toronto Press, 1960), 266.
Although regionalism still prevailed, some attempts were made to create a national musical style. Initially they involved the incorporation of Canadian folksongs in symphonic material. There were also limited attempts to use musical materials of Indian peoples, as in Ernest MacMillan's *Three Indian Songs of the West Coast* (1928). However, acceptance of these new works was a slow process. "If a Canadian work was to be performed at all, it ... would be placed in the warm-up position at the beginning of the concert." Godfrey Ridout praises the fact that, "At least some attempt was being made to include Canadian music as part of the repertoire, though it [the Canadian component] was for the most part dogged rather than distinguished." Despite the still popular view of Canada as a musical desert before 1940, opportunities for composers continued to grow. With the demand for concert life becoming greater, many more orchestral societies and professional chamber groups were formed, such as the Septuor Haydn in Quebec, the Toronto String Quartet, Leipzig Trio of Halifax, and the Dubois Quartet of Montreal.

**Composers: The Second Generation**

The first real search for a national identity in music began with an explosion of compositional activity combined with a deliberate attempt to escape

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from British and French traditions in the second half of this century. Helmut Kallman's *Catalogue of Canadian Composers* lists 356 composers, most of whom are native-born, and two-thirds of whom are still living. Today's Canadian composers wrestle with such diverse origins and traditions spread over a vast geographical space, that a distinct national style may never emerge. The same, incidentally, can be said of the United States.) It has been said that Canadians have bypassed the "nationalistic phase" that most European countries have gone through, but Canadians have come to realize that a nation without "art" is no nation at all. Yet, as composer Jean Vallerand (1915-) said, "We should not acclaim every stammering effort simply because it has been written by a Canadian; the Canadian composer must fall in line, accepting comparison and competition with all other composers of the past ...."21

Other important second-generation contemporary composers include Pierre Mercure (1927-1966), Clermont Pepin (1926-), Françoise Morel (1926-), and Roger Matton (1929-)22 all of whom have been influenced by Bartok, Stravinsky, Hindemith, and Messiaen. More dissonant styles are represented in the works of Victor Bouchard (1926-), Maurice Dela (1919-1978), and Michel

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22It is beyond the scope of this study to write about the many composers that are important to the development of Canadian music. Readers desiring additional information are directed to other sources, most notably the second edition of the *Encyclopedia of Music in Canada (EMC)*. Brief biographies of those composers whose works are analyzed in this dissertation appear in later chapters.
Perrault (1925-), while the conservative school includes Hector Gratton (1900-1970) and Gabriel Cusson (1903-1972).

The conflict of old versus new styles of composition came in part as the result of European studies by such composers as John Weinzweig (1913-), and Barbara Pentland (1912-) in the late 1930's. These composers brought fresh perspectives and idioms to their music, contrasting dramatically with that of the established English school. These musicians and others were frustrated under the status quo. As Proctor explains:

The ultimate reason for the dissatisfaction had to do with a generation gap between them and the older composers. The few universities that offered music courses taught theory and composition according to time-honored academic rules and models and showed little interest in 20th century developments. Composition was discouraged because of the belief [by some], that everything worth saying in music had already been said.23

A number of circumstances allowed new approaches to flourish. British influence on composition in the universities dropped sharply in importance around 1950. The retirement of Healy Willan from the University of Toronto allowed for John Weinzweig's appointment in 1952. Barbara Pentland was appointed at the University of British Columbia in 1949. These university appointments and many others spread new musical ideas, while significantly changing teaching philosophies. These dramatic changes in Canada's musical

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world led to the formation of The Canadian League of Composers in 1951 (this and other significant organizations are profiled in Appendix 3).

Summary

The story of Canada's musical history is intricately bound up with its general history. Although much has been written about the last 70 years of Canadian music as being "true" Canadian composition, it is important to remember that Canadian musical history goes back further than this: "Music was composed in Canada before Bach or Handel were born, and J.C. Bach was performed in Canada when it was musically new in Europe".24 Counter to the usual practice of defending Canada's musical shortcomings with pleas that "Canada is such a young country", Ernest MacMillan believes that "our history is old, rich, and though seemingly not of much world importance to anybody else, it illuminates the events and personalities of her people".25

Canada's traditions have been slow in forming; its musical history seems to have had numerous starts. Organizations formed in the wake of newness, ambition, and enthusiasm, often waiting for support that never came. Private support and government funding are a recent phenomenon, but while some grants are generous, many have been criticized as too inadequate and too sporadic to be effective. Now, with the arts usually first in line to receive cuts in government funding, Canada stands perilously close to losing what she has


25MacMillan, 34.
worked so hard to build. Standards are presently at the highest level ever, thanks to the collective effort of her culturally diverse people. Presently, Canadian schools, orchestras, soloists, and concert halls are internationally recognized. And, for the first time in music history, Canadians have a generation of composers that has influenced a subsequent generation. This link indicates that permanence in tradition is taking hold, and that its continuity will assure its longevity. Grounds for a national identity may have formed at long last.
CHAPTER 2

WORKS FOR UNACCOMPANIED FLUTE

Introduction

The works in this and the following chapters were chosen for their prominence in the solo Canadian flute repertoire. The scope of this paper requires that many important and innovative works wait for future study; however, each work discussed here features idioms and styles which are new, employed in new ways, or given significant emphasis by Canadian composers.

The following analyses will identify components and principles of organization at work in each piece. Various contemporary performance techniques will be examined, as well as form, the technical challenges they present, and their innovation in Canadian flute literature. Works are organized by category: Works for Unaccompanied Flute, Works for Flute and Keyboard, and Works for Flute and Orchestra.

The composers chosen use a variety of compositional approaches. In order to represent this diversity through analysis, both traditional and non-traditional methods of analysis are used where appropriate. For example, leading tone, or dominant functions may be used to represent forms that adhere to more common theoretical analysis, while non-traditional materials such as graphic notation, contour analysis, contemporary flute techniques (standard and new), proportional durations, and non-metered time are also cited where applicable.
Robert Aitken

Born in Kentville, Nova Scotia, in 1939, Robert Aitken is one of the few (but ever increasing number of) Canadian musicians to enjoy international acclaim, not only as a performer of solo and chamber music, but also as a recording artist, conductor, administrator, teacher, and composer. Considered by many to be Canada's foremost flutist and new music proponent, he has premiered a great many works written both by and for him. By 1969, a partial list of such works included 27 different compositions by as many different composers.\textsuperscript{1} His flute compositions, performances, and recordings have inspired a new generation of composers and performers. His awards and other professional activities have been noted by music critics and journalists around the world. As a result, his achievements have done much to promote contemporary music both in and out of Canada.

Robert Aitken's musical studies began at the age of nine with Nicholas Fiore of the Toronto Symphony. As early as age 19, Aitken began his orchestral career as the youngest principal to be hired by the Vancouver Symphony Orchestra. In addition, he performed with the CBC symphony (1965-1970), the Stratford Festival Orchestra (1960-1964), and served five years (1965-1970) as co-principal in the Toronto Symphony Orchestra under the direction of Seiji Ozawa.

\textsuperscript{1}Including: Elliot Carter, John Cage, George Crumb, R.M. Schafer, Roger Reynolds, Norma Beecroft, Toru Takemitsu and Bruce Mather.
At the University of Toronto, Aitken received a degree in flute performance (1958). He then studied composition with Barbara Pentland at University of British Columbia (1959). Returning to the University of Toronto, he received a second Bachelor's degree in composition (1961), a Master of Music in musicology (1962), and a Master of Music in composition (1964). His compositional mentors during these years were John Weinzweig and Myron Schaeffer, the latter in electronic composition. In 1964, with assistance from the Canada Council, he continued his performance studies with flute masters André Jaunet (Zurich), Hubert Barwasser (Amsterdam), Jean Pierre Rampal (Paris), and Severino Gazzelloni (Rome). While attending the Marlboro Festival in Vermont, he met Marcel Moyse, his most influential teacher. Aitken was founder of and performer with the Lyric Arts Trio (1964) with his wife, pianist Marian Ross and soprano Mary Morrison.

An accomplished administrator, he has directed the Music Today Series, the Shaw Festival, and is founder and director of the New Music Concerts in Toronto. His past advisory duties included The Banff Centre For The Arts, as well as director of Advanced Studies in Music program. Currently, he is director of his own chamber music festival at Shawnigan. He has served on the board of directors for the Canadian Music Centre, the prestigious Canada Council, and as a jury member for the Glenn Gould Prize. As a teacher, he is sought after for Master Classes. His present teaching positions include The Banff Centre for the Arts and Conservatory of Freiburg in Germany.
Aitken's complete compositional output is much too numerous to list; however, the *Concerto for Twelve Solo Instruments* (1964), premiered by Seiji Ozawa and the Toronto Symphony Orchestra in 1968, and *Berceuse* for flute and orchestra (1990)² premiered in 1992 with the Esprit Orchestra³ are among the more important works.

In an interview, with Michael Schulman, Aitken discussed his role as a composer and performer of music in both the standard and contemporary repertoires:⁴

*Schulman:* There's something almost schizophrenic about the way you switch from Mozart one night to Stockhausen the next.

*Aitken:* I wouldn't call dealing with both aspects of the repertoire "schizophrenic"; it's just all music, and you are richer for doing it all. The techniques of modern music help you to play old music incredibly; it gives you a much greater sense of control. It's a very limited life for a person to put blinders on.... The schizophrenic aspect of my life is being a player and a composer because those are two different activities. When I compose, I tend to turn more inside, and I'm very involved with inner problems. When you're performing, you have to be something of an extrovert.

In an interview, with Michael Schulman, Aitken discussed his role as a composer and performer of music in both the standard and contemporary repertoires:⁴

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²Written to commemorate the death of his father.

³The Esprit Orchestra, conducted and founded by Robert Aitken is an ensemble dedicated to promoting contemporary music.

Schulman: What was your own first encounter with contemporary music, and what was your reaction?

Aitken: I can remember my first time. Udo Kasemets was teaching a series called, “Men, Minds and Music” at the Brodie School. He had a copy of the Berio Sequenza just after it was written and he asked me to play it. I looked at it and I had never seen anything quite like it. That was the first major contemporary piece I ever played, but I never thought anything of it. It was just music.^5

Plainsong

Plainsong is one of two solo works for flute written by Robert Aitken.^6 Written in 1977 while residing at the MacDowell Colony in Peterborough, New Hampshire, and dedicated to Toru [Takemitsu], it is the longer (6 minutes) and more complex of the two. In addition to the technical challenges, Plainsong employs a mixture of both ancient and new compositional techniques. Through its use of parallel fifths and fourths, minimalist techniques, 20th-century timbral colors and modulations, and 12-tone implications, the work evokes the ethereal quality of Medieval plainsong. This quality is enhanced by different timbral effects including multiphonics, sing/play technique, and numerous coloristic trills. Aitken describes these as follows:

As the title suggests, the basic inspiration for the work is the parallel fourths and fifths found in Medieval plainsong, and the possibility of duplicating the organum effect by singing and playing the flute at the same time. In addition, through careful control of the air column, it is possible to sound two notes an octave apart, simultaneously. This and several less common continuous effects

^5Schulmann, 11, 12.

^6The other is Icicle, (1977).
are woven into the texture of the piece, in as natural a manner as possible.\footnote{Robert Aitken, "Program notes". \textit{Flute}. New Music Series 18, Melbourne, Recording SMLP 4037, 1982.}

\textit{Plainsong} is a sectional work with a strong through-composed character. Resembling its Medieval counterpart, it is composed in small sections with little development or repetition. Specific changes of technique, character, material, and texture demarcate each section, eight in all. These timbral sections are marked in the score in Appendix 2.

Section I of the piece (see Appendix 2, p. 291, staves 1-6), demonstrates this usage of color through nine separate timbres. They are, in order of appearance:

Table 2-1: Timbral Chart

<table>
<thead>
<tr>
<th>Section</th>
<th>Phrase</th>
<th>Timbre</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-6</td>
<td>A: Ordinary tone, 8va multiphonics, var. color trill</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>7</td>
<td>B: Ordinary tone and whistle tones</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>8-9</td>
<td>C: Play ostinato, sing chords (change vowels)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>D: Multiphonics</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A &amp; D: Multiphonics, gliss, and color trills</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>10-11</td>
<td>E: Sing/play with harmonics</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>F: Ordinary tone &amp; technique</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>12-14</td>
<td>C: Ostinato alternates w/ voice, keys still move</td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>15-17</td>
<td>C: Reversal: Sing ostinato, play long tones</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A &amp; D: Multiphonics with trills</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>G: Multiphonics ostinato, harmonics, color trill</td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td>18-20</td>
<td>H: Sing/play in organum at the 5th</td>
<td></td>
</tr>
<tr>
<td>VIII</td>
<td>21</td>
<td>I: Whistle tones, air flutter, stopped tongue, key slaps, multiphonics, sfz air accent (no tone)</td>
<td></td>
</tr>
</tbody>
</table>
Within these timbres, dynamics range from *pp-fff* and are used with note values ranging from whole notes to quintuplet eighths. Rather than using functional pitch language, Aitken's cadential repose mix fermatas with tapered dynamics at the ends of phrases.

In addition to non-traditional use of timbre and dynamics, Aitken has devised his own notational symbols for contemporary techniques or effects. These symbols are critical to understanding Aitken's performance directions.⁸

(Performance directions to follow on next page).

Directions for Performance

1. gradually bring in the first overtone until both tones are sounding.

2. ♯♯ colour trill, achieved by alternating between various fingerings which produce approximately the same pitch.

3. S→ F ← S = trill from slow to fast to slow.

4. finger lower octave but without the thumb B♭/Bᵇ key.

4a. if no low B♭ is available, play C♯ (C♯). This applies throughout the piece.

5. to produce colour trill on C♯, alternate left hand 2nd and 4th fingers, then at the forte, switch to alternating all right hand fingers independently, finally pausing on a harmonic low C♯.

6. all boxed material in this piece is to be repeated as often as desired. However, the boxes should be played in the order given and each box represents a beat in tempo (see Notation).

6a. attempt to sing and play the same pitches. The male voice will of course sound Bva bassa.

7. finger the lowest notes then gradually increase the air pressure until the notated harmonics result.

8. a great deal of diaphragm pressure is required to support the multiphonic trills.

9. blow airstream gradually lower and support.

10. voice: ♯ = sing highest note possible.

Notation

\[ A \quad \text{pauses of increasing duration} \]

\[ \text{a breath, not an actual break} \]

\[ \text{multiphonic from the indicated fingering} \]

\[ \text{a noise usually produced by excessive wind pressure—distorted multiphonics often result} \]

\[ \text{sing at pitch indicated (with the exception of 6a, see above)} \]

\[ \text{airy wind sound on designated pitches} \]

\[ \text{key clap} \]

\[ \text{key clap with embouchure hole stopped by tongue} \]

\[ \text{each box represents a beat in tempo, for example:} \]

\[ \text{[Diagram]} \rightarrow \text{ad lib.} \]
The most ingenious aspect of Aitken's writing is the use of the voice and the flute material as independent linear structures producing both homophonic and contrapuntal textures. At times the two "instruments" seem fused, resulting from the use of similar melodic contours and rhythms (example 2-1), or they function as two independent lines as in the examples below (example 2-2).

Example 2-1: homophonic texture, sing/play in unison, p. 2, 1st system

Example 2-2: independent lines, sing/play, p. 4, 3rd & 5th system
Example 2-3: homophonic texture, sing/play in 5ths: p. 5, 3rd system

Within the sing/play sections, Aitken employs a variety of textures for added interest. The use of air-hiss, harmonics and color trill, multiphonics, air whisper and vocal growling, adds extra textural dimensions to this technique. Aitken also employs a form of voice exchange; i.e., the flute will play the melodic line over a vocal ostinato and then the voice will sing a melodic line over a flute ostinato.

The atonal pitch language of the work follows some of the tenets of dodecaphonic writing but is not strictly serial. When the "row" is used freely, Aitken emphasizes specific intervals: major and minor seconds and minor thirds (including their inversions). Aitken's row is not stated in "traditional" (i.e., linear) fashion. He begins the work with a three-note cell (B, C, C#) in the first phrase. This phrase is then varied while introducing one new note, A. This new pitch then becomes the basis for the next three-note cell (A-flat, A, B-flat). Together, these cells form a chromatic hexachord that is featured prominently in important melodic passages. This hexachord is used exclusively until the fourth system. Pitch repetition is common (a divergence from serialism). In the brief filigree passage of the opening, Aitken states all six notes prior to the real "introduction" of the second three-note cell—a clever compositional link.
The remaining pitches of the row are not introduced so systematically. Aitken breaks the hexachord by introducing a single F#. This pitch choice can be explained in two ways: first, its tritone relationship to the prevailing tonal center (C) adds to the sense of tonal instability; second, it can be seen as a "dominant" to the B-natural that closes the section. The remaining pitches are introduced in the beginning of the filigree passage that closes the first section (G, F, E-natural, E-flat, D). At this point (end of system 5) all twelve notes have been introduced but not in their "prescribed" order. It is at the opening of system 6 that the true "row" is revealed:

P0: C#, C, B, A, B-flat, F#, A-flat, F, A, E-flat, E, D

Example 2-4: linear exposure of 12-tone set: p.1, 6th system

In contrast to the opening statement, Aitken reverses pitches 1 and 2, 6 and 7, 8 and 9, and 10 and 11. Although the row is usually derived from the first twelve notes of a piece, further analysis reveals that Aitken is not adhering to a strict serial ordering. This first statement of the row (line 6) can be found in recurring permutations throughout the remainder of the work.
Using the dodecaphonic matrix ("magic square") very few complete statements of the row can be found in the score. To support the row choice in this case, it can be argued that the first complete statement of all twelve notes (without any repetitions) is the row. A second complete statement of the row (PO) occurs on page 3, system three. Beyond this, Aitken is more prone to using the cell segments (i.e., three-note and hexachord) to structure the majority of the material. It is only towards the end of the piece that he returns to the opening hexachord and states the rest of the row little by little.

Table 2-2: Dodecaphonic Matrix

<table>
<thead>
<tr>
<th>Po</th>
<th>C#</th>
<th>B</th>
<th>A</th>
<th>Bb</th>
<th>F#</th>
<th>Ab</th>
<th>F</th>
<th>G</th>
<th>Eb</th>
<th>E</th>
<th>D</th>
<th>Ro</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>D</td>
<td>C#</td>
<td>Bb</td>
<td>B</td>
<td>G</td>
<td>A</td>
<td>F#</td>
<td>Ab</td>
<td>E</td>
<td>F</td>
<td>Eb</td>
<td>R1</td>
</tr>
<tr>
<td>P2</td>
<td>D#</td>
<td>D</td>
<td>C#</td>
<td>B</td>
<td>C</td>
<td>Ab</td>
<td>Bb</td>
<td>G</td>
<td>A</td>
<td>F</td>
<td>F#</td>
<td>E</td>
</tr>
<tr>
<td>P4</td>
<td>F</td>
<td>E</td>
<td>Eb</td>
<td>C#</td>
<td>D</td>
<td>Bb</td>
<td>C</td>
<td>A</td>
<td>B</td>
<td>G</td>
<td>Ab</td>
<td>F#</td>
</tr>
<tr>
<td>P3</td>
<td>E</td>
<td>Eb</td>
<td>D</td>
<td>C</td>
<td>C#</td>
<td>A</td>
<td>B</td>
<td>Ab</td>
<td>Bb</td>
<td>F#</td>
<td>G</td>
<td>F</td>
</tr>
<tr>
<td>P7</td>
<td>Ab</td>
<td>G</td>
<td>F#</td>
<td>E</td>
<td>F</td>
<td>C#</td>
<td>Eb</td>
<td>C</td>
<td>D</td>
<td>A#</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>P5</td>
<td>F#</td>
<td>F</td>
<td>E</td>
<td>D</td>
<td>Eb</td>
<td>B</td>
<td>C#</td>
<td>Bb</td>
<td>C</td>
<td>C#</td>
<td>A</td>
<td>G</td>
</tr>
<tr>
<td>P8</td>
<td>A</td>
<td>Ab</td>
<td>G</td>
<td>F</td>
<td>F#</td>
<td>D</td>
<td>E</td>
<td>C#</td>
<td>D</td>
<td>B</td>
<td>C</td>
<td>Bb</td>
</tr>
<tr>
<td>P6</td>
<td>G</td>
<td>F#</td>
<td>F</td>
<td>Eb</td>
<td>E</td>
<td>C</td>
<td>D</td>
<td>B</td>
<td>C#</td>
<td>A</td>
<td>Bb</td>
<td>Ab</td>
</tr>
<tr>
<td>P10</td>
<td>B</td>
<td>Bb</td>
<td>A</td>
<td>G</td>
<td>Ab</td>
<td>E</td>
<td>F#</td>
<td>Eb</td>
<td>F</td>
<td>C#</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>P9</td>
<td>Bb</td>
<td>AAb</td>
<td>F#</td>
<td>G</td>
<td>Eb</td>
<td>F</td>
<td>D</td>
<td>E</td>
<td>C</td>
<td>C#</td>
<td>B</td>
<td>R9</td>
</tr>
<tr>
<td>P11</td>
<td>C</td>
<td>B</td>
<td>Bb</td>
<td>Ab</td>
<td>A</td>
<td>F</td>
<td>G</td>
<td>E</td>
<td>F#</td>
<td>D</td>
<td>E</td>
<td>B</td>
</tr>
</tbody>
</table>

Rhythmically, Plainsong features no time signatures or bar lines. Only the tempo (quarter note = 112) is given. Fermatas indicate those cadences and silences that interrupt the tempo. This creates a sense of metric ambiguity enhanced by the through-composed structure, resulting in a type of free rhythm that recalls Medieval plainsong.
That is not to say there is no pulse or rhythm. In fact, there are three main rhythmic gestures to *Plainsong*: 1) sustained tones, associated with multiphonics and octave changes (example 2-5); 2) linear passages which include regular groupings of notes per beat (example 2-6) [the groups may also be irregular, example 2-6]; and, 3) box notation, featuring one motif per box, which may be repeated at the discretion of the performer (example 2-7):

Example 2-5: multiphonic sustained tones, p. 2 systems 5 & 6

Example 2-6: regular and irregular groupings per beat, three's: p. 2, 4-6th system.
Example 2-7: box notation, ad libitum, one beat per box: p.2, 1st system

The rhythmic and metric activity are sharply contrasted by the "Tempo rubato" section that closes the main body of the piece. Cadenza-like, the link to Medieval plainsong is solidified through organum-style sing/play technique that is largely in parallel fifths. The pauses between gestures gradually increase due to wider spaces between the groupings and longer fermatas, (indicated by lunga and molto lunga) that ultimately build toward the climax of the work and prepare the listener for the final cadence. In the coda, the techniques are condensed; each grouping requires a different contemporary technique to be executed: flutter tongue, trill, multiphonic, harmonics, whistle tones, air flutter, stopped tongue, and key slap. An unusual breath accent combined with whistle tones closes the work.
Although the harmonic language of Plainsong is loosely atonal, it is interesting to note that both the beginning and end of the work are centered around the pitch C. The harmonic movement starts on C and descends a minor second to B by the end of the 6th system, while the end of the work moves a major second from D to C. This semitone and whole-tone movement dovetails with the predominant melodic motion of the "row" (major and minor 2nds). The over-arching harmonic motion can therefore be represented as I-V-I.

Written in 1977, this work has passed the test of time in that it is still widely performed by Canadian flutists. As a "classic" work, it has helped to standardize contemporary flute techniques among Canadian musicians and listeners alike. It is not surprising to note that this piece is performed by almost every flute student in Canada as a means to establish a foundation of contemporary techniques. Aitken reminds us that "The techniques of modern music can help you to play old music incredibly [well]."\(^9\)

Denis Gougeon

Born in 1951, Denis Gougeon received his Bachelor of Music degree in Musicology from the Vincent D'Indy school of music (Quebec) and a Master of Music degree in Composition from the University of Montreal. He is among the few Canadian composers of his generation to complete his studies in Canada rather than abroad. Two of his most important teachers were Serge Garant and André Prevost. Gougeon won the Canadian League of Composer's Composition (CLComp) prize (1977), second prize from the CBC National Competition for Young Composers (1980); and was awarded the William St. Claire Low scholarship from the Composers and Authors Publishers Association of Canada (CAPAC) (1981).

Gougeon has been commissioned to compose works ranging from solo pieces to symphonic works for such renowned groups as The Montreal Symphony (MSO), The Vancouver New Music Society, Société de musique contemporaine du Québec (SMCQ), and for soloists such as percussionist Marie-Josée Simard. Gougeon has taught composition at The University of Montreal (1985-88), has been a guest lecturer at McGill University, and has been composer-in-residence with the MSO. As composer-in-residence with the Canadian Opera Company (COC), he wrote his first chamber opera, An Expensive Embarrassment, which premiered in May 1989. Currently, he is moderator for the Radio-Canada program Musique Actuelles.
Gougeon describes himself as, "... an intuitive composer who wishes to touch the listener emotionally ...." He admits to being influenced by Claude Vivier and the compositional techniques of 20th-century French music. Gougeon is a member of the CLComp, an associate member of the Canadian Music Centre (CMC), and Les Envenements dû Neuf, a concert society dedicated to the performance of contemporary music.

L’oiseau blessé

L’oiseau blessé was written in 1987 and is dedicated to Lise Daoust, a prominent flutist of Quebec who specializes in the performance of contemporary music. In the upper left hand corner of the score, Gougeon includes a brief poem translated below:

Douce complainte, cette musique raconte une blessure... This music tells of a bird’s lament.
Blessure du corps ? De l’âme ? Is it the story of a bodily wound?
Seul cet oiseleur bien connu saurait répondre! A wound of the soul?
Only this bird-catcher would know how to answer this question!

The title The Wounded Bird is clearly programmatic, but Gougeon enhances the program by adding the brief poem above. Gougeon’s use of leitmotifs, colorful gestures, and contemporary flute techniques vividly portray how a wounded bird might suffer, fight for life, contort and stagger, or balance and fly.

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10Françoise Devoine, "Denis Gougeon: compositeur resident, Orchestre Symphonique de Montreal", *Aria*, vol. 12, (Autumn, 1989), p. 8
The opening fermata on low C is followed by an arpeggiated three-octave ascent. The arrival on F♯ lowered a quarter-tone (achieved through false fingerings) and the subsequent fingered glissando to G can be interpreted as the wounded bird's shaken equilibrium after having been shot or stoned. This six-note motif (A), recurs throughout the piece.

Example 2-8: score, line 1, six-motif A

With each new statement, Gougeon subtracts one note, an important use of diminution that contributes strongly to the programmatic nature of the dying or "fading" of life. Later statements of this motif see it incorporated into frenetic filigree passages, a reminder of the title character's desperate struggle to fly. Phrase 2 of the piece features a retrograde statement of motif A, with added notes that function as a consequent to phrase 1. This consequent (motif AB) is a hybrid of both motifs A and B.

Example 2-9: p. 1 of score hybrid motif AB
Still other variations occur, merging this consequent motif (now stated in retrograde with an "air pizzicato").

Example 2-9: the following shows Gougeon's score notations

(Example to follow on next page)
NOTATION

Respiration brève  f  Quick breath
Le plus vite possible  As fast as possible
Accelerando  Accelerando
Rallentando  Rallentando
Long point d'orgue  Long fermata
Glissando  Glissando
Rythme irrégulier  Irregular rhythm
Microton vers l'algu (↑) ou vers le grave (↓)  Higher microtone (↑) or lower microtone (↓)
Voix / voice  Soprano when necessary
Flatterzunge  Flutter tongue
Doigté normal  n.  Normal fingering
Embouchure couverte  c.  Embouchure plate turned in
Son avec bruit de clef  Sound with key slap

PIZZICATO:
projeter l'air par un coup de langue sec entre les lèvres pour obtenir un son percutant.

TONGUE-RAM:
projeter énergiquement la langue dans le trou de l'embouchure couverte pour le bloquer.

WHISTLE-TONE:
souffler légèrement sur l'embouchure extrêmement découverte.

PIZZICATO:
propel the air with a short dry articulation with the tongue between the lips to obtain a percussive effect.

TONGUE-RAM:
interject the tongue with force directly into the embouchure hole, completely closing it.

WHISTLE-TONE:
blow lightly across the embouchure plate held in an extremely open position.

TABLEAU DES DOIGTÉS / FINGERING CHART

main gauche / left hand  main droite / right hand
Motif B features a series of trills and tremolos that might represent a furious ruffling of feathers. Its strong rhythmic character and the use of the triplet also recur throughout, frequently in conjunction with motif A. Together they convey an air of desperation. Later transformations of motif B (there are six in all) use the simple melodic refrain to portray a sense of both resignation to death and reminiscence of the past.

Example 2-10: motif B

Motif C is represented by a wavering of quarter-tones produced by false fingerings as opposed to a pitch-bend created by rolling the headjoint of the flute (a more difficult technique).

Example 2-11: motif C

In its initial statement, Gougeon cleverly includes a half-step ascent and descent throughout these quarter-tone wavers, thereby producing a wider variety of pitch material and coloristic effects. Programmatically, the technique conveys an aura of disorientation or incapacitation, especially in terms of its structural
importance and repetition at the close of the piece. Variations occur, such as a false-fingered chromatic descent and augmented intervals (in which ten separate coloristic effects are articulated during a four-note statement), and a "color trill" (featuring false fingerings) that produces a similar effect but that is unmeasured both rhythmically and intervallically.

The use of sing/play is featured from unisons expanding chromatically to intervals as large as fifths, or starting as thirds and collapsing chromatically to unisons through suspended seconds. Gougeon's use of this technique is extremely difficult to sing due to the use of harmonization, contrary motion, and its setting against another independent voice. Stated only three times in the piece (and largely followed by a restatement of motif A), Gougeon ultimately incorporates fragments of motif B within it as a means to enhance compositional cohesion.

Gougeon develops these four motives throughout the program of the work. With each new statement, different timbral and coloristic effects are employed, both to maintain interest and to support the program. On line 16, Gougeon makes the unusual request for stage movement: "amorcer une rotation vers la gauche" (start turning to the left). Its purpose is acoustic rather than programmatic. The resulting change in sound creates a type of "stereophonic" sound that is heard by the audience predominantly in one ear, then the other. In addition, the projection of sound in such a directed manner creates a muted reverberation much like an "off-stage" solo. During this effect, Gougeon quotes
three bars of W.A. Mozart's "Der Vogelfänger bin ich ja," from Die Zauberflöte, which is ultimately performed with the player's back to the audience.

Example 2-12: W.A. Mozart, Die Zauberflöte

Air de Papageno¹: Tempo original

{dos au public)
(back to the public)

The use of this interpolation (almost reminiscent of the Baroque soggetto cavato) is significant. In Die Zauberflöte, this air is sung by Papageno and translates to "I am the jolly bird-catcher". Its use so shortly before the death of the wounded bird creates a moment that is not only theatrical but one that is filled with "black humor". The player then completes the full rotation and, resuming the character of the wounded bird, faces the audience ("completer la rotation").

The last two lines of the work contain more air pizzicati (motif A) interspersed with rests as the bird dies. A tongue ram on low C# is sounded twice interspersed within rests of two or three seconds. The last note is a "ghost" sound produced with a key slap. So as to not disturb the effect the performer is instructed to "rester immobile" (remain still).

Gougeon uses an array of contemporary flute techniques to create a wide variety of descriptive colors. The chart below summarizes their usage:
Table 2-3: explanation of techniques

<table>
<thead>
<tr>
<th>TECHNIQUE</th>
<th>EXPLANATION</th>
<th>TONE COLOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>False Fingering</td>
<td>Fingerings produce as close as possible original pitch. (Not a harmonic)</td>
<td>Muted</td>
</tr>
<tr>
<td>1/4-Tone Wavering</td>
<td>False fingers alternated w/real.</td>
<td>Color Ostinato</td>
</tr>
<tr>
<td>Sing/Play</td>
<td>Sing different pitch &amp; rhythm, contrary motion while changing notes &amp; rhythm on flute.</td>
<td>Buzzy Growl</td>
</tr>
<tr>
<td>False Glissando</td>
<td>False fingerings played legato slurred ↓↑.</td>
<td>Microtones</td>
</tr>
<tr>
<td>Tongue Ram</td>
<td>Interject tip of tongue w/ sudden forced air into embouchure hole, closes by suction w/ &quot;pop&quot;</td>
<td></td>
</tr>
<tr>
<td>Air/Thud</td>
<td>Propel air, short dry articulation. Tongue between lips.</td>
<td>Percussive</td>
</tr>
<tr>
<td>Breath Pizzicato</td>
<td></td>
<td>&quot;Ghost Pitch&quot;</td>
</tr>
<tr>
<td>Key Click</td>
<td>Slap key, produces resonance of pitch finger</td>
<td></td>
</tr>
</tbody>
</table>

On the last page of the score Gougeon provides the performer with an explanation of some of the more unusual techniques. For instance, he says that glissandos (bent pitches) are to be played one note to the next usually at quarter tone increments; whereas, microtones created by new fingerings will produce a variable pitch that is slightly sharper or flatter than the original. In the score these are found above the notes to which they refer. To execute the microtonal pitches the player, through lip bends, must turn the embouchure plate either in or out to render the pitches lower or higher.

Perhaps the most interesting use of timbral and coloristic effects occurs on line 13 of the score where Gougeon shifts color on every note through a microtonal compound line. Labeled "comme déséquilibré" (as if out of balance), it is one of the most difficult passages of the piece to execute correctly. The passage features four pairs of intervals that alternate techniques. The first pair features false fingerings that result in microtonal inflections, first raised (indicated by an arrow up over the note) then lowered (an arrow down). This is
alternated with "normal" (regular) articulations of the same pitches. The subsequent pair features a false fingering with a raised inflection, followed by another "normal" tone color and by a lip bend, bending the pitch down a quarter-tone or more. This is altered with a second pair of "normal" articulations on the same pitch. The third pair repeats the techniques but employs different pitches, shrinking intervallically to a perfect fifth from the opening minor sixth. The final pairing features a "normal" tone with downward lip bends and a false fingering with a raised inflection that alternates with another "normal" tone. The resultant effect is that of a microtonal "waver ing" in compound line that recalls motif C at the opening.

Example 2-13: "comme déséquilibré"

Silence is an element that is very much a part of the expression in this work. For example, the rests used in *L'oiseau blessé* function as demarcations between gestures and phrases rather than as traditional metered pulse. They are usually from two to three seconds in length. One example found on line three shows rests separating the first phrase from the second. Rests also allow the performer time to adjust for the execution of the next technical effect. Like John Cage, Gougeon uses the concept of silence as part of the soundscape.
Each rest enables the listener to hear the full reverberation of a note or to have a moment of reflection on what has just transpired.

Structurally, *L’oiseau blessé* is assembled in four large sections\(^\text{11}\), each featuring full articulations of the primary motives and each fulfilling an important harmonic function. Section I, (Appendix 2, lines 1-4, p. 297) incorporates each of the primary motives (ABCD). The harmonic function of this section is to establish the C triad (major/minor) as the tonal center of the work. This is strengthened by the triadic projection of the opening gesture as well as the microtonal inflections on E-flat/E in motif C. The promise of harmonic direction established by the 6/4 chord that ends the sing/play material (and closes Section I) is fulfilled in the opening gesture of Section II. This gesture (line 4) extends the tonic triad projection to D and then establishes D as a tonal point of arrival that will pervade the remainder of the work. In Section II (lines 4-7), the motion to D is confirmed both in the use of motives C and C\(^\text{+}\) (line 4), as well as at the end of the filigree passage (line 6). Rather than establish harmonic stasis on D in this section, the sing/play material is directed toward B, a structural leading tone that prepares the return of both the original tonal center and the triadic projection that is motif A.

Section III (Appendix 2, lines 8-13, p. 298) represents the programmatic climax of the work, the wounded bird’s final attempt to overcome resignation that

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\(^\text{11}\)All sections and motives are marked in the score; see Appendix 2, p. 297-300.
leads to its death. It is in this section that the C-D tonal motion reaches full fruition. Previously the arrival on D was almost always a 9th away (C\textsuperscript{4} to D\textsuperscript{4}). In Section III, the melodic line rises to D\textsuperscript{3} (motif AB) and ultimately to D\textsuperscript{4} in the extended filigree passage (line 10) before arriving on D\textsuperscript{2} both on the color trill (line 12) and the microtonal compound line (line 13). This motion is continued in Section IV (Appendix 2, lines 14-19, p.299). Returning to the triadic projection of the opening, Gougeon maintains the modal ambiguity through microtonal glissandi on the third of the tonic triad. The arrival on D\textsuperscript{4} occurs on line 16. It is at this point that the Interlude occurs featuring both the stage directions and the interpolation from Die Zauberflöte. Structurally this Interlude forms a bridge between the main material of Section IV and the Codetta that follows. It is interesting to note that Gougeon quotes Mozart exactly, retaining the original key (G major). This choice to end the quote on the dominant pitch (D) could provide a “tonal clue” to the entire work. Knowing in advance that the interpolation would be employed, Gougeon may well have structured the entire work through consistent and unrelenting motion towards D to reflect Mozart’s original key. The remainder of the Codetta might therefore be seen as revealing Gougeon’s harmonic intentions: the “collapsing” of the predominant interval (C-D) to close the work on the ambiguous C#. Furthermore, it is interesting to note that C and D do not appear in the last line and a half (approximately 15 seconds) of the work, allowing Gougeon underscore the C# as the ultimate arrival point.
Gougeon's *L'oiseau blessé* is an intuitive tone poem that touches the listener emotionally through its rather introspective program and coloristic effects. Compositionally it emphasizes motivic material and features timbral gestures while its secondary emphasis is the harmonic and structural organization. As a novel work for flute it features unusual and challenging contemporary techniques that serve to expand the flutist's repertoire.
John Celona

John Celona (1947- ) is one of Canada's foremost composers in the field of electronic music. An eclectic and prolific writer, he has been composing in the electroacoustic medium since 1965. Celona received a Bachelor of Music degree (1970) and a Master of Music degree (1971) from San Francisco State University and a Ph.D. (1977) from the University of California, San Diego. He continued his studies as a Mellon Fellow at the University of Pittsburgh and did additional work at Indiana University. Some of his professors include Henry Onderdonk, Iannis Xenakis, and Kenneth Gaburo. In 1977 he was awarded first prize in the BMI Competition for Young Composers. In 1985 he won first prize in the Bourges Electroacoustic Competition for his Possible Orchestras (at the 21st harmonic). Since 1991, he has been head of the composition department at University of British Columbia (UBC), where he moved upon completing his post-doctoral work. He has founded and conducted several improvisational ensembles, including the Networks Orchestra. Celona is a member of the Canadian League of Composers (CLComp), Canadian Electroacoustic Community, and an Associate of the Canadian Music Centre (CMC).

World renowned, his music has been performed in as many as twenty different countries. Attesting to his popularity and success as a composer are his many commissioned works: Instrumental Flying by Salvadore Ferreras (1982); Primitive Cool Suite by the ensemble Days, Months, and Years to Come (19??); Music On One Timbre by the ensemble Array Music (1979); Distant
*Drummer* (1986); *Elan B* (1988); *Moving Points* (1979) and *Voce Mod* (1991) by the Victoria International Festival. His recorded compositions include: *Music in Circular Motion*, (1981, Folk FTS-37545); *To drive in LA* with Salvadore Ferreras, percussion (1987, Miramar, MRS-101), and *Cordes de Nuit* (1989, 4-ACM 37-CD).

In addition to composing, Celona is frequently sought after for his expert knowledge about synthesizers. The Yamaha Music Corporation has published his "Advanced Frequency Modulator Voices" for their DX synthesizer series and *Keyboard Magazine* has published several of his articles.

At the Center for Music Experiment at the University of California, San Diego, in the 1970's Celona began using computers to create and control the spatial and timbral aspects of sound. He is noted for his "spatial imaging", timbrally based orchestrations, textural density, and "emotionalism" in music. Stylistically, Celona embraces many influences including "new" music, avant-garde, jazz, pop, and world (i.e. ethnic) musics.

Present day electronic composition has been the result of a gradual progression of events shaped not only by the history of music, but by revolutionary and technological developments such as the invention of synthesizers, digital processors, and sophisticated software-dependent computers. Celona's work in this medium began under Iannis Xenakis who was associated with the *Musique concrète* movement in Paris.
It was the experiments with unusual sounds and timbres first done by such composers as Cowell, Varèse, Cage, the French and German Dadists, and Russian Constructivists, that spurred the creation of primitive electronic instruments from the Telharmonium and the Ondes Martenot onward. Postwar influences saw the development of five distinct branches of electronic music. These were:

1. *Musique concrète*: music prepared from recorded sounds natural or man-made
2. Pure electronic music
3. Recorded music: electronic and concrète
4. Live performance of electronic sounds
5. Live electronic music

The pure sine-tone, studio-generated sound that could not be performed live eventually met with disdain from audiences. By playing a tape that represents both the composition and the performance, the genre was seen as too abstract. This abstraction was only appreciated by electronic composers and theorists. Because this type of composition did not require performance by live musicians, it could not exist apart from the tape.

At first it was thought that total determinacy of machines created a symbol of complete freedom. It is the very precision of machinery that became attractive because it makes it possible to perform "limitless irregularities" without human error. However, the results were so complex that only an electronic performance could guarantee faultless execution. Total mastery of complexity became a new aesthetic that overshadowed the musical ideal. External performance factors
such as nerves, weather, or hall ambiance, were no longer a function of an individual "recreating" the music. For the composer, electronic music was a direct expression of his or her imagination but it was an expression that superseded any relationship with the performer or audience.

To address the problem of loss of spontaneity in purely electronic performances, live performance in coordination with pre-recorded tapes was attempted to create "relevant" musical events. For flute this type of music is best represented in Bruno Maderna's *Musica su due dimensioni* (1952) and Mario Davidovsky's *Synchronisms for Flute and Tape* (1963). Xenakis (when he was part of the *Groupe de Recherche Musicales*) composed a series of similar works between 1955-1962 which he termed *Electroacoustic music*.\(^{12}\) As his student, Celona was influenced by these compositions but took the genre to its next logical step; his *Voce Mod* features live performance of the computer flute hybrid, using a mixture of "concrete" sounds and pure electronics, in which the flute "controls" the computer as accompaniment.

With the advent of computer music software and *real-time* processing, the medium has in essence solved the most difficult problem for the performer— that of adjusting to fit with pre-recorded tape. Ghost box electronics, in which the modulation of sounds is guided by a "ghost sketch" previously made by the

\(^{12}\)It was the Quebeçoise who borrowed and adopted this term as a Canadian neologism to represent the electronic music that is currently flourishing.
composer in the form of tape sounds, has been among the most successful of these new techniques. Although not audible at the performance, it triggers the synthesizer to adjust itself with the performer.

In *Voce Mod*, Celona uses a traditional concert flute accompanied by a real-time processor. The accompaniment is perceived as "real" because the processor "reacts" to the gestures played by the flutist. Celona's concern has been with the dilemma of the future of electronic music. He sees the electronic medium dangerously close to extinction unless the present generation of composers continues to compose "viable" and "functional" music. "Audiences want real performers, live concerts, not just sitting in a darkened concert hall, with the lights dimmed listening to pre-recorded music."13 Compositions such as *Voce Mod* have been recognized for their appeal to both performers and audiences alike and its "functionality" in the electroacoustic media.

**Voce Mod**

*Voce Mod* (Altered Voice) was written for flutist Lanny Paulet and the Victoria International Festival. It was commissioned by the Johannesen International School for the Arts, with funding from the Canada Council. Since its creation three acclaimed flutists have performed *Voce Mod*. They are Lanny Paulet, Robert Cram and Robert Aitken. This composition for flute (with electric pick-up) and computer-controlled effects processing, uses "real-time" techniques

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13John Celona, telephone interview with September Payne, December 1, 1993.
for manipulating, modifying, and enhancing the sound of the flute in live
performance. The advantage of this type of processing allows the performer to
play normally: the processor "accompanies" and "reacts" to the flute instead of
the flutist having to adjust to a prerecorded tape.

Table 2-4: technical requirements needed to perform Voce Mod

1. Barcus Berry Electret Microphone (model 5100)
2. Macintosh IIci (with two keyboards)
3. MAX software (objects: "voce mod PC" and "Gaussian processor")
4. MIDI interface (one in, one out)
5. IVL Pitchrider (monophonic)
6. Yamaha SPX 1,000 multi-effect processor
7. ART SGE effects processor
8. Yamaha TG 77 FM synthesizer
9. 8 x 2 line mixer (with 2 send/receives and 2 direct outs)
10. Four speaker stereo sound system (two LR stage; two behind flute)

One feature of Voce Mod is computer activation and control of numerous
[effects processor] "patches" or settings on the Yamaha SPX1000 and the ART
SGE. The Yamaha is employed for pitch change, delays, chorusing, and
reverberations, while the ART is used for special sonic effects including
arpeggiations, pitch shifting, spirals, and flanging.

Celona also uses Gaussian Polyphony to shape this work. The Gaussian
processor generates real-time, symmetrical polyphony above and below the flute
input when captured by the IVL Pitchrider and processed by the algorithm. This
technique was first used musically by Xenakis to simultaneously control density,
harmonization and intervallic relationships. Celona explains his use of it:

This "real-time", computer-generated algorithm creates symmetrical
"spreads" of intervals above and below a given pitch played by the
amplified instrument. The frequency and harmonic distribution of
the spread is dependent upon how the Gaussian formula is
manipulated. In science, the Gaussian formula addresses the probability of velocity and density of molecules when subjected to varying temperatures. Musically, I use the formula as a control for harmonization and the number of voices in a harmonization. In performance, these processing techniques are mixed and spatially-distributed.  

In an interview with Celona, he speaks about *Voce Mod*:

*Payne:* How was the flute line conceived?

*Celona:* At first I deliberately composed a real flute piece, as opposed to letting myself be dictated solely by the electronics. The electronics were incorporated to reinforce the writing, that is why the piece has such flow and fluidity. This is not an "oil and water" piece.

*Payne:* What are the technical elements used in performing *Voce Mod*?

*Celona:* In it are three technical elements: The first is the amplification of the acoustic flute which uses a Barcus Berry pickup. This signal is fed into two commercial digital processors (the second and third elements): the Yamaha SPX1000 stereo processor capable of producing echo, reverberation, and pitch change, and the ART SGE which is a signal processor that can produce a number of special effects such as the Barber pole effect, (a never ending spiral descent illusion also called the Shepherd effect). The computer is used to control both processors. The result is "real-time" computer generated harmonization for the flute.  

Although the phrasing cannot be analyzed in terms of traditional structures, Celona's phrases show typical rise and fall in their contours, as well as drive towards cadential repose. The dynamics will often enhance this shape

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15 John Celona, telephone interview with September Payne, (December, 1993).
and momentum. Much more conspicuous than the phrases however, are the motivic gestures that are punctuated by rests. Moreover, it is the larger collections of these gestures that result in a section devoted to a particular texture (although there are some examples of faster rates of textural change.)

In many cases, these gestures are made up of various intervallic and/or rhythmic patterns which unify both the sections and the work. One of the most memorable ideas is a group of two ascending 32nd notes which is often set off by punctuated rests. The intervallic relationship between the two notes varies from seconds to fifths (thirds are most common). However, their strategic placement in the piece (frequently they signal a change in mood), the consistency of register, dynamic strength, and rhythmic regularity make them an important type of structural leitmotif for an audience.

Example 2-14: paired 32nd-note motif

In Voce Mod, Celona works with five gestures that are juxtaposed, developed, and varied throughout. They are: (1) the previously mentioned two-note group rhythmic cells; (2) the "compressed" and "expanded" contrapuntal figures that recall J.S. Bach's Partita in a minor, (which Celona cited as an influence). (Example 2, m. 24).
Example 2-15: compressed and expanded contrapuntal figures

3) An "additive ligature" process in which a melody is stated through a new series of gestures, each one adding a new note. The result of this process is the creation of a new section dominated by a single texture. This motive is most often seen in conjunction with other gestures. (Example 1-3 mm. 82-89).

Example 2-16: additive ligature process

4) A series of roulades that feature alternations of "10-tuplets" and "9-tuplets". As the piece develops, these gestures become increasingly complex and lengthy (Example 1-4, mm. 180-181).

Example 2-17: 10 & 9-tuplet roulades

(Example to follow on next page)
and 5) espressivo gestures that feature multiphonics and sing/play (Example 1-5 mm. 105-110).

Example: 2-18 espressivo gestures

Although every utterance of these motivic ideas is new, the filigree sections often contain repetition, similar contours, and occasionally, sequence. These may appear in rhythmic groupings of 4's, 5's, 6's, 9's, 10's et cetera. The multiphonic/sing/play sections provide a great change in contrast to the faster agitato sections that feature arabesque-like flourishes.

Where gestures are more visible than actual phrases, sections (and ultimately the form) are very clearly demarcated by textural changes. Within the sections (lettered A-H), two main textures are used alternately. The first employs small wedge structures which intensify through increased dynamics and added flourishes. Celona will often interrupt this intensification, only to begin again. The second utilizes sing/play and espressivo arch-shaped phrases that seem more "traditional" (i.e. classical). In contrast with the first, this texture is often calm, features longer note values, and incorporates techniques that require legato performance and slower tempos. Within each texture, there are subtle textural colorations (created by the computer) which gives Voce Mod an added
dimension of timbral control. "This three-dimensional aspect [of texture] creates the effect of 'multi-situational' ambiances. For example, one texture may give the illusion of a concert hall, the next a reverb-like setting as profound as the Taj Mahal, or, as in chamber music, a living room ambiance!"\textsuperscript{16} The following is a list and description of textural changes found in \textit{Voce Mod}: All references to other instruments (in table 2-5 on found on the following page) refer to instrumental sounds created by the synthesizer).

\begin{center}
(Textural chart to follow on next page)
\end{center}

\begin{footnotesize}
\textsuperscript{16}Celona, 1993.
\end{footnotesize}
In contrast to the sonically complex intervalic relationships, the harmonic changes freely among the gestures, frequently alternating between major and minor key centers.

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>3-DIMENSIONAL TEXTURE</th>
<th>CONTEMPORARY TECHNIQUES</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: SOSPIRITO</td>
<td>1-4</td>
<td>Concert Hall (C.H.) Ambience</td>
<td>Organ and Flute, Flutter Tongue</td>
</tr>
<tr>
<td>&quot;</td>
<td>4-7</td>
<td>&quot;</td>
<td>Imitation in 3rds, 2 Flutes</td>
</tr>
<tr>
<td>&quot;</td>
<td>8-9</td>
<td>Gaussian Spiral</td>
<td>Multiphonics</td>
</tr>
<tr>
<td>&quot;</td>
<td>10-13</td>
<td>&quot;</td>
<td>Flute Choir</td>
</tr>
<tr>
<td>&quot;</td>
<td>14-20</td>
<td>Gaussian Spiral</td>
<td>Extreme Register &amp; Dynamics</td>
</tr>
<tr>
<td>&quot;</td>
<td>21</td>
<td>&quot;</td>
<td>Imitation</td>
</tr>
<tr>
<td>B: ANIMATO</td>
<td>22-30</td>
<td>Taj Mahal&quot; Ambience w/ C.H.</td>
<td>Octave Dissplacement</td>
</tr>
<tr>
<td>C: FACILE</td>
<td>31-37</td>
<td>Dry Concert Hall Effect</td>
<td>Flute Alone</td>
</tr>
<tr>
<td>&quot;</td>
<td>38-43</td>
<td>&quot;</td>
<td>Harmonics, Multiphonics</td>
</tr>
<tr>
<td>&quot;</td>
<td>43-50</td>
<td>&quot;</td>
<td>Sing/Play</td>
</tr>
<tr>
<td>D: Espressivo</td>
<td>51-64</td>
<td>Concert Hall</td>
<td>Flute Choir, Harmonics</td>
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<tr>
<td>&quot;</td>
<td>64-73</td>
<td>&quot;</td>
<td>Multiphonics, Flute Choir</td>
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<tr>
<td>&quot;</td>
<td>74-81</td>
<td>&quot;</td>
<td>Harmonics, Flutter, Marcato</td>
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<tr>
<td>&quot;</td>
<td>82-90</td>
<td>Reverb</td>
<td>Flute Alone</td>
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<tr>
<td>E: Tranquillo</td>
<td>91-118</td>
<td>&quot;</td>
<td>Sing/Play, Harmonics</td>
</tr>
<tr>
<td>F: Precioso</td>
<td>119-146</td>
<td>Gaussian Cycles</td>
<td>Organ and Flute</td>
</tr>
<tr>
<td>G: Sospirito</td>
<td>148</td>
<td>&quot;</td>
<td>Multiphonics</td>
</tr>
<tr>
<td>H: Recitando</td>
<td>152</td>
<td>Concert Hall Ambience</td>
<td>Trills with Organ</td>
</tr>
<tr>
<td>I: Coloratura</td>
<td>161</td>
<td>&quot;</td>
<td>Flute &amp; Organ</td>
</tr>
<tr>
<td>&quot;</td>
<td>163-166</td>
<td>&quot;</td>
<td>Multiphonics, Flute and Organ</td>
</tr>
<tr>
<td>J: Deciso</td>
<td>167-176</td>
<td>&quot;</td>
<td>Sing/Play, Air Hiss</td>
</tr>
<tr>
<td>K: Cadenza</td>
<td>180-end</td>
<td>Gaussian Cycles</td>
<td>Flute Alone</td>
</tr>
</tbody>
</table>
minor modes. By and large, each section is centered around one or two pitches.
This is articulated either by rapid roulades that frame the alternating notes or
through the projection of a "tonic" triad. For example, section A features a triadic
projection based on G. This "tonic" is established by a variation or compound
melody in which G is chromatically approached from both sides (i.e., F, A, F#, A-
flat, and G, m.4). This is further strengthened by the statement of a dominant
triad (D major, mm. 8-9). In contrast, section B features rapid roulade-like
flourishes that alternate arrival pitches between the two important centers of the
section (E/F). In sections where two notes alternate, they are frequently either a
half or whole step apart.

Faster sections almost unilaterally use the "two-note" gesture that ends
the piece (an important structural and motivic unifier). In some cases, Celona
directly foreshadows the ending by "quoting it in advance" (mm. 5, 21, 147). The
arpeggiated chords produced by the triadic outline in these embellished sections
do have a certain skeletal ordering to them. Their function is to provide a stable
triadic background as a basis for development and melodic expansion. Of these
triads G and B-flat triads are most often used.

Although Celona indicates a 4/4 meter, and all the rhythms are written to
confirm this meter, there is a sense of freedom and a character of improvisation
(again like the Bach Partita) that pervades the work. Gestures of filigree note
patterns and small groups flow one into another producing a fluid effect often
giving a feeling of "beatlessness". It is fascinating that a piece that remains
constantly in 4/4 can maintain such an air of metric freedom. One way this is achieved is through frequent and often dramatic tempo changes. The rhythms of *Voce Mod* are not so complex in themselves; the complexity lies in the relationships of time between the flute and the processors. This relationship is controlled by the computer software and is variable depending on the dynamics between the performer and engineer. For the flutist, the execution of the rhythms themselves present few problems; however, the execution of the legato registral leaps, although they are idiomatically written, is nothing short of virtuosic. At each large section Celona breaks the flow of tempo and uses different tempo markings.

To complement the textural structures of the piece, Celona uses melodic and contrapuntal devices to supplement the textural character. There is little traditional melody except for the espressivo sing/play sections, but this is always used in tandem with specific textures. When the tempos of the textural chart 2-5 (p.61) are reduced, the remaining pattern yields: fast–slow–fast–slow–fast, an almost rondo-like construction. Melodically, each fast section concludes with the “two-note” gesture, whereas each slow section features sing/play, multiphonics or harmonics.

Using Bach’s solo Partita as his inspiration, Celona often has the flute play counterpoint against itself while the processor plays counterpoint with the flute. The contrapuntal line at times may contract upon itself or expand away from its main notes in a technique Celona has called “Bach-like”: for example, in
m. 14, Celona compresses his line from B-flat to A to A-flat down to G, while simultaneously in contrary motion the compound line (the bottom half of this line) expands up to G from F-natural and F#.

Bach’s *Partita* in A Minor for flute is quoted in several places below to show Celona’s similarities in contrapuntal texture to Bach.

Example 2-19a: *Voce Mod*, compressing to A-flat, m. 22

```
B
animato

F (+66)
```

Example 2-19b: J.S. Bach, *Partita* in a minor, m. 38 (D#-E compresses to F# over alternating C-B-C-B).

Example 2-20a: *Voce Mod*, compressing to G, m. 28
Example 2-20b: J.S. Bach *Partita*, Movement II, F♯-G♯-A compresses in contrary motion from below with C-B-A from above.

Example 2-21a: *Voce Mod*, descending parallel motion, C-B-B-flat, m.34


Because the relationship between the processor and the flute varies, no two performances are alike. The result for the listener is one of greater rhythmic complexity as the processors give the illusion of two or more independent lines of polyphony. Another aspect of the rhythmic complexity is his shift from homorhythm to polyrhythm. In addition, the rhythms may be followed closely in repetitive imitation, or embellished by echoes of ostinatos that reverberate into seemingly endless three-dimensional Gaussian spirals.
It seems that the electroacoustic medium is experiencing a re-growth in Canada with such talented composers in the field as John Celona, along with others (largely in Quebec). His Voce Mod is one example of a successful compositional merger of two diverse idioms: (1) the traditional orchestral instrument and (2) the creative expression possible using technological resources (the former being representative of the past/present and the latter representing the present/future). Celona has no desire to pit man against machine: His Voce Mod successfully demonstrates that live performance and technological machines can co-exist while yielding interesting and valid art forms. This appeal makes it currently one of the most respected contemporary works in the Canadian flute repertoire.
CHAPTER 3
WORKS FOR FLUTE AND KEYBOARD

Introduction

Chamber works for solo instrument and piano have always been a mainstay of repertoire. Among Canadian composers, very much the same can be said. In many ways, the chamber idiom provides a unique opportunity for composers; these works often feature more diverse or unusual treatment of the musical material. Their very practicality allows composers to explore new musical idioms in the context of a smaller work. The works examined in this chapter exemplify these principles. Claude Vivier's Pièce and Srul Glick's Sonata for Flute and Piano are both frequently performed and are firmly established in the Canadian repertoire. However, they are also pieces of enormous musical breadth, not only in terms of their structural, harmonic, and contrapuntal vocabulary, but also for their idiomaticism and virtuosity for the flute.

Claude Vivier

Born April 14th, 1948 in Montreal, Claude Vivier studied composition with the eminent Canadian composer Gilles Trembley at the Montreal Conservatory. His subsequent European studies with Karlheinz Stockhausen allowed Vivier to develop the skills he acquired with Trembley and begin to compose in a distinct style. He also studied electronic music with Gottfried Michael Koenig and Hans Ulrich Humpert.
In his two years with Stockhausen, Vivier honed a musical personality featuring a strong inclination toward monody and developed a style that strayed progressively further from the traditional "schools" of composition. This style is colored by highly personal and emotionally charged elements. For example, Lonely Child is an autobiography of his orphaned childhood, while Wo bist du licht is a direct statement of his artistic vision. He said of his work "The secret of all my work [is] its reminiscence of past joys, its reflections on the strains of the present, and its hopes for 'light', freedom and perhaps death."¹

In 1977, he took an extended journey through Iran, Bali, and Thailand. Although each of these countries has its own unique musical heritage, they all share a common emphasis on melodic line, use of drone, and ornamentation to "color" the line (as opposed to harmony), and musical textures that are frequently either monophonic or heterophonic. These musical traits and Vivier's "spiritual absorption" of them had a profound impact on his compositional style, of which the most striking characteristic is its melodic simplicity. Primarily monodic, Vivier's music often models its melodic lines after the human voice. This is the case in Pièce, for flute and piano. This preference for the voice and voice-like imitation is explained by John Rea:

In Claude's music, the voice was a window and the 'mysterious' sounds he made could be compared to seeing images through a window. The voice is a window to him (i.e. Vivier), his being. His was a simple style of music, but the emphasis was on the melodic line which gives a particularly lyrical quality which

looks back to the late Romantic era. In actual fact, Vivier didn't like contemporary music; he was more attuned to the romanticism of the turn of the century. Despite the criticism Vivier's works received from the media and others, his 'sound' is already being imitated by young Quebeçoise composers.²

This ethnic influence adds an exotic inflection to his works, as portrayed in *Pièce* (1975), which features drone, melodic turns, and grace notes; what Vivier calls the "horizontal" aspect of his music, *i.e.*, his way of developing one or more melodies. Vivier also explores modality as a means to color his melodic line.

Many of his compositions are works inspired by exotic places. The chamber work *Zipangu* (1980), a name given to Japan during the time of Marco Polo, explores different aspects of exotic color. The very popular *Paramirabo* (1978), for flute, cello and piano, commissioned by flutist André-Gilles Duchemin for the Mosaik Ensemble, is named for the capital of Surinam and explores such Eastern techniques as use of rāga and quarter-tone ornamentation. Having later realized that his spelling was incorrect, Vivier decided to retain the name. Another interpretation of the title suggests a combination of *Paris* and *Mirabeau*, the name of a famous bridge in the French capital.³

After a brief period of teaching in Montreal, Vivier devoted his life exclusively to composition. Because of his idealistic views on serious art music


versus commercialism (i.e. film, radio, TV), he often suffered financially. When asked about his perception of his own style he responded by saying, "My style is similar from piece to piece, yes. I'm a human being, with one history which no other human being has. And it has its own unity." When challenged that his stylistic unity was not obvious on a perceived level, he retorted, "On a personal level, it's got to be the same thing. All Bach is Bach, all Mozart is Mozart, all Beethoven, all Stravinsky. Even if Stravinsky has so many so-called styles, it's one personality."\(^4\)

Vivier died a tragic death on March 7, 1983; his murder in his Paris apartment still remains a mystery. His legacy is some 40 works characterized by one of the most personal and expressive styles in the evolution of Canadian music. After his gruesome demise, the following statement was made by French critic Harry Halbreich, "His music resembled none other...direct and overpowering in its expression, his music is disorienting in its expression to those with dried-up hearts....Claude Vivier found what so many others have searched for: the secret of a truly new simplicity."\(^5\)

In the years that followed his death, Thérèse Desjardins has been the driving force behind preserving the music and memory of Claude Vivier. Not only does she arrange regular concerts of his music, but has seen to it that his


\(^5\)Tannenbaum, 19.
works remain in publication, recordings are made, and all possible biographical information and mementos are catalogued.

Known for his fatalistic recklessness, Vivier's murder might be viewed as the result of his disregard for impending danger; however, he had premonitions of his own demise. In a letter to Thérèse Desjardins he wrote, "One phrase comes to mind: it's my own death that I will celebrate. I don't know why—it seems I must vanquish death on its own ground to make it the liberator of the open spirit into eternity; to offer humans a music that will allow their consciousness to merge directly with eternity without passing through death."6

*Pièce* is part of a series of seven compositions written in 1975 for the Concours de musique du Canada. The editor and "Les amis de Vivier" have revised the original manuscript with the help of two musicians who were close to him and knew his writing well. They are the flutist Lise Daoûst and composer Michel Longtin. It was through this collaboration that we are left with the final edition of *Pièce*. Due to its brevity and popularity, it is programmed often.

**Pièce**

*Pièce* possesses all the colorful characteristics for which French music is known (*i.e.*, vivid colors contrasted with subtle shadings, stylistic elegance, simplicity in form), yet under its seemingly quiet control of emotions, it is intensely expressive. This expression is achieved through its moderate

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6Tannenbaum, 20.
chromaticism, complexity of rhythm and meter, and its intricate use of ornamentation.

Extremely idiomatic for the flute (while still incorporating a "vocal" style), the writing in Pièce exploits more of the rich mellow sonorities of the low register of the flute as well as and the open clarity of its middle register. The moments at which Vivier utilizes the high register provide a dramatic contrast, often employing extreme dynamics for special effect and emphasis.

In Pièce, Vivier uses the idea of Grundgestalt to determine compositional shape and structure. The concept of Grundgestalt was originally formulated by Schoenberg when he was in the early stages of developing his 12-tone theory. Translated to English, this term can best be understood as "basic shape". Defined, it is the underlying concept of an entire work. Through the unfolding process, the basic shape influences and determines specific ideas within the composition itself such as: pitch content, shape, tonal centers and ultimately, form.

Both Schoenberg and Schenker define musical surface as foreground projection of background ideas. One such surface feature is motif, defined by Schoenberg as:

... that [which] contains one or more features of interval and rhythm; its presence is manifold in its constant use through a piece. It usage consists of frequent repetition, some unchanged, most of them varied. The variation of a motif produces new motif forms, which are the material for continuations, contrasts, new segments, new themes, or even new sections of a piece.\(^7\)

In m. 1, the intervallic features of the first gesture (minor second, minor third, major second) are combined to produce a motif that implies an inherent tonal center (C minor). This motif is used not only as a basis for future harmonic direction but also as a means to define formal structure. The Schenkerian reductive analysis (background level) on the following page, shows prolongation of this center (deviating to a B center for seventeen measures, then descending chromatically from Ab to tonic [C]) throughout the work until its final resolution.

(Schenkerian analysis to follow on next page)
Example 3-1: Schenkerian reductive analysis (background level) of Pièce
In speaking about the importance of melody in his works, Vivier has said, "I dropped completely what was important in Western music, counterpoint, and I was only working with melody. That's the most important link with non-Western music. The melody is almost automatic." When Vivier spoke about the "horizontal" aspect (the development of one or more melodies) he said:

This not necessarily counterpoint. Counterpoint has coming together points. The other way of looking at counterpoint is phrase-shifting. And at the same time I'm working with tempo too. A tempo is counterpoint. If I didn't use the different tempos, then it wouldn't be counterpoint. It would be just superimposing things together, which is not in itself a musical gesture, but more of a conscious gesture. A musical gesture has got to be a very conscious gesture. In my piece I would achieve a kind of harmonic clarity the same time as melodic clarity. Then it would shift and the harmonic clarity would be gone, and the music, the chords, they wouldn't be chords; they would become masses, because they would be superimposed chords.8

He has gone on to say: "The melody gives the colors and sometimes even a counterpoint, but only as a matter of phrase-shifting, and even as phrase-shifting, I use it less and less."9

In Pièce, Vivier employs one motif, one dominant melody, one essential color, and one harmony to build the unity, coherence, and fluency that characterize this work. The opening intervals, harmony, and color are extended and prolonged in such a way that melody appears seamless. At all times, however, it is fabricated from the motif and interrelated through development and variation. Moreover, the complexity of Vivier's ornamentation ultimately

8Tannenbaum, 20.

9Tannenbaum, 21.
develops these ornaments into melodies themselves. There is a preponderance of various ornamental colors. Vivier clarifies what he means by color by saying:

What I did is make the colors totally independent from the melody. Color is totally different from timbre. Color’s a spectrum that arises from one, two, or three notes. This is the vertical side. On the horizontal, counterpoint is the most noticeable characteristic. But to me, the continuous relationship is important between instruments playing many notes.

To explain further, these ornaments might seem remotely derived on first reading. However, they are independent and are later employed as motifs themselves. Further analysis of the motivic structure by Vivier will cast light on phrase structure and overall form.

In addition to Schoenberg’s motive theory and Schenker’s reductive analysis, the use of Howard Hanson’s system of vector analysis reveals such characteristics as: sonority types as well as similarities and/or variations within the pitch sets themselves. To determine intervallic content the following letters from the Hanson system are used to represent the following intervals and their inversions:

Table 3-1: Hanson’s system

- p= perfect fourth or fifth
- m= major third or minor sixth
- n= minor third or major sixth
- s= major second or minor seventh
- d= minor second or major seventh
- t= tritone

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10Tannenbaum, 22.
(Any number following an interval shows the frequency of that interval in a pitch set).11

To best understand Vivier’s development of motivic and melodic material of Pièce, melody and ornament must be examined on four levels:

1) The development of basic pitch classes or cellular material
2) The transformation of ornaments into melodic material
3) Use of stasis (melodic and non-melodic)
4) How the combination of these elements provide musical climax and form.

Example 3-2: Cell #1, mm. 1-5

With regards to pitch class material, Vivier composes with economy of material in the piano introduction (phrase 1, mm. 1-5). The opening set #1(nsd) (comprised of a minor second D-Eb, a major second C-D, and a minor third C-Eb) is so brief that it utilizes only three structural notes, C, D and E-flat (m.1-2). These notes appear over a pedal C, creating alternations between a minor third and a major second. This statement of the primary motif is presented melodically and then expanded by augmentation, reverse alternation (the

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second half of phrase one) and added ornamentation into a full musical phrase. This first interval vector (nsd) ingeniously turns around the lower neighbor tones using set one pitch material, D to E-flat and back to D, with grace notes, (m 1-2) answered by a lower appoggiatura figure, D to E-flat, with more graces, in m. 3-5. This embellishment centers around the same structural pitches D to E-flat, using different orderings, number of graces, and varied rhythms. Melody and ornamentation have undergone a first cellular manipulation, creating a total of 5 measures and 21 notes. The harmony created by this cellular material functions structurally, linking larger sections together, as well as prolonging and connecting tonal centers throughout; such economy of material is reminiscent of Brahms, Beethoven, and Schoenberg. The primary organic cell of measure one is the basis for much of the material in the piece, both melodic and harmonic (recalling Schoenberg's definition of motif). (See footnote 7). For example, at mm. 11-14, the primary cell is expanded to a major second and retains the minor third, whereas at mm. 38-44, the motif returns with the minor third only.
Example 3-3: Cell #1 expanded, mm. 11-13
Example 3-4: Cell #1 partial return (piano part), mm. 38-43

The flute's first phrase (example 3-4: set #2, \([\text{pmn}^2\text{dt}]\) mm. 5-6), contains the melodic line C\#, D, F, G\#, that is later used in future passages but are varied rhythmically, re-orchestrated, or developed through other means. For example, this set is the basis for the melodic material that begins at m.14 which varies both pitch order and rhythm. (Note the harmonic use of set #1, C, D, Eb). Further manipulation of this material can be seen throughout.
Example 3-5: Cell #2, mm. 5-6

Flûte

Piano

Example 3-6: Cell #2, mm. 14-19

Flûte

Piano

Example 3-7: Cell #2, flute part, (See example 3-3, m.40, p. 78)

Set #3, a lydian scale on A, (mm. 8-10, example 3-8, p. 80), is quickly restated a half step lower on A-flat. This material might seem like a new phrase or motif due to the bar rest which breaks the continuity of the phrase (m.7); yet the piano part reveals the continuation of its opening motif (set 1). This lydian motion recurs at various times throughout the work both melodically and ornamentally.
Example 3-8a: cell #3, m. 21 (melodic)

Example 3-8b: cell #3, m. 54 (ornamental use)

Example 3-9: cell #3, mm. 8-10
Another key structural device used throughout the work is Vivier's transformation of ornament (see example 3-10). Material, which at first, seems to be purely ornamental (and is notated as such) is slowly woven into the fabric of the melodic material (and then notated to reflect that change). As the transformation is initiated, new ornaments which appear which later evolve into structural aspects of melody. Through the course of the work, the melodic demands on the performers (especially the flutist) increase, but Vivier almost never abandons the structural underpinnings of his original ideas both in terms of pitch class and how certain pitches are used as "pillar" points in a given ligature. Ultimately, ornament and melody are inextricably bound but the differences between them are more visually perceptible than audible (thereby subconsciously influencing performance decisions).

Example 3-10: simple additive ornaments, (piano part) mm. 6-8

![Example 3-10: simple additive ornaments, (piano part) mm. 6-8](image-url)
Example 3-11: mm. 38-41: (Note specific notation of ornaments in m. 38 versus melodic writing in m. 42)

Example 3-12: mm. 63-66 (strict additive ornamentation expansion used melodically from 1-2-3 to finally 4 grace notes.)

The structural use of melodic stasis (sound versus silence) is demonstrated by Vivier throughout the work (see example 3-12). At mm. 14-19,
Vivier alternates one bar of rapid motion with one bar of silence. Measures 44-50 expand this idea by alternating motion with varying metric silences, one bar of each 1/4, 10/4, 2/4, and 9/4. The effect of the long silences is one of "beatlessness". Fermatas at mm. 58-63 (and again at mm. 68-77) function similarly as the actual length is left up to the performer (see example 3-13).

Example 3-13: alternating meters of sound versus silence, mm. 44-50

Example 3-14: fermatas over silence, mm. 58-63
Example 3-15: fermatas over silence, mm. 68-77

Stasis as a structural device is also used in conjunction with pitch material as pedal points. Example 3-3 shows one use of pedal point. Similar pedal points can be seen in melodic material played by the flute (example mm. 28-33). (Example 3-11 mm. 63-67) demonstrates two forms of stasis in operation at once: harmonic stasis through pedal point in the piano (which continues for nineteen bars) as well as that of melodic stasis in the flute material (note the consistent return to D/D# as a structural pillar point). Each of these forms of stasis can be seen as a means to articulate one aspect of formal structure (see chart below). Clear alternations of types of stasis function to build both interest
and tension towards the climax of the piece. The following chart (table 3-3),
shows how tension is built out of alternations of stasis and silence:

Table 3-2: harmonic stasis alternated with silence

| mm. 1-13: | harmonic stasis |
| mm. 14-28: | sound versus silence |
| mm. 28-33: | 34-43: melodic & harmonic stasis |
| mm. 44-52: | sound versus silence |
| mm. 57-76: | harmonic/melodic stasis |
| mm. 77: | climax to end |

The culmination of each of these melodic developmental techniques can
be seen in the climax of the work (example 1-16, mm. 77-82) which reveals the
following elements:

Use of all the original set classes; set #1 (nsd), in the
chromatic descent, is both vertical (i.e., harmonic minor thirds)
and linear (i.e., melodic descent in seconds.) (Note piano
part, left hand, mm. 77-82).

Set #2 (pmm2dt) is restated both in its original form (piano
right hand, m. 77) and in various permutations (piano, right
hand, end of m. 77 and m. 79).

Set #3 (lydian scale) reappears both structurally as pillar
tones in the flute line (mm. 77-78) and as a straightforward
melodic statement (end of 79).

Previous examples have shown some aspects of ornamental
transformation. In the climax both the flute and the piano are
presented in an elaborate polyphony of ornamentation. The
resultant effect is a thick textural weave of dueling lines. It is
at this point that the audible differences between ornament
and melody are almost non-existent, in keeping with the entire
section.

Stasis, while not considered a typical component of musical
climax is used as a critical means to delay the climax through
nineteen measures of pedal point on B. Stasis therefore,
becomes a vehicle to build tension against an increasingly
active and chromatically colored melodic line.
Traditional function of stasis is thereby negated. However, it should be noted that a diminished form of stasis is employed in the climax: the chromatic descent of the bass moves at a much slower harmonic rate than the remainder of the material.

This final section, mm. 77-82, ushers in a quick chromatic descent (with the exception of the penultimate chord) in the bass line of the piano part from doubled minor thirds (piano and flute derived from motive two) starting on B-natural-A-flat down to C, m. 77, employing the most elaborate ornamentation, exploiting the loudest dynamics, and using the highest range in the flute part thus far; it remains unrelenting to the close. The work ends in the tonal center of C, from which it began.
Example 3-16: mm. 77-82: climax

L'istesso tempo

Vivier said that his basic approach to music and harmony, compared to that of the Serialists, was more general. In a conversation with Susan Frykberg, he explained:
Sometimes instead of working with the actual tiny relationships between intervals, I would work with the full concept. The concept of harmony. The chord is where you hear different notes simultaneously and their tensions going toward another chord or note. And a mass doesn't have any acoustic specialty. It's just a mass, but it can be juggled around ....After mass you get color and color has a basic acoustical relationship with a single sound, an interval or a chord. Depending on the tension of the interval you get different colors.\textsuperscript{12}

Although written in a modal style, \textit{Pièce} can be characterized as freely chromatic, featuring alternating major and minor chords, polychords, and enharmonically spelled notes. These chords should not be analyzed in a functional sense; it is more relevant to look at their structural position within the entire piece. The Hanson method of interval vector analysis reveals a moderately chromatic style (nd). It is the consistent deployment of these chords at important structural points that contributes to the piece's overall “tonality” and unique sound. As a result, it is often difficult to separate form from harmony, because for Vivier they are totally interdependent. With each new arrival of a harmonic statement of set #1, a new section begins.

The work opens in the tonal center of c minor using set #1 as its basis. Chords devised from the intervals C-E-flat alternate with intervals C-D. Subsequently, the piano changes to an f minor center at m. 11, until m. 14. By measures 24-27, the c minor tonality has returned, bringing with it the opening relationship of minor seconds, this time E-flat -D over a C pedal. At m. 28 mood and harmony seem suspended; the primary set is chromatically collapsed,

\textsuperscript{12}Tannenbaum, 19.
arriving at m.35 with a brief statement in d minor until the tonal center of C returns at mm. 38-44. A return to a bi-modal harmony at m. 54 leads to the traditional dominant with a new tonal center or a B pedal in m. 59, (a minor second relation from the opening). This lasts until the chromatic descent that closes the work. Ultimately, the piece ends on a bi-modal chord containing both the major and minor thirds of the key of C.

Table 3-3: tonal and formal plan

<table>
<thead>
<tr>
<th>Measure</th>
<th>1</th>
<th>11</th>
<th>24</th>
<th>28</th>
<th>38</th>
<th>54</th>
<th>59</th>
<th>77</th>
<th>82</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>bridge A</td>
<td>(B'</td>
<td>B)</td>
<td>bridge A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Center</td>
<td>C</td>
<td>F</td>
<td>C</td>
<td>d</td>
<td>C</td>
<td>F</td>
<td>B</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Function</td>
<td>I</td>
<td>IV</td>
<td>I</td>
<td>i</td>
<td>IV/IV</td>
<td>VII</td>
<td>I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reduction</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B</td>
<td>C</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Although the descent to "tonic" initially starts at m. 59, it is delayed until m. 77. The B center on m. 59 functions as a dominant (Vii-I). The form is multisectional; however it can also be loosely termed tripartite. Vivier's intentions, it would seem, are clear; working within a basic structure (I-V-I), he "juggles" colors and masses to create differing levels of tension, levels that contribute to the ultimate shape of the work. The greatest level of tension/color occurs in the final chromatic descent where harmony, melody, ornamentation, and instrumentation are all inevitably linked.

In Pièce, uses of rhythm and meter provide a number of intricate variations. In themselves, the rhythms are reasonably simple; however, this simplicity is complicated by Rococo-like ornamentation, frequent meter changes, and an increasingly intricate rhythmic flow. In fact, no two of the 8 sections have
the same general meter, and the flow from section to section becomes increasingly complex (i.e. rates of change). An ever increasing stream of ornamentation results from an additive process, usually accompanied by a static pedal, tremolo, or slow moving bass. Ultimately, rhythmic segments of the piece seem improvised, as an Indian tāla might be, resulting in a backdrop of beatless, ever-modulating pulses. The triplets, quintuplets, syncopation, repeated pedals, color suspensions and ties create an overall impression of suspended time. Indeed, so subtle are some rhythmic variations that, although different, they are often indiscernible to the ear (but again, subconsciously affect performance). One example of this occurs at mm. 38-39 (see example 3-10). As written with the ties and added grace notes, the difference between these two rhythms is almost imperceptible to an audience.

The use of measured silence in Pièce plays a role in the function of time, space, and duration, as in mm. 45-52. (Example 3-6) Alternating with the homorhythmic patterns, these silent measures of changing meter add to the sense of beatlessness and suspended time that permeates the work—one that can be used to great advantage in performance. This effect is highly consistent with the music of the Near and Far East that occupied so much of Vivier's interests. One is reminded of the Japanese notion of “ma”, in which silence comprises an integral part of overall performance practice and rhythmic aesthetic.
With regard to performance style, the ornamentation must be executed precisely, carefully figuring the rhythm without letting the time it takes to play the grace notes interfere with the actual timing of the melodic rhythm. Notably, all grace notes are played before the beat. When performed, fluidity is crucial, showcasing Vivier’s organic and seamless melody.

One other important aspect of performance practice with Pièce is the subjective use and non-use of vibrato. Although unwritten in the directions, yet necessary (and true to French flute aesthetics) are the “white notes”, i.e., the specific and reserved use of a tone without expressive vibrations. For example, m. 28, calls for a suspended pure tone in the flute on high E, so as to match the timbre of the chords used in the suspended piano accompaniment. A rich open tone may be used, with wider vibrato, in the low register. Ideally, a faster, more intense vibrato with wider amplitude might be employed in the dramatic sections featuring higher registers.

To heighten the dramatic effect, no movement or visual body cues should be given when re-entering with the piano after any measured silence. Beats must be mentally counted so as not to spoil the effect of suspense and surprise of these varied durations. This will increase the effect of unpredictability and beatlessness.

In conclusion, this work by Vivier is highly representative of his individual style. Moreover, it strongly suggests the result of a successful musical merger:
that of French simplicity with the importance of melodic line and ornamentation and Eastern influences.
Srul Irving Glick

Srul Irving Glick, composer, radio producer, conductor, and teacher, was born in Toronto on September 8, 1934. His father, a Russian immigrant, settled in Toronto and worked as a cantor in several of the local synagogues. His brother Norman was principal clarinetist with the Canadian Opera Company and the Canadian National Ballet Orchestra. Both these musical traditions greatly influenced Glick's later development as a composer.

Glick studied composition at the University of Toronto, earning his Bachelor of Music and Master of Music degrees. In Paris he studied with Darius Milhaud, Louis Saguer and Max Deutsch. As a radio producer for the CBC, he was responsible for promoting Canadian music on such programs as "Music Alive", "CBC Tuesday Night", and "Music Toronto". He produced over 150 CBC recordings, one of which received a Juno Award (Canada's equivalent to the Grammy Awards); several others received the CMCouncil's Grand Prix de Disque.

Glick is one of Canada's most prolific composers, writing in a wide range of media from chamber music to oratorio. Most recently he was presented with an Honorary Fellowship from the Royal Canadian College of Organists for his contribution to musical life in Canada, particularly his music for the synagogue. In 1993, he received a Governor General's Medal of Honor for Canada's 125th anniversary of Confederation due to his contribution to Canadian culture. In
1994, he was appointed to the Order of Canada for his outstanding achievements, his services to Canada, and to humanity at large.

Glick taught composition at both York University and the Royal Musical Conservatory of Toronto (RMCT). Presently, all of his compositions are written on commission. ¹³

His works of the 1960s unite lyricism with rich polytonal textures, occasionally incorporating jazz idioms. By the 1970s, he was fusing a more contemporary language with the lyric style that characterizes his earlier works. In his most recent works, he has achieved a personal style that is open, lyrical, direct in its emotional appeal, and is a synthesis of Jewish and Classical traditions.

**Sonata for Flute and Piano**

The *Sonata for Flute and Piano*, was commissioned by McMaster University through a grant from the Laidlaw Foundation and was dedicated to Valerie Tryon and Suzanne Shulman. In a personal interview with the author on August 27, 1993, at his home in Toronto, he spoke about his work:

*Payne: What inspired you to write the Sonata for Flute?*

*Glick: My Sonata is a very joyous piece. Central to the piece in mood and material is the (only non-original) quote taken from a traditional chant from the Jewish New Years service, translated from Hebrew “God Lives Forever.” This optimism pervades the piece.*

¹³Glick has been commissioned to write for such artists as: Maureen Forrester, The Orford Quartet, The Toronto Mendelssohn Choir, Jon Vickers, Daniel Domb, Steven Staryk, The Canadian Brass, Rivka Golani, Ofra Harnoy and The McGill Chamber Orchestra.
But he also defends himself by saying:

_Glick:_ I am not Polyannaish, I know there is darkness in the world but we have a choice whether to live in the darkness or in the light. It is my feeling that the optimism wins out at the very least, in this piece. The pensive and reflective moods of some sections represent a turning inward, in dark periods of our lives, from which we turn and struggle to reach back for the light.

The *Sonata for Flute and Piano* is highly atmospheric. Glick achieves this through the symbolic representation of nature. For example, in the first movement the flute line is used to emulate the wind and birds by soaring in scale-like figures.

_Payne:_ What other influences played a part in the composition of *Sonata*?

_Glick:_ I have always been greatly influenced by nature. It is one of the aspects that may be found in many of my compositions. The symbolic use of nature in music, through descriptive writing, is a powerful tool of expression. For example, in *Sonata* the flute can sound like the whistling wind, or sometimes a soaring bird. In addition to being greatly influenced by nature, there is also the aspect of mystery and mysticism, as in life, when you start down the path without really knowing where you are going, then the further you go, the more life reveals itself. You begin to recognize where you are. So it is with this piece.

Glick acknowledges his own predilection for neo-romanticism. Although the *Flute Sonata* is neo-romantic in expression, its underpinnings are classical in its structure and formal clarity. Within a clearly articulated framework there is freedom in thought that is expressed through a wide variety of material. In describing the form of the sonata, he said:
This work uses a personal form. I haven’t seen it used by other composers, although I have used it once before in a work called *Gathering In* for string quartet and string orchestra. More than a multisectional form, specified sections such as the Prelude, Interlude, and Postlude function as a structural framework in which other material is integrated via an improvisational style that alternates between movements one and two. Within this structural form material unfolds in various ways to create mystery and interest. Often the same material is used but isn’t developed in the same way, and old material takes on new shape. Extension and freedom is represented in the improvisatory sections, contrasted by more “classically” ordered sections of movements one and two.\(^{14}\)

Movements I and II are set apart from the “sections” by use of contrasting moods. The composer sees the work “...not unlike a Chinese painting, a collage if you will, fully integrated as in nature, not delineated by obvious strokes of paint.” \(^{15}\) Thus the style is neo-romantic, yet the underpinnings are classical.

Table 3-4: five sections of changing tempos and mood:\(^{16}\)

<table>
<thead>
<tr>
<th></th>
<th>Section</th>
<th>Temporal Design</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Prelude</td>
<td>(free)</td>
<td>mm. 1-15</td>
</tr>
<tr>
<td>B.</td>
<td>Movement I</td>
<td>(structured)</td>
<td>mm. 1-220</td>
</tr>
<tr>
<td>A'</td>
<td>Interlude</td>
<td>(free)</td>
<td>mm. 221-253</td>
</tr>
<tr>
<td>C.</td>
<td>Movement II</td>
<td>(structured)</td>
<td>mm. 1-188</td>
</tr>
<tr>
<td>A^2.</td>
<td>Postlude</td>
<td>(free)</td>
<td>mm. 189-219</td>
</tr>
</tbody>
</table>

Each section is clearly demarcated by different themes and moods which are then unified through recurring material. The composer has stated that the work is multisectional: the three improvisational sections tie the piece together.

---

\(^{14}\)Srul Glick, personal interview, September Payne, Toronto (August 21, 1993).

\(^{15}\)Glick, 1993.

\(^{16}\)While the prelude and both movements are played without pauses in between, the score re-numbers each section.
Although the overall form does not resemble any standard form in theoretical analysis, it may be likened to a loose rondo form, ABACA, where A sections are improvisatory \((\text{Prelude, Interlude and Postlude})\), alternating with two longer sections \((\text{Movement I and II})\).

\textbf{Prelude}

The Prelude is characterized by tonal movement that descends chromatically from B to A. Here the harmonic motion of VII-I \((G\# \text{ and B resolving to A})\) substitutes for the harmonic motion of V-I. This premise is then mirrored and expanded through the entire work. The opening is atmospheric, creating an illusion of impressionism through pedals, spacing, bi-tonal elements; quartal, quintal and some tertian harmonies (though lacking whole tones). The three phrases are derived from a primary theme in the Prelude. This theme is constructed from quintal materials—a progression of melodic fifths from B to F\# in the piano to C\# to G\# in both flute and piano (see example 3-16). In the first phrase, the flute and the piano (representing wind) opens with a coloristic gesture in the piano containing fifths, minor sevenths, and major seconds over a B pedal. The flute elides with this gesture and then descends somewhat chromatically to an open cadence whose final two notes \((A\#, C\#)\) harmonically prepare a new statement of the B tonic.
Example 3-17: Prelude, Theme I, mm. 1-5

The prolongation of B as tonal center extends into both the second and third phrases. The third phrase represents birds; its repetitive "chattering" notes on A# increase through additive 16th-note groupings that are augmented by two's (2, 4, 6, etc.). The B center moves sequentially to B-flat and then returns to B natural (a MM7 first inversion chord, m.11). B-flat returns (stated within an E-flat minor triad with an added second), and ultimately resolves to A in the final measure. The added sonority of C natural functions as a melodic passing tone. This pitch harmonically leads towards the new key center, d lydian, that will begin Movement I.
Reductive analysis demonstrates that B has essentially been prolonged until the last measure of the Prelude, resolving to A while the A# in the flute resolves through B to C natural. The tonal centers in the Prelude are shown in the following chart:

Table 3-5: Prelude, tonal centers

mm. 1-10: B-natural
mm. 11: (B-flat inflection)
mm. 12: B-natural
mm. 12-13: (B-flat passing tone)
mm. 15: A-natural

Movement I

The first movement is multisectional, each one representing a different character and mood. Without dominant harmonies to establish tonality, a more modal sound predominates. Glick chooses modality because, "The nature of modality is more free floating (rather than the tension-filled organization of chords) which better suits this piece very well indeed!" Optimism prevails as theme 1 in the flute, soars in through its scale (d lydian mode), underlined by an effervescent piano tremolo moving in well defined, rapid harmonic changes.

The Prelude serves as an introduction to what Glick has called a five-part work (i.e., Prelude, Movement I, Interlude, Movement II, Postlude). Following the free, more "improvised" style of the Prelude, Glick opens the first movement with a highly traditional presentation of Theme I in d lydian. In keeping with a more "classic" style the piano comes to the foreground with thematically linked material that, when the flute is resting, can be seen as a continuation of the
musical phrase. Glick refers to this section of the works as being "optimistic" ("light" as opposed to "darkness"), and this is exemplified by the use of bright registers, upward melodic gestures, fast harmonic rhythm, and rapid piano tremolos that provide background intensity. Throughout the presentation of this first theme, it is usually restated exactly with only registral changes to provide additional interest.

Example 3-18: Movement I, Theme 1, mm. 1-6

At m. 60, a brief transition occurs that prepares Glick's statement of his second theme. This transition explores other modalities (d phrygian) and is
more reflective in mood as it recalls the atmosphere of the Prelude. It is at this point that Glick presents his second theme (m. 69). In F Major (a strong classical harmonic link from d), this theme is light and lyrical, almost "wistful" in character when compared to the "heroic optimism" of Theme 1. Here Glick is at perhaps his most "classic" in terms of thematic treatment of the material: frequent examples of imitation between the flute and the piano can be heard which recall the traditional double exposition of a concerto. In addition, the piano frequently enters with previously heard material from the flute theme as a unifying device. This section concludes with a modulation to C Major, foreshadowing the presentation of new material at m. 115. It is interesting to note that Glick chooses temporarily to abandon his two primary themes rather than develop them in the traditional classical manner.
At m. 115, a new section begins and Glick presents a new theme (3) in C Major (a dominant relationship to the previous theme). Written “Lightly, Playfully”, it is folk-like in its simplicity and features more detached articulations than its predecessors. Where the listener might expect Glick to repeat some of the more classical methods of the themes already heard, he instead searches for new ways to maintain interest. With this third theme he is highly imaginative, almost stretto-like in style. To provide added unity, Glick juxtaposes this stretto with the general melodic contour of Theme 2.
Example 3-20: Movement 1, Theme 3 (mm. 115-120)

This theme is varied in less traditional ways, with the addition of tenuto markings and slurs. There, the flute theme functions mainly as accompaniment to a re-statement of Theme 2 in the piano. During this section, Glick shifts harmonically to b aeolian. While functioning as the leading tone of C, this motion to b is also a lydian fourth in F, the previous key. This extended "subdominant" can be viewed in two ways. Firstly, it can be seen as a contemporary extension of the traditional Baroque exploration of the subdominant key prior to the recapitulation. Secondly, it can be seen as a harmonic foreshadowing of the lydian mode that will feature predominantly in the
recapitulation. With this one gesture, Glick is able to merge the traditional and the contemporary in a way that, on analysis seems harmonically inevitable.

A recapitulation of the primary thematic material and initial key area (d lydian) begins at m. 165. Theme 1 is stated in its entirety, developed only by the addition of 16th-note embellishments. At the conclusion of this restatement (m. 219), Glick elides the close of Theme 1 with the more "improvisatory" material of the Interlude. Generally slower and more rhapsodic in character, the Interlude restates motivic material from the Prelude, both thematically and in the accompaniment.

**Interlude**

The Interlude derives not only some of its motivic material from the Prelude, but its tonal progression as well. Like the Prelude, its whole key center momentarily shifts from B to B-flat (m. 226). In addition, mm. 226-229 are taken directly from mm. 6-9 of the Prelude. This is the freest of the "improvisatory" sections, marked by cadenza-like passages and the lack of piano accompagnement (mm. 230-234).
Example 3-21: Interlude (mm. 226-229)

Harmonically, the passages that begin at m. 230 are designed to effect a modulation to E Major. Glick achieves this through subtle placement of an ascending E Major scale (alternations of C# and D# arriving on E at m. 238). This is followed by a deliberate outline of the tonic triad (m. 239). He then begins the process again but approaches his new tonic by descending from the supertonic (alternating with D#—a dominant harmony). At m. 250, a descent from the mediant is followed by consistent motivic ascending and descending tonic triads that end the Interlude and firmly establish the new key.

**Movement II**

Following the improvised style of the Interlude, Glick returns to more “classical” structures and stylings for the second movement. Having effected a move to E Major in the Interlude, Glick presents the first theme of the second movement in that key, mm. 1-12.
Example 3-22: Movement II, Theme 1, mm. 1-11

In this movement Glick strongly emphasizes his notions of "light" and "darkness", as seen in the contrasting nature of the melodic material. Theme 1
has a heroic, almost march-like quality that stands in stark contrast to the free material of the Interlude. This is accompanied by a sparse piano texture in ascending octaves that mirrors the march-like quality of the theme and then imitates its rhythm in a contrapuntal style. A bridge consisting of a pedal tone in metric diminution (borrowed from the Prelude) ushers in Theme 2, a “joyous” flowing legato that outlines triads in a highly “classical” way (mm. 13-16).

Example 3-23: Movement I, Theme 2 (mm. 13-16)

Glick then imitates Theme 2 sequentially, first in the left hand of the piano, then in the right hand. The consequent of this theme is presented in m. 20. Reminiscent of a jig, its 9/8 meter provides a strong contrast to the more fluid antecedent but never loses the “optimistic” character Glick intends to portray. This section closes in E Major with straightforward alternation between antecedent and consequent phrases.

Theme 3 is presented in the dorian mode on a, an immediate shift from the E Major tonality that has persisted thus far. Reminiscent of themes from the first movement, Theme 3 features a more simple “folk-like” quality in 7/8. Its
consequent recalls the dance-like qualities of Theme 2. (See example 3-22) In keeping with its more “classical” origins, the theme is restated by the piano in its entirety (again recalling concerto expositions) and is subsequently imitated between the piano and the flute in alternating measures featuring strong dynamic contrasts. At this point, the flute imitates the piano, effecting a role reversal from the opening. An almost modal shift to A-flat concludes this section which then moves into a brief bridge that chromatically arrives on D (the leading tone of the next section).

(Example to follow on next page)

Example 3-24: Movement II, Theme 3 (mm. 46-53)
Theme 1 is then restated in E-flat Major (m. 78) but quickly moves to d phrygian (m. 82). It is restated once more in D Major (m. 87), allowing Glick to effect a transition to his second theme. Stated first in the piano (m. 97), Glick reverses the roles of the two instruments. The appearance of both Themes 1 and 2 is brief (as in the opening) allowing Glick to return to the more lyrical material of Theme 3. As Theme 2 ends, Glick builds an ascending major scale in the bridge that allows for the expected return of E Major in the presentation of Theme 3 (m. 119) but does not fully arrive until a modified half cadence at m. 125. Theme 3 is presented unaltered in a variety of voicings with frequent
imitation. This pattern continues through the final bridge to the Postlude. Glick employs an altered chromatic scale (as opposed to the previous use of the major scale) that culminates on fifteen bars of D#–a suspenseful prolongation of the expected return, especially against an underlying C# minor harmony. Running against expectation, Glick thwarts the expected return as the melody takes a downward turn. Only at the end does he restate the chromatic rise to the leading tone and resolve it as expected to usher in the Postlude.

Postlude

The Postlude (m. 189) reverts to the freer “improvisatory” style of both the Prelude and Interlude but combines elements of their themes. Beginning with an augmented statement of Theme 3 from Movement II, it is supported by an altered version of the primary piano motive of the Prelude. A brief statement of Theme 2 (Movement II) follows, alternated with motivic material from the Prelude (most notably the pedal tone in metric diminution). The Postlude concludes with a quote from the traditional Jewish New Year’s Service (see example 3-24, m. 219) and Glick’s long-delayed arrival to E Major that was initiated in Movement II. According to the composer, “optimism has won”.

Example 3-25: Quote from the Jewish New Year’s Service, mm. 212-219
From a neo-Schenkerian perspective, one might argue that the harmonic content of the entire work is a prolongation of B, functioning as the dominant of E, the closing key of the work. The nucleus of the Prelude (both motivic and harmonic) establishes the ultimate dominant-to-tonic motion that colors the entire work (tension to release, darkness to optimism).
One should also note that the tonal relationships in each of the framing movements show downward motion, whereas Movements I and II extend from their centers only to conclude where they began.

Table 3-6: reductive key relations

<table>
<thead>
<tr>
<th></th>
<th>Key Relations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Postlude</td>
<td>B to Bb to A</td>
</tr>
<tr>
<td>Movement I</td>
<td>D to C to B back to D</td>
</tr>
<tr>
<td>Interlude</td>
<td>B to Bb to B</td>
</tr>
<tr>
<td>Movement II</td>
<td>E to Eb to D back to E</td>
</tr>
<tr>
<td>Postlude</td>
<td>B to E</td>
</tr>
<tr>
<td></td>
<td>DESCENDING</td>
</tr>
<tr>
<td></td>
<td>CONVERGING</td>
</tr>
<tr>
<td></td>
<td>NEUTRAL</td>
</tr>
<tr>
<td></td>
<td>CONVERGING</td>
</tr>
<tr>
<td></td>
<td>DESCENDING</td>
</tr>
</tbody>
</table>

The following chart of key relations helps to view the tonal and formal plan of the work. Note how the framing movements provide harmonic cohesion for the work and support the harmonic direction of the inner movements.

Table 3-7: formal and harmonic scheme

<table>
<thead>
<tr>
<th>Section</th>
<th>Key Motion</th>
<th>Themes</th>
<th>Reductive</th>
<th>Schenker</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prelude</td>
<td>B - A</td>
<td>1</td>
<td>Multisectional</td>
<td>V</td>
</tr>
<tr>
<td>Movement I</td>
<td>d-F-C-B-d</td>
<td>1,2</td>
<td>Exposition moving to</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3</td>
<td>Development</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1,2</td>
<td>Recapitulation</td>
<td></td>
</tr>
<tr>
<td>Interlude</td>
<td>B-(Bb)-B</td>
<td>1</td>
<td>Multisectional</td>
<td>↓</td>
</tr>
<tr>
<td>Movement II</td>
<td>E-d/D+E</td>
<td>1</td>
<td>A</td>
<td>↓</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1</td>
<td>A</td>
<td>↓</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Postlude</td>
<td>B-E</td>
<td>1</td>
<td>Multisectional</td>
<td>I</td>
</tr>
</tbody>
</table>

Formally, the work presents a fascinating dichotomy between traditional and non-traditional structures. Taken as a whole, the work is clearly multisectional. However, it can be also seen as "rondo-like" in that the more
improvised sections are so strongly linked. Seen from this perspective, the overall form of the piece would be ABACA. However, it is within the movements that the classical influences are most strongly seen. Where each of the framing sections (Prelude, Interlude, Postlude) are free and reveal little, if any, underlying formal plan, both of the movements show a direct connection to Classical forms. Movement I, with its bi-thematic exposition, development of new material, and direct recapitulation of the opening can be linked strongly to sonata allegro form. Movement II alternates its three themes without ever fully developing them. The second movement can be seen as a ternary influenced rondo: ABCABC. However, the overall context is a true neo-classic synthesis of contemporary and classical structures.
CHAPTER 4

WORKS FOR FLUTE AND ORCHESTRA

Introduction

It has taken approximately four to five generations of composers to establish a significant Canadian repertory by Canadian composers. In that time, the concerto remains a favorite genre among Canadian composers. Among the many contemporary works that have been written, there are approximately six or seven written for flute and orchestra that enjoy frequent performances in the concert halls of the Provinces and are studied and performed by young artists and composers alike.¹ Two in particular share a distinctive reputation. Jacques Hétu's Concerto for Flute op.51, and R.M. Schafer's Concerto for Flute and Orchestra reveal extraordinary stylistic differences and breadth. However, and more importantly, both works fulfill their crucial task: communicating musical language, intentions, and structures to audiences that are highly appreciative (Hétu and Schafer are large draws to the concert halls). The methods by which this is done varies greatly between these two pieces; these methods will be explored herein.

Jacques Hétu

Jacques Hétu is one of Canada's most frequently performed composers. Born in Trois-Rivières, Quebec in 1938, he learned counterpoint and fugue with first generation Canadian composers Clermont Pepin and Jean Papineau-Couture.

In 1959, he studied with Lukas Foss at the Berkshire Music Center in Tanglewood, after which he went to Paris in 1961, winning the Prix d'Europe (the first Canadian to win since 1927). While in Paris, he studied composition with Henri Dutilleux and analysis with Olivier Messiaen. Upon returning to Quebec, he became a professor at several schools (Laval University, University of Montreal), and became the director of University of Quebec Avante Garde Music (UQAM) during the years 1980-82.

The popularity of his more than fifty works\(^2\) owes much to his versatile style in a variety of media. Hétu composes practical works for traditional ensembles such as string quartet, woodwind quintet and orchestra.

Although he admits to certain compositional influences, he reminds those who would label him, "...that one tends to copy a certain style while learning composition to be able to learn one's craft well". He goes on to say: "My influences with Bartok, Hindemith, Mahler and Webern (for better or for worse) is completely different today than yesterday. I feel now that I can more easily

\(^2\)Hétu has been commissioned for works by such well known artists as James Campbell, The Toronto Chamber Players, Tudor Singers, and the Montreal, Toronto and New York symphony orchestras.
express myself in a musical language that is my very own." Generally, Hétu's music is characterized by an attachment to classical aesthetics and structures, in particular the bi-thematic sonata, ternary adagio, and finales which feature scherzo, rondo and variation forms. These finales are often full of great rhythmic and dynamic vigor, while his slower movements feature legato passages that reveal an affinity for neo-romantic expression. Within this framework of classical structures, Hétu often builds thematic material from cyclically derived motivic cells such as in the Flute Concerto Op. 51 (1992).

The early compositions display a predilection for polytonality and chromaticism. In his middle period, Hétu's exposure beyond Bartok broadened his concept of tonality, leading to a brief foray into serialism. His Petite Suite Op. 7 (1962) for piano is composed in a modal serial style reminiscent of Webern, while the Symphony No. 3, opus 18 (1978) has been compared to Mahler.

Since 1963, the lyrical expression in his compositions has been intensified through increased use of dissonance and melodic chromaticism. According to Hétu, "The main thing is not to search for an outlandish way of arranging sounds, but to identify one's own way of imagining music." His musical idiom, though not revolutionary, combines modality and dissonance

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4 Hétu, 17.
while striving to be expressive and forceful, yet at the same time imaginative and sensitive.

In describing his music, one might call Hétu a master of iridescent orchestration. In orchestra and chamber pieces alike, Hétu's imaginative use of dynamics, registers and timbral combinations often recalls the style of the French Impressionists.

His most frequently performed works for flute are: *Four Pieces for Flute*, Op. 10 (1965), for flute and piano; *Woodwind Quintet*, Op. 13 (1967); *Aria*, Op. 27 (1977), for flute and piano; *Serenade*, Op. 45 (1988), for flute and string quartet; and the aforementioned concerto for flute and orchestra. These works accentuate motivic variation as well as post-romantic lyricism: Mahler once again is recalled, but with a contemporary harmonic language that is enhanced by the use of modality, chromaticism and occasional atonality.5

**Concerto for Flute and Orchestra, Opus 51**

Premiered in 1992, by Robert Cram and the National Arts Centre Orchestra of Ottawa, the flute concerto is 16 minutes in length. Hétu's orchestration includes flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani/percussion, and strings.

With regards to its style and construction the composer has said:

> The Flute Concerto is essentially lyrical because of the predominance of melody and the harmonic tone colors, but none

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5Vol. 31 of the *Anthology of Canadian Music* is devoted to Hétu's compositions. Hétu is a member of the Canadian League of Composers (CLComp), Canadian Music Centre (CMC), and The Royal Society of Canada (RSC).
the less maintains a strict discipline in its structured organization. The unity of the work emanates from the constant variation of its basic elements and their interaction from one movement to the next, through transformations derived from cyclical processes. In other words, these elements of style could be defined as neo-classical forms and with neo-romantic expression composed in a language that uses techniques of the 20th century, in particular the use of chromaticism together with a certain post-impressionistic color.6

The analysis that follows describes the two most important features of compositional cohesion: 1) melodic contour, 2) cyclic derivation of thirds at all levels of construction.

Movement 1

The first movement contains alternations of Moderato and Allegro tempos, exposing and developing thematic elements that are in turn calm and rapid, similar to the bi-thematic principle of sonata form. Intervallic cells, from which Themes 1-2 are derived, permeate the work at both the foreground (i.e. motivic, melodic), and background (i.e. harmonic, structural) levels, establishing cohesion both inter- and intra-movement.

As in many well-written 20th century compositions, the structure emanates from a nucleus of basic intervals (major and minor thirds) derived from the opening measures of the first movement. Hétu develops two primary cells (major and minor thirds) through such compositional techniques as: intervallic manipulation, motivic variation, unity of contour, range displacement, and

orchestral color. In addition, compositional unity is achieved through patterns of articulations reminiscent of leitmotif construction.

Example 4-1: Theme 1, Movement I, motifs a and b (mm.1-5)

Theme 1 (mm. 1-5) is built out of two tertian-derived motifs, a and b, which extend from mm. 1-2 and 3-5 respectively. In the opening phrase, Theme 1, motif a, which starts on A, is stated in the strings and then restated a major second lower by the flute.7 The flute completes its statement on F natural forming an elision with motif b. The F natural is significant in that it serves to delay the entrance of F# and its function as leading tone to G in m. 3. G is significant in that it foreshadows the establishment of G as a tonal center in m. 19. The F natural becomes especially prominent because it is both the highest and the longest note of the phrase. Furthermore, F natural functions as a melodic suspension to F# adding chromatic color over the polytonality of g minor.

7Unless otherwise stated further mention of the flute refers specifically to the soloist.
and E-flat major. This harmonic motif is only one of many that is retained throughout the entire movement despite occasional melodic variation.

Motif b, having been elided with a, is more chromatic and rhythmically active in character. The intervallic makeup of these two motifs constitutes Theme 1; motif a combines minor and major thirds (and their inversions) within a minor seventh framework (a collection of thirds added together), while motif b is characterized by major/minor thirds and augmented fifths, (yet another grouping of thirds).

This opening theme portrays an intense, slow, lyrical melody which is later contrasted by an allegro Theme 2 (mm. 21-22) in which 16th-note motion predominates.

Example 4-2: Movement I, Theme 2 (mm. 21-23)

With each successive statement of these themes, Hétu uses both repetition and contrast to provide structural unification. For example, motivic variation of Theme 1 is provided as early as the second phrase (mm. 7-14), by exchanging some triplet rhythms for duple, during a descending whole step sequence. The third statement of the theme (m. 35) (quarter note=92), adds rhythmic and temporal variety.
Further variation occurs at the recapitulation at m. 86 (quarter note=88), in which Theme 1 is stated exactly, (barring minor orchestral and registral adjustments) again recalling sonata form. This is interrupted by a short bridge that delays the return of the second half of Theme 1 (motif b) for four measures. However, instead of a full orchestral statement of both themes, Hétu borrows motivic cells from each theme to create a more succinct (almost "classical") close.

Another way Hétu creates musical unity is by developing the material through change in melodic contour.\textsuperscript{8} Using some of the recent theories of contour analysis developed by Elizabeth West-Marvin\textsuperscript{9} and Paul LaPrade, comparisons of melodic motives or "segments" can be represented mathematically in ways similar to the procedures of Forte's set theory. In a work such as Hétu's concerto for flute, these techniques can illuminate his compositional thinking.

In the West-Marvin system, each pitch is assigned a number based on its placement in the contour segment. The lowest note of the contour segment is assigned the number "0". The highest member of the segment is assigned the


number n-1, where "n" equals the number of pitches (i.e., cardinality) of a melodic segment. For example, the opening motif (first four notes) of Beethoven’s Fifth Symphony would yield a raw contour of <1,0>, 1 representing the highest note and 0 the lowest (note that immediately repeated pitches do not affect musical contour). Through the same techniques of retrograde and inversion used in set theory, (i.e. "stacking to the left") one can determine the “prime form” of a given contour. Therefore the prime form of the motif in Beethoven’s fifth would be <01>.

One of the most significant musical “threads” in the concerto is the recurrence of a four-note (like a leitmotif) cell in each movement. This motif will be referred to as the counter-melody. (See example 4-3). Its strength as a unifying force throughout the piece is so compelling that it prompts one to analyze its relationship with the primary thematic material as a means to explain its prominence.

The raw contour of this counter-melody is <2310>; through retrograde it yields a prime form of <0132>. One of the important techniques of contour analysis is the formation of what West-Marvin calls the “com-matrix”. This matrix shows (through a series of plusses and minuses) the relationship between any pair of members of a contour segment. By creating several com-matrices for different contour segments, one can establish similarity between them. In comparing segments of different cardinalities, similarity is confirmed if the com-matrix of the smaller contour segment appears, in its entirety, anywhere in the
com-matrix of the larger contour segment (this is referred to as one contour being "embedded" in another). The two musical examples that follow (4-3 and 4-4) may reveal little similarity on first examination.

Example 4-3: counter melody I: 14

Example 4-4: primary Theme II: 6

In fact, the com-matrix of the counter-melody contour is embedded not once but three times in this primary thematic material of the second movement (example 4-4). (Note that 0's can be treated as a "+" or a ":" when confirming similarity).
Table 4-1: Com-matrix

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<tr>
<th></th>
<th>0</th>
<th>1</th>
<th>3</th>
<th>2</th>
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<tbody>
<tr>
<td>0</td>
<td>*</td>
<td>+</td>
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<td>+</td>
</tr>
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<td>2</td>
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<td></td>
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</table>

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<th>3</th>
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</thead>
<tbody>
<tr>
<td>1</td>
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<td>-</td>
<td>0</td>
<td>+</td>
<td>+</td>
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</tbody>
</table>

Upon further analysis, the com-matrix of the counter-melody is found to be embedded not only in motive a of the primary theme of Movement I but also in the opening string motif of the second movement. It is this relationship that gives the counter-melody its musical prominence in the work—whenever the listener hears the counter-melody they have, in effect, already heard this contour in the thematic materials of the work. It is the contour of the counter-melody that explains why this theme seems familiar upon first hearing. This simple four-note motif is, as a result, responsible for a significant amount of musical cohesion, especially in the third movement when it is stated thematically in the winds and the brass. After this statement Hétu then proceeds to elide the raw contour with its own prime form (<2310 and 0132>). Not only does this technique create cohesion intra-movement, it ultimately creates a satisfactory resolution and
closure to its first appearance, in which the counter motive is stated but never fully developed.

Melodic unification is additionally supported by the combination of various motives. At the Piu Mosso (m. 95) Hétu mixes material from the first and second themes together until the Meno Mosso at m. 99 (quarter note =88).

Example 4-5: Movement I, Combined motifs a and b (mm. 94-96, mm. 97-98).

The horn counter melody returns in augmentation from motif b, Theme 2. G major/minor harmony continues at m. 101 to an E-flat harmony into m. 103 using the notes of the chords as a verticalization of the flute line: A-C-E-flat diminished, G#-B-flat-D# diminished, and B-flat-D#-F# augmented. This last suspended augmented chord is the traditional arrival point for a cadenza, but none is forthcoming. The final statement of the theme played by the soloist is rewritten in rhythmic augmentation. It is noteworthy that the whole gesture is a minor third lower than the opening (derivation from thirds). The movement ends in G major/minor. Hétu constructs this movement in a strict cyclic technique in which related thematic material is used in all of the movements. Through the
abundant use of melodic variation and the cyclic principle the work is completely unified.

Movement II

The construction of motives and their relationship to each other provide continuity in this work. The first motif in the second movement is very similar to the opening motif of the first movement. The first two motives overlap and complete their cycle at the entrance of the flute line, this time on C#. The beginning of Theme 1 (Movement II) is derived from the solo flute part of Theme 2, Movement 1. The orchestral flutes imitate this motif with a motive related by inversion. (m. 5).

Movement II is a typical example of the neo-romantic expression which characterizes many of Hétu's works. Indulgent in lyrical and expressive chromaticism, the entire movement may well remind one of Mahler for its lyricism, and Berg for its chromaticism. His skill at writing iridescent orchestration shines through his well written 20th-century harmonic language. Typical of traditional concerto form, the second movement is the most expressive and dramatically forceful.

In as much as aspects of contour and melodic variation are important to unity and formal construction, Hétu's harmonic vocabulary is another salient aspect of overarching compositional cohesion. He favors blocks of polytonal chords and sequential planing (a favorite among French composers since Debussy) to enhance chromatic dissonance. His frequent mixture of polytonal
triads and bi-modal chords further obscures the tonality, often against a flute line that remains steadfastly in a different key area. For example, the opening g minor flute theme (defined by an F# leading tone and a tonic triadic projection) is juxtaposed with E-flat major (in a third relationship (see example 4-1). In true cyclic fashion, this particular sonority is restated throughout the work. For example, Hétu repeats this sonority at m. 12, at the first prominent cadence (m. 19), and again at mm. 35 and 85.

Throughout the remainder of the concerto, Hétu's harmonic language remains predominantly polytonal, frequently returning to the opening sonority of E-flat/G major/minor. In the second movement, he uses similar polytonal third relationships at m. 6 (F/A), at m. 10 (E-flat/G), and at m. 50 (B-flat/D) while exploring others (m. 18, C/G-flat and m.13, G/C#). Harmonic tension is increased by the advent of more chromaticism and increasingly dissonant intervallic relationships between the flute and the orchestra with the introduction of tritones moving to an augmented 5th relationship (m. 15). On a larger scale, the opening and final key areas of the movement are ingeniously obscured through the juxtaposition of A major/minor against F# minor. It is not until the flute's last note (C natural) that the harmonic intentions are clear and Hétu's tonal plan begins to solidify. The third movement continues to explore other bi-modal and polytonal relationships at: mm. 29 and 63 (bi-modal), and m. 91 (E-flat/F). To complete its cyclic progression the movement ultimately returns to the opening polytonality (E-flat/G, at m. 161) in preparation for the final cadence.
Sequential planing, another prominent unifying feature is present at numerous points throughout the concerto. One example in Movement I features an ascending, then descending, sequential treatment of motif b (mm. 5-13) beginning on C in the flute over an F# bi-modal harmony, ascending to D#, over A major. The sequence then descends in whole tones. From C# in the flute, passing through and arriving on B supported by the polytonality of E-flat/G and D-flat/F respectively.

Further examples of planing can be seen during a sequential statement of Theme 2 (mm. 23-32). This brief section serves as a quasi-recitative style cadenza. The entire cadenza is supported by orchestral planing that builds towards a climax at m. 41. Intervally, the ascent begins on C# (m.25), moves to E, (m. 26) and arrives on G (m. 27; note the third relationships again). For harmonic contrast, Hétu then descends in major seconds from F to E-flat (D#), which is then supported by an E-flat harmony at m. 29 in the orchestra.

Until this point, all tonal references have been relatively obscured as a result of unstable harmonic implications. Hétu then restates motive a (g-B-flat) from Theme 1, Movement I, in g minor (though ingeniously disguised in the strings). He repeats this in a descending sequence of thirds (m. 42), moving to C# (m.44), arriving in m. 45 on a C# doubly diminished chord in the strings. C# serves as a temporary leading tone to the tonal area (D), that begins at m. 50, while the B-flat in the winds anticipates the B-flat melody in the flute. This is yet another example of polytonal third relationships.
At the end of the movement, Hétu uses D# in the flute line (a significant dissonance) to foreshadow the key of B major which begins movement III. Simultaneously the F# in the violas provides a tonal link to g minor recalling the opening of the first movement. Strategically, Hétu uses the tritone relationship between the flute and the orchestra again in the penultimate measure so that it is difficult to determine a tonal center.

Omitting the orchestral introduction, Hétu brings back Theme 1 to close the movement. It is consistent with Movement I that this theme is presented a minor third lower than the opening. From here, Bb in the flute moves to an Ab tonality, (a Neapolitan association to Movement I) supported by C major in the strings (m. 54), (which is maintained until m. 56 in the flute) only to be replaced by Gb major in the strings (note the tritone). The flute moves to F creating bitonality over a C major chord at m. 57. The tonal ambiguity that ends the second movement is immediately quelled by the deliberate B major opening of Movement III.

It is not surprising that similar cyclic compositional techniques are found in the third movement as well. In keeping with the harmonic vocabulary and motion established earlier, Hétu continues to accentuate planing techniques. Significant examples of planing occur at mm. 25-28, 48-55, and then slightly varied at mm. 56-61, as well as at mm. 100-106. Other intervals continue to be explored in previous sequential episodes but, as before, the third relationships predominate.
Of lesser prominence, but of no less importance, Hétu occasionally will employ harmonic verticalizations of melodic material as means to achieve cyclic unity. The opening statement of Theme 1, first movement, the flute's melodic line is derived horizontally from the supporting vertical polytonality of E-flat/G (m.3). (See example 4-1).

The form of most of Hétu's music is characterized by an attachment to classical aesthetics. One of Hétu's most frequently used compositional structures is the classical sonata form. By extracting the principal key areas that coincide with the appearance of Themes 1 and 2, the formal structure of the first movement can be mapped as a sonata pattern: A B A. When reduced to its basic harmonic functions the tonal plan follows a traditional I-IV-V-I formula, although colored by a 20th-century harmonic vocabulary.

Hétu's use of tonal ambiguity makes it difficult to ascertain key centers due to his polytonal settings. A closer examination, however, reveals his tonal scheme both inter- and intra-movement.

As might be expected in a neo-classic form, the first movement moves in typical fashion from tonic to dominant, arriving (m. 21) on D-F#-A-B-flat. The added B-flat is derived from the tonic of the flute's second theme, a continued polytonal relationship in thirds. Another example of neo-classicism includes the use of the Neapolitan (m. 37). This key area functions as a sub-dominant to the opening key of G.
Following is a chart which shows neo-classical structure through the choice of typical harmonic function.

Table 4-2: formal structure and tonal ordering

<table>
<thead>
<tr>
<th>Measure</th>
<th>1</th>
<th>21</th>
<th>35</th>
<th>37</th>
<th>57</th>
<th>80</th>
<th>85</th>
<th>99</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key area</td>
<td>g</td>
<td>D</td>
<td>g</td>
<td>Ab</td>
<td>F</td>
<td>D</td>
<td>g</td>
<td>G</td>
</tr>
<tr>
<td>Function</td>
<td>i</td>
<td>V</td>
<td>i</td>
<td>N</td>
<td>VII</td>
<td>V</td>
<td>i</td>
<td>I</td>
</tr>
<tr>
<td>Themes</td>
<td>I</td>
<td>II</td>
<td>I</td>
<td>I</td>
<td>II</td>
<td>II</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Form</td>
<td>A</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Reduction</td>
<td>i</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>IV</td>
<td>V</td>
</tr>
</tbody>
</table>

The classical tonal scheme is then completed through a return to dominant functions (F at m. 57 and D at m. 80) leading to the inevitable return of the tonic at m. 85. The tonal relationship between mm. 37, 57 and 80 reflect continued motion by thirds (A-flat to F to D).

Hétu frequently uses such cyclic compositional devices to support his neo-classic structural intentions. One such device is the presentation of previously heard foreground material as background (i.e. harmonic) structure. A complete analysis reveals that it is possible to show the significant relationship between melodic direction and harmonic prominence. The important arrival on F natural in Theme 1 (m. 3) and its function as a sub-tonic of G, is later mirrored harmonically by the tonicization of F as sub-tonic at m. 57 and its ultimate return to the tonic key at the end of the movement. Originally presented as foreground material, it now functions at a background level.

Another frequently used form that reveals Hétu’s affinity for classicism is the ternary structure. In the second movement, this structure is articulated both
harmonically and through orchestral color. The form of this movement is an adagio in ABA form. In section A the flute melody is accompanied by muted trumpet. The B section (m. 24), features quasi cadenza-like arabesques against a solo violin, which ascends chromatically and sequentially to a climax at m. 41. The return to A (m. 50) features a return to the opening thematic ideas (slightly reordered) with new orchestration emphasizing the woodwinds. The coda then duplicates the introduction exactly.

On a larger scale, this movement repeats the first movement's structural underpinnings in that the material is derived from the opening nucleus of the first theme (Movement I). This is another example of the cyclic process as a structural unifier.

The form of the third movement is a rondo (ABACA), revealing further connections to classicism. The A section features an orchestral statement of the first theme (a significant digression from the previous movements and much closer to typical concerto construction). At the soloist's entry, this theme is repeated. Although in hindsight this movement's tonal center is B major, it is not altogether clear at the outset. Only in retrospect, by analyzing the last two chords (V-I), does the D♯ in the opening become validated as the third in B major.

In keeping with classical form, the opening harmony of Movement I returns again as part of the cyclic process with the polytonality of E-flat/g (with added F♯ for color), demarking a cadenza. The cadenza, accompanied by
sustained chords in the strings, is characterized more by its lyricism than its virtuosity.

The recapitulation brings the return of section A in the orchestra, this time transposed up a perfect fourth in the bi-tonal key of A major/d minor (m. 124). The flute returns to its original harmony of C minor/D major, except for additional passing tones. As the coda begins (m. 148), the orchestral texture thickens and the dynamics increase. The movement ends in virtuoso style manner for both the orchestra and the soloist on V-I in B major confirming all the while that this movement has been in B.

Example 4-6: Movement III: ending (mm. 163-4)^10

The significance of this climax reveals an encapsulated reduction of the complete tonal plan for the piece (mm. 77-81). At m. 77 a g minor harmony is stated followed by A (m. 80) and then B (m. 81).

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^10 Example 4-6 is a piano reduction of the orchestral part.
Example 4-7: Movement III, climax (mm. 79-81)

The overall harmonic progression for each of the movements of the concerto at background level produces a third relationship (considering a as a passing tone):

Table 4-3: overall harmonic progression

Movement I: g minor
Movement II: a minor (passing tone between g minor & B major)
Movement III: B major (major third relation to g minor)

To summarize, Hétu’s ideal of “transformations derived from cyclic processes” is achieved at all levels throughout the piece. The opening melodic motion of the flute melodic line (G-Bb) is mirrored bi-modally at every level of compositional construction. This melodic motion by a third is mirrored in terms of harmonic vocabulary (i.e., triads with polytonal relationships by thirds), at the level of tonal movement (frequent tonicization of key areas by thirds when Hétu is not employing traditional tonic and dominant relationships) and on the level of the overall tonal plan for the entire work (i.e., key areas for each movement, bimodally reflecting the opening melodic motion g/G to a (passing tone) to B.
Neo-classic in form, yet neo-romantic in expression, Hétu uses a contemporary harmonic language derived from traditional influences: Debussyian color, Mahlerian lyricism, mixed with a Bartokian chordal language, all of which when combined, creates a unique harmonic sound that personifies only Jaques Hétu.
R. Murray Schafer

R. Murray Schafer (b. 1933-) lives in his 100 year old log home near Bancroft, Ontario. His decision to move there was based on the quiet country soundscape that enables him to compose, uninterrupted, in his studio.

Although he is above all a composer, Schafer is widely known as a music educator, music journalist, and a scholar of Ezra Pound and E.T.A. Hoffmann. Others may know him as the author of The Tuning of the World and/or the founder of the Soundscape Project. In fact, he is the virtual inventor of soundscape research, a hybrid study that blends acoustics, geography, psychology, “urbanology” and aesthetics into a new discipline dedicated to improving the acoustical environment in which we live. The project provides an interdisciplinary forum to continue this research. Not surprisingly, most of his activities center around sound; embracing John Cage’s principle that all sound may be heard as music.

As a young man, Schafer studied composition with John Weinzweig, piano with the Chilean master Alberto Guerrero, and harpsichord with Greta Kraus, all at the University of Toronto. Disillusioned by what he perceived to be a stifling atmosphere, he found himself expelled due to his outspoken attitudes. Known for his stubbornness, but also for his originality, he concerns himself with concepts and changes in overall musical context, rather than stylistic aspects of single works. By way of his multi-faceted diversity he has risen to the forefront of the Canadian artistic community. Living on his own terms, he successfully
supports himself as a composer. Communicating almost exclusively through written correspondence, he publishes, composes and occasionally receives people in his home from all over the world who wish to discuss the arts.

During his twelve years as a professor, he taught at Memorial University and Simon Fraser University. Through grants from UNESCO and the Donner Canadian Foundation, he was able to fund his famous "Soundscape Project".

In Schafer's earliest works, his neo-classic style owes much to his studies with John Weinzeig, who was the first Canadian composer/teacher to be fully exposed to Stravinsky, Bartok, and "Les Six". Schafer's first compositions, the Concerto for Harpsichord and Eight Wind Instruments (1954), Sonatina for flute and harpsichord (1952), and Polytonality (1954) are neo-classic in style and reflect his admiration for Poulenc and members of "Les Six." Although he is known for incorporating extramusical effects, only a few works of this period use them as he preferred the more "classical" approach of absolute works.

It was not until 1956-58 that he began to move in the direction of the German Expressionist movement, showing a predilection for extramusical references to a significant extent. Schafer himself said, "If [some] music itself is associated with something outside itself, there are those composers who give clues to the nature of that 'something' and those who do not."¹¹

An important underlying premise of Schafer’s works is six extra-musical elements that are used to varying degrees in many of his works. These elements are designed to illuminate his compositional thinking to an audience.

Table 4-4: extramusical elements

1. **Texts**: 2/3 of his scores contain them
2. **Program notes**: (Most works with or without texts include them) usually found on title page of score
3. **Descriptive titles or subtitles**: Mythology, symbolism, religion, names, attitudes, emotions
4. **Dramatic effects**: For music not intended for the stage
5. **Score directions**: Additional notes to performer/conductor in score
6. **Visual references**: Art work representing extramusical ideas

His final work of this period, *Five Studies on Texts by Prudentias* for four flutes and soprano (1960), is a serial work that is structured through references to the symbolic meanings of the text, thereby “uniting” poetry with music. Schafer’s use of the first non-musical element (“dramatic element”) places four flutes at each corner of a performance space to create spatial effects. In the movement *The City of Bethlehem*, a circular spatial effect is achieved by each flutist’s entrance separated by an interval of a perfect fourth. As a result, the sounds travel around the room in cyclic motion from flute to flute. An overlapping effect is achieved as one flute part fades while another crests.

The second extramusical element used by Schafer is “program notes”. In most of his works, they are usually found on the title page of the score. They frequently provide explicit instructions or illustrations to both the performer and conductor. The fifth extramusical element is “score directions” written directly into the instrumentalist’s part. For example, at cue letter #5 in the flute concerto
there are indications in the harpist's part instructing the performer how to play the non-metered sections. "Very fast, independently", writes Schafer.

One piece for flute that uses all six extramusical elements is Buskers. Taken as one of the 150 pieces from The Greatest Show on Earth, it is a musical/theater piece complete with story, costumes and acted roles. Not intended for the concert stage, the music must be memorized, so that it can be effectively extracted and played at any street corner in the true tradition of a busker.

Although Schafer's works are not programmatic in the same manner as Berlioz' Symphony Fantastique, his programs offer a different level of understanding to his music. His elements act as clues to the performer and to the informed listener as to the meaning behind his works. These techniques can make it "immediately evident," as Udo Kasemets wrote, "that much of his source material is of "extramusical origin."\(^\text{12}\) Schafer's primary concern is that his audiences understand his music, and these "extramusical" forces allow him to achieve that goal.

The concept of "extramusical" and "non-extramusical" are familiar to classical musicians, given the historical debate of programmatic versus abstract music. Several authors have mentioned Schafer's use of these elements as a distinguishing characteristic of his music. In the following quotation found in The Music Scene magazine it was said of Schafer's ideas, "There can be little doubt

\(^{12}\text{Kasemets, 12.}\)
as to the extraordinary imagination of R.M. Schafer and his ability to organize musical and extramusical forces."^{13}

In the *Flute Concerto*, Schafer uses two of these six extramusical elements. They are 1) "Descriptive title" in reference to the word "Frenzied" that appears at the beginning of the score, and 2) "Score directions". When interviewed about the extramusical inspiration for this movement he said:

The idea for the flute motif came to me one morning while I was in Japan. I heard this peculiar bird stuttering outside my window. As I sometimes do, I recorded it into my diary used at a later date, often in another context. The effect I want the flutist to achieve is that of no breathing. Many flutists claim they can circular breathe, or give the illusion that there is no breathing, or the spaces are carefully eliminated in the recording studio. As only one or two can really do this for an entire movement I decided to write the breaths in random after a certain amount of ligatures, to give the effect of stuttering. Actually they are not breath marks at all but breaks that should be less than a 32nd note rest.^{14}

In the early 1960's, he began to draw on diverse mid-20th-century compositional techniques (serialism in particular) incorporating the language, literature and philosophy of ancient and recent cultures, and to explore the mythology and symbolism of modern life. The result was a succession of chillingly effective multi-media studies based on 20th-century themes of alienation and psycho-neurosis in the following compositions: *Protest and Incarceration, Canzoni for Prisoners*, and *Requiem for a Party Girl*. These all

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^{13}Kasemets, 12.

^{14}Schafer, personal interview with September Payne, Banff Centre, (August 10, 1993).
reflect a searching, wide-ranging social consciousness, one that motivates and shapes all of his activities.

Schafer's contribution to education has been unique. His studies with Cage, Berio, Boulez, Stockhausen and Earle Brown have influenced his (then) new approach to music education. His imaginative booklets: *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, and *Rhinoceros in the Classroom*, are about first-time musical experiences at school, introducing Cageian musical concepts of creative hearing and sensory awareness into the Canadian classroom. In addition, he has also composed works for Canadian youth orchestras.

With his rich knowledge of unorthodox interest in mysticism, religion and "oriental quietism," he has created such pieces as *Divan i Shams i Tabriz* (13th-century love poems). He has used the sounds of the sea and the poetry of Hesoid, Homer, Melville, Pound, in the writing of *Okeanos*, the result of a trip to Persia and Turkey sponsored by the Canada Council in 1969.

In the 1970's, as the "father of acoustic ecology", Schafer focused on the issue of how technological sounds affect humans, especially those living in urban environments. The result of this study was *The Book of Noise* and *The Music of the Environment* (an impassioned plea for anti-noise legislation and improvement of the urban soundscape). His repertoire of "natural environmental works" continues to grow, the first being *Music for Wilderness Lake*, a
composition for 12 trombones positioned acoustically around a wilderness lake, and *Apocalypsis*, a musical pageant scored for 500 performers.

In the 1980's, Schafer focused on composing musical/theatrical works such as *Patria*, a 12-part cycle. Dissatisfied by the limitations of traditional opera, Schafer employs what he calls "theatre of confluence"; a unique marriage of theatre and music (a kind of 'neo-Gesamtkunstwerk'), which reflects his urge to explore inter-disciplinary relationships between the arts. He has further extended these ideas to revitalize conventional theater, frequently transforming the traditional passive audience into active participants. In *Patria III*, the audience is led to 29 different outdoor performance sites, over the course of an 11-hour performance "ritual".

Schafer's outlook is largely international, although he believes in the importance of celebrating culture at the local level. This has produced a unique blend of nationalism which he describes as "indigenism". He constantly fights the notion of culture as an imported commodity to Canada (mostly from Europe and the United States) or, within Canada, as a property of the larger cities, which traditionally export to the smaller ones. In fact, he encourages artists wherever they may find themselves, to draw on the riches of their local and cultural surroundings.

Much of his output could be described as a synthesis of 20th-century avant-garde techniques within a spirit of 19th-century romanticism. The result
has secured him a special status among Canadian musicians.\footnote{15R. Murray Schafer is an Associate Composer of the CMC. His music is published by Berandol and his own publishing company \textit{Arcana Editions}.} Yehudi Menuhin, in presenting Schafer with the Glenn Gould Award, said: "His is a strong, benevolent, and highly original imagination and excellent, dynamic power whose manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today."

\textit{Concerto for Flute and Orchestra}

The art of the "new concerto", as found in the 20th-century, is often vivid orchestrally and extremely demanding for orchestra and soloist alike. It is a form in which Schafer excels. When Robert Aitken, Canada's foremost flutist (and composer) asked Murray Schafer to write him a concerto, the Canadian music scene anxiously anticipated its premiere. The outcome was indeed breathtaking, beyond what both artists and audiences had expected.

Commissioned with funds provided by the Ontario Arts Council and the Canada Council, the concerto was premiered in October 1984, at the Salle Wilfred Pelletier, with the Montreal Symphony Orchestra, Charles Dutoit conducting and Robert Aitken soloist.\footnote{16R. Murray Schafer. Robert Aitken and the Vancouver Symphony Orchestra (SMCD 5114), CBC, 1992.} When interviewed Schafer states that:\footnote{17R. Murray Schafer, personal interview, Banff Centre, 1993.}
Although this [concerti] and symphonic works are a big staple of a composer's salary in Canada, I admit to a certain kind of prostitution, because I don't really have much interest for this type of composing anymore. That's why it took me five years to get around to doing it—Bob got the grant and I needed the commission! After all didn't Mozart re-arrange concertos for different wind instruments to make a quick commission?

Before I started writing I had a session with Bob and he showed me various techniques and the things that he was interested in. He also participated in the final detailing of the effects that final summer in Victoria, B.C.

However tedious the process for Schafer, the concerto is brilliant in its virtuosity, exploiting all manners of 20th-century flute technique and breath control, while executing difficult meters at extreme tempi. Not only is the work extremely demanding for the soloist, but also for the orchestra which must consider itself the "other soloist".

In studying 20th-century concerti, it is important to remember that not all works can be analyzed within the standard formulas of 18th-century concerti. However, many of the basic elements of "concerto" are maintained in their contemporary counterparts in some form or another. In Schafer's Concerto for Flute, the few stylistic features that are retained are exploited in a contemporary way.

The first retained feature is the concept of leader/follower, or antagonist/protagonist. According to the Harvard Dictionary of Music, an essential feature of concerto is the idea of conflict in which two groups share the
same compositional space."\textsuperscript{18} The concept of instruments vying for dominance is inherent in all forms of the genre, including Schafer's; but his method differs from the 18th-century prototype. For example, traditional expositions and developments are altered and in the case of the first movement no orchestral introduction or exposition is present. Instead the roles of orchestra and soloist are reversed; the soloist begins playing alone, "fast and frenzied" without orchestral introduction.

The second retained feature is the "Fast-Slow-Fast" arrangement of the three-movement form. Although somewhat exaggerated in tempo from its classical cousin, the flute concerto retains this arrangement with descriptive labels: 1. Fast and Frenzied 2. Very Slow 3. Quickly and Lightly. The retention of a rhapsodic, almost free, style in the second movement shows Schafer's awareness of the importance of balance and contrast; an important link to the past. Its shape builds towards the center and decays towards the end. Because the form of the third movement is sectional, it is perhaps the most "classical". This is juxtaposed against opening statements that are gradually compressed and superimposed towards the end of the movement, resulting in a sense of little or no pulse. These techniques allow Schafer to build an intensity and a feeling of suspended animation. Its life is generated from one color or event to the next.

Schafer's frequent use of cadenzas is a fourth compositional homage to the past; cadenzas are featured in all three movements. They are extreme in their virtuosity, requiring a full range of contemporary techniques. Schafer often builds extravagant and unusual instrumental combinations creating double and triple cadenzas.

Despite Schafer's retention of classical idioms, there are many more differences. Perhaps most striking is the use of key relationships within form. In 18th-century works, the concerto form was closely related to the sonata form, beginning with the early examples of Mozart. In these concerti, the first movement usually contains an orchestral exposition in the tonic that is repeated with the soloist. Typically, there is a modulation to a related key. Ritornelli passages based on thematic material recur throughout. Subsequent development and recapitulation are similar to sonata form. However, in the first movement of Schafer's concerto, there is no traditional exposition, development, or recapitulation. Analysis will show how periodic tonal centers rather than fully established keys function to articulate the form.

**Movement 1**

The following is Schafer's explanation of symbols\(^{19}\) used throughout the score:

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\(^{19}\)R. Murray Schafer, *Concerto for Flute and Orchestra* (Indian River: Arcana editions, 1986)
CONCERTO FOR FLUTE AND ORCHESTRA

R. Murray Schafer

FOR BOB HITKEN

COMMISSIONED WITH FUNDS PROVIDED BY THE ONTARIO ART COUNCIL AND THE CANADA
WATERFORD OCTOBER, 1974.

N.B. All flutes should be the same make and, as far as possible, the same brand. The use of
SILVER FLUTES is strongly recommended.

NOTES

All instruments are transposed in the score.

1. INDICATES A VERY LONG PAUSE.
2. INDICATES A NORMAL PAUSE.
3. INDICATES A SHORT PAUSE.
4. INDICATES A VERY SHORT PAUSE.
5. INDICATES A CATCH BREATH.

6. INDICATES CONTINUE REPEATING UNTIL THE POINT INDICATED.
7. INDICATES THAT THE NARRATIVE OCCURS ABOUT 1/6 OF THE NOTE VALUE.
8. INDICATES THAT THE NARRATIVE OCCURS AT THE END OF THE NOTE.
9. INDICATES A PEDALNOTE AT THE END OF THE NOTE ONLY.
10. INDICATES A CUE FROM THE CONDUCTOR.

NOTE TO THE PERFORMERS:

IN THE FIRST MOVEMENT THE PEDALNOTE MUST BE GIVEN WITH FRENZY WHICH
NEVER ABATES UNTIL THE END OF THE MOVEMENT. FOR THIS REASON THE BREATHE
MARKS (?) AT THE END OF EACH PEDALNOTE DO NOT INDICATE BREATHE, BUT
RATHER MERELY A SLIGHT DISCONTINUITY IN THE PLAYING. THE DURATION OF THE
BREATHE SHOULD BE SOMETHING LESS THAN Y.
In addition the first page of the score reads:

Note to the flutist: In the first movement the impression must be given of rushed frenzy which never abates until the end of the movement. For this reason the breath marks (') at the end of each phrase do not indicate breathing, but rather, merely a slight discontinuity in the playing. The duration of the breaks should be something less than a 32nd.

As previously mentioned, there is little motivic/thematic development or key relationships to create formal structure in the first movement. To discover the operating principle in form, one must examine how the orchestration is linked to texture, register and dynamics. These elements are layered in structural patterns that then articulate overall form. They propel the movement forward and control its pace. This movement closely resembles the polyphonic and textural wedge structure used by Stravinsky in *Rite of Spring*. As each wedge emerges with textured layers and dynamics, the movement gains momentum that inevitably sets in motion a series of three climaxes.

To establish the form of the first movement, it is necessary to look at how texture and shape are intertwined. Shape is created by various textures which progressively add subsequent layers of orchestration. In the beginning, these layers are sparse, gradually growing thicker over time, resulting in a series of textural crescendos. It is the combination of increased dynamics and additional instruments within a series of inner wedges that defines the larger form, a Stravinskian wedge. Even though layered dynamics and superimposed textures predominate, orchestral clarity and individual instrumental lines are preserved.
The result allows the polyphony to be heard within the larger framework of textural and dynamic wedges.

Within the overall wedge form, an inner order reveals itself. Most of the motivic material is organized and represented by the eleven cued chords that serve as structural pillars throughout the movement. Although the movement is largely unconducted in the traditional sense, these conducted cues help to articulate structural points within each wedge. In fact, the intervallic makeup of each of these “pillar” chords is a vertical representation of the solo material that extends from one cue to the next. For example, the material between cue #1 and cue #2 (beginning note of each ligature in the solo material) is comprised of small chromatic segments which gather momentum through the addition of new notes within each ligature.

Example 4-8: opening flute motif, p.1

Each subsequent ascending ligature re-groups from virtually the same note, creating a linear shape of small upward “waves” which are punctuated by the pillar chords. This opening progression foreshadows the structure for the entire movement. The chart below explains the eleven chords (“pillar” points) which when reduced, represent four chords (highlighted) and their variants:
Table 4-5: 11 harmonic pillar points

Solo flute line: C, D-flat, E-flat, E, F, (G, G-flat)

Cued chord #1-3: C, D-flat, E-flat, E, F, (A-flat): orchestra
Cued chord #4: E, F#, G, B, B-flat, D-flat, A-flat
Cued chord #5: Harp and piano kaleidoscope motif
Cued chord #6: D, E, F, A-flat, A, B-flat, B (like #4)
Cued chord #7: Harp and piano Kaleidoscope motif
Cued chord #8: Same as #6
Cued chord #9: F#, E, G, B, (C-flat), B-flat
Cued chord #10: Harp and piano kaleidoscope motif with brass chord (same as #9)
Cued chord #11: Harp and piano kaleidoscope with wind chord A, A#, B, C, E, G-flat

New material appears at cued chord #5: short textural motifs in the harp and piano part produce a kaleidoscope effect that ultimately functions as a ritornello. These occur again at cued chords #7, #10 and again at cue #11. From cue #10, the orchestral texture begins to thicken as more instruments are added, such as tuba during #10, and clarinets during #11. The wave builds to the first large cadence at rehearsal A, heralding the first entrance of full orchestra and soloist. At each cadential point, a change in texture occurs and traditional meter begins. In contrast the flute part remains unchanged throughout, both in texture and motivic construction. Subsequent textures beginning at each metered 4/4 or 5/4 section herald a new wedge which is based on the opening texture and character (sparsely cued chords and frenzied flute part). This pattern of new wedges prevails throughout the movement.

Despite the lack of traditional key relationships, harmonic motion is established melodically by movement in seconds. The opening of the work is
dominated by a C center which moves to reiterated material around a B center
toward the climactic points. C later returns at the end of the movement (a subtle
I-V-I progression). This half-step movement, which is reflected in the opening
flute motif, not only summarizes the entire tonal language, but articulates
climactic placement and pacing while lending overall cohesion. This is reflected
in the construction of the key “pillar” chord (e.g. C, Db, Eb).

Example 4-9: graph of wedge shapes

(Example to follow on next page)
The fact that the harmony is not a determining factor of form supports the notion that it is the wedge shape that drives the construction of this movement. One of the most salient features of wedge form is the drive to climactic points. In this movement, there are no less than three climaxes and three cadenzas. Before each new climax the wedge becomes longer, texturally thicker, and dynamically more vigorous. Each climatic point leads to a cadenza featuring varied orchestral colors. The first cadenza features flute, clarinet and eventually adds oboe. In the second cadenza, the flute and trumpet are quickly joined by bassoon. The third cadenza is for flute and marimba with clarinet added later. The first climax is significant because it breaks the pattern of the previous wedges. Consequently, the next wedge starts its re-growth, this time with considerable activity instead of starting from the sparse texture of the single flute line. Now, the wedges appear closer together. The wedge at letter G is the smallest; perhaps a sort of calm before the storm, because the wedge at letters H and the climax at I build relentlessly until the final statement of the flute’s last two notes in C.

**Movement II**

The second movement of the flute concerto fulfills its traditional role by providing contrast to the outer two movements. Elements of orchestration, texture, shape of motifs, and tempi contribute to defining its different character. Although the second movement uses contrasting textures (as in the first movement) to articulate sections, it also uses motivic transformation to define
the form. According to Schafer, "The form of the second movement is sectional; each section is demarcated by a different texture. Its shape is a gradual build up, followed by a gradual dying away."21 Characteristically, each texture is preceded by a few notes or phrases from the soloist. This idea derives from the first movement in which the soloist plays alone before almost every new wedge.

Typically, second movements of concertos are often shorter in length, yet in this work it is the longest and is replete with harmonic tension that provides expressive richness. Uncharacteristically, it includes three cadenzas (again, derived from Movement I). It is also more complex in its orchestral and motivic transformation of its themes and motifs than Movement I.

Although seemingly simple and subdued at the onset, its underlying mood is one of profound intensity, using what Schafer terms "oriental quietism". In many ways the material reflects its eastern roots by maintaining a free, almost meterless character. Schafer makes liberal use of the Japanese notion of "ma" (literally "space") in this movement by demonstrating a keen awareness of how sound and silence enhance and compliment one another. In places the movement is more dramatic than lyrical, but always expressive. This theme was used as the inspiration for both movements, but the second movement differs in its principal method of construction. In the first movement, texture determines form. In the second movement, the construction of the thematic and subsequent motivic transformation by the orchestra is of primary importance. Of this

21R. Murray Schafer, personal interview, September Payne, Banff Centre, August 1993.
movement Schafer said, "The theme is taken from the first movement in its
intervallic construction and is transformed by the orchestra at the beginning." 22
By theme, he is referring to the descending semitone, then minor third that
permeates the primary theme.

With regards to the solo material Schafer said: "The expressive writing for
the soloist uses microtonal pitch inflections (which are produced by lip bends), in
imitation of oriental music." 23

Example 4-10: flute techniques


The movement opens with a rather unorthodox orchestral introduction comprised of three sequential statements based on the theme, each separated by a pause. In the first two statements the trumpet plays the theme *forte* supported by sustained *forte* chords in the orchestra. This harmonic support gradually diminishes as strings coupled with winds drop out section by section. The third articulation of the thematic statement follows the same pattern with different orchestration (oboes and clarinets imitating the trumpet with piercing registral changes). Each subsequent statement of the theme descends a semitone lower; highly reminiscent of the first movement’s half-step motifs and harmonic progressions. Prolonged chords in the orchestra support each of these statements—chords built largely around seconds and thirds. Surprisingly, Schafer chooses a clarinet cadenza to end the introduction ushering in the orchestral tutti and flute solo at rehearsal A.

Continuing at rehearsal A (p. 43), the flutist’s semitone theme descends from G to G-flat, played without vibrato. The flutist bends the pitch in quarter tones. These microtones are supported by a similar texture as violin I and II play repeated glissando patterns (as instructed by Schafer’s “score directions”) for 30 seconds ascending and descending in contrary motion. This colorful, unusual orchestration juxtaposes two sustained piccolos against clarinet multiphonics, harp harmonics and celesta glissandi. The resulting atmosphere can best be described as “icy”. Schafer’s talent as an orchestrator is showcased here,
allowing the soloist to project effectively even in the most delicate sounding textures.

Semitone motion continues to play a unifying role at both foreground and background levels. The second motif, played mostly by the soloist, is made up of 16th notes which alternate with the semitone motif in sustained notes that was established in the flutist’s first phrase at rehearsal A. For example, the soloist continues with a seven-note rubato figure (p. 44), then returns back to long notes starting a semitone higher on A-flat-G (see example 4-13). This pattern then repeats a half step lower again on F#. Section A ends with groups of descending chromatic patterns in harmonics played by the flute from C# to G.

Example 4-11: semi-tone movement

Before each rehearsal letter, cadential points are articulated by a new or varied textures. Rehearsal B (p. 44), is similar in texture to A; with the same instrumentation it is repeated for thirty seconds: two piccolos, celesta, violin 1 and 2 solos, and harp playing harmonics while the flute bends its pitches microtonally.
After two bars of solo filigree, the new texture at letter C combines string pizzicatos with descending flute tremolo in thirds. This is followed by a rising chromatic sequence of descending trills. A variety of flute techniques continues in alternation, coloring both the long-note motif and filigree passages of 16 notes.

A statement from the soloist alone in sing/play technique precedes the event that begins at rehearsal D. Reaching a lesser climax at "Slowly and Freely", the flute descends using the long-note motif with interruptions of ascending and descending quarter note bending.

The by now familiar construction of new texture preceded by soloist alone can be seen at rehearsal F. This section is unusual in that it is conducted in 3/4 meter and the roles of the motifs are reversed: The violins play the rhapsodic figure while the flute descends chromatically in long trilled notes.

The flute plays alone for a few notes before rehearsal F. The texture in this section juxtaposes several elements: the flute's filigree passages with harp and celesta in trilled, stopped 8th notes.

In section G, various sections of the orchestra repeat ad libitum material against a conducted meter in the strings while the soloist enters playing the filigree motif with added quarter-tone trills. The fortissimo in the orchestra leads to the climax at one measure after rehearsal H. Its denouement subsides slowly into the second cadenza at rehearsal I in which the flute exploits all manners of contemporary technique: breath accents, sing/play with falsetto voice, parallel
organum, glissandi, pitch vibrato, key slaps, trill while singing upper part, unison
sing with flutter tongue, sing quickly to highest note possible while sustaining,
molto vibrato from slow to fast speed, color trill, and non vibrato.

Example 4-12: techniques used in flute cadenza

New material at rehearsal K marked "With sudden passion—almost with
desperation" represents a complete change in musical character. Reminiscent
of film music, Schafer uses a tertian harmonic vocabulary. The section relaxes
into the ritardando that follows and a hint of recapitulation brings back the non-
vibrato notes of the flute part re-orchestrated.

Still present is the icy mood of the string pizzicati and glissandi mixed with
vibraphone reverb. Schafer lightens the texture by gradually decreasing the
number of players. The last intervals of the flute are punctuated by pauses, glissandi, and note bending.

**MOVEMENT III**

The last movement is organized in three large sections, the outer two in fast 5/16 meter. An expressive virtuosic cadenza played by the tuba introduces the slow middle section, which is based partly on material from the second movement. Near the end there is a short "ad libitum" cadenza, brilliantly realized in the premiere by Robert Aitken in ways that demonstrate a solid understanding of the musical structure and contemporary flute techniques.

The first section in 5/16 meter is characterized by a repetitive 16th-note ostinato pattern, played first by the violoncellos. This is supported by two interjections from the flute that recall the opening theme of the first movement. The ostinato pattern moves through three tonal centers $D$ (m. 1-13), $C\#$ (m. 14-21), and $E$-flat (m. 21-23) returning to $D$ at m. 24 (recalling the harmonic motion by seconds of the first movement). The first eight measures function as a short introduction to the first theme which is first played by the soloist in mm. 9-22. (See example 4-3). Made up of two motifs, the first half of this theme incorporates a descending sequence of short motifs played staccato, broken by rests and/or breaths. Large registral leaps and legato gestures of three ascending notes building to five-note groupings characterize the second half of the theme, punctuated by whole tone trills.

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24R. Murray Schafer writes "ad libitum" in the score before the start of the cadenza.
At m. 25, the oboe and clarinet imitate the soloist with short motivic interjections based on the first theme, while the bassoon and celli perpetuate the ostinato bass. The high strings enter for the first time (m. 38), playing repeated material from the theme extracted from measure 19, beat two, followed by whole tone trills. Continuing from measures 44 to 62 the flute plays continuous 32nd-note scales (foreshadowing later events) displace the 5/16 meter.

At m. 75, a hemiola pattern that echoes the 32nd-note motion of the flute is played in homophonic rhythm by the strings and wood block. This leads to the second theme of the first section (m. 84-103). This theme, played by the soloist, is more lyrical in character.

Example 4-13: Movement III, Theme 2

Its resultant transparency is due in part to the orchestration of celesta, harp and the harmonics in the violins, similar in character and texture to the kaleidoscope motif from movement 1. Here the piccolo maintains the ostinato rhythm against these long chords and pedals. The tonal center of this section is C major, which provides a tonal link from the first movement to the last.

At the arrival of the 7/16 meter (m. 104), hemiola recurs this time played by the brass. When repeated, (m. 115) Schafer changes the orchestration in the strings to legato triplets in minor sixths, imitated by the tuba in m. 118. In
typically unorthodox manner and in bold contrast, given that this is a flute concerto, Schafer gives the tuba its own cadenza, thereby elevating an accompaniment instrument to solo status. In doing so, he exploits every aspect of the tuba's ability to perform in a lyrical manner, often transforming the flute's expressive capabilities to low brass. In the following section marked “Slowly and Lyrical”, the lyric quality of the tuba is re-transformed for the flute.

At m. 129 divided strings play harmonics over rhapsodic flourishes in the flute. The second statement of this material, a diatonic third lower (m. 137), is similar in intervalllic structure to the opening, retaining the minor sixth, varied only by descending trills.

In keeping with the event-laden structure, the middle section provides contrast through lyricism and textural color. This contrast is created by special techniques used by the soloist such as: non-vibrato, harmonics, glissandi, sing/play while trilling et cetera. Schafer enhances this contrast by imaginatively orchestrating unusual combinations of instruments in sparsely veiled textures, with open registral spacing, pedals, suspensions which blur conventional cadential points, and overlapping dynamics. One example of this is at m. 146, where a new orchestration is introduced, using piano ostinato and flute/piccolo whistle tones in ways that recall the kaleidoscope motif of Movement I.

Gradually, sections of the orchestra are added through aocket-like technique, creating the effect of continuous 16th notes which start pianissimo and gradually crescendo with the added layers of instruments. Simultaneously
the flute plays key clicks, while gradually adding the sound (Schafer score directions instruct "Little by little add instrumental sound"). The hocket effect gathers momentum to the recapitulation with the 5/16 ostinato pattern at m. 159.

This section is characterized by a relentless drive towards the climax. Each part of theme 1 is simultaneously layered. However, the return is not exact in that the soloist performs the ostinato as opposed to the cellos. The first violin begins the opening theme, then elides with the soloist to finish its second half at m. 169. The ostinato pattern is then played by the violas. The roulades of 32nd-notes return (m. 190), punctuated with shorter silences between them as the piece gathers momentum. Marked "Very Fast", tutti scales in homophonic rhythm build to the final climax (mm. 200-211). At the indication "Expansively", sustained cymbal, harp and trombone repeat bursts of glissandos which erupt closer and closer together. These crescendos create enormous tension, reaching a climax before the flute cadenza at m. 215.

The piece is one of the few major Canadian concerti in which the cadenza is "ad libitum" by the soloist. In many ways, it requires the same level of musical understanding that would be expected in the performance of a classical concerto. The flutist Robert Aitken, a composer himself, follows a brief graphic guide provided by Schafer (see example 4-14). This graphic provides minor details of directionality, weighting and overall shape. In keeping with the classical orientation, Aitken incorporates aspects of the primary motive (ostinato) and reminds the listener of techniques already heard: multiphonics with singing,
sing/play, pitch bending, whistle tone, whole tone trills, and key clicks. While Schafer does not suggest an elapsed time for the cadenza, Aitken’s realization is approximately thirty seconds.  

Example 4-14: flute cadenza

At the coda (m. 216), a virtuosic close allows one last surge beginning with a sparse texture marked piano to a fortissimo close by the full orchestra. The ostinato is played by the snare drum supporting the final virtuosic statement in the flute, ending on high C.

Although the overall tonal plan of tonic-dominant-tonic is not clearly audible, through the course of analysis it is evident that Schafer systematically organized the harmonic plan within a tonal and neo-classical framework, using ABA form. The following chart is an explanation of the tonal centers presented in the work.

Table 4-6: overall tonal centers

Movement I: C (B) tonic
Movement II: G moving to D (dominant of dominant)
Movement III: D moving back to C, tonic

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Although the harmonic language of the work and the techniques exploited for the soloist are undoubtedly contemporary, its underlying premise is purely classical. On an even deeper background level, beneath the modern Stravinskian wedge structures, lies a tonal plan that is modelled on the 18th-century concertos.

In addition to the concerto's uniqueness, beauty and popularity it has helped raise the technical standard for flutists not only in Canada but abroad as well. It ranks among the greatest contemporary concertos written for the flute.
CONCLUSION

The seven chosen compositional works, representing three genres: (Works for Solo Flute, Works for Flute and Keyboard, and Works for Flute and Orchestra, along with the Catalogue), examined in this document are intended to provide the reader with an introduction to the varied styles of contemporary Canadian compositions. It is this author’s hope that performers and conductors alike will be inspired and surprised by the quality of these works but also will conduct investigations into other works.

In the introduction and preface to this document, the underlying conservative and private character of the Canadian national consciousness was discussed. This character is often reflected in the works of Canada’s composers, no matter how experimental or contemporary the works may seem at the outset. More often than not the underlying premise is neo-classical. In addition, inspiration for many works is frequently derived from the Canadian landscape, symbolism in nature and the elements such as the frozen north. These common threads (throughout these works and many others) reflect perhaps the Canadian reverence for and careful treatment of their lands.

Formal analysis reveals the craft and flair of these pieces but, more importantly, the underlying conservatism and neo-classicism of their construction when reduced, revealing traditional harmonic functions, regardless of medium or style. Within this framework, however, a broad variety of styles is represented, a variety that is mirrored in the Canadian Mosaic, a "...patch quilt of national
musical experiences which, when added up, create a unique Canadian pattern."\textsuperscript{26}

\textsuperscript{26}Kallmann, 56.
VOLUME II

CONTEMPORARY CANADIAN FLUTE REPERTOIRE: AN ANALYSIS OF SELECTED WORKS AND CATALOGUE OF SELECTED GENRES

by

SEPTEMBER PAYNE
CATALOGUE OF CONTEMPORARY CANADIAN FLUTE WORKS

A PERFORMER'S GUIDE

PREFACE

This catalogue is intended to aid the study and performance of Canadian contemporary music for flute. The idea for compiling an annotated catalogue of the available repertoire arose out of two conclusions I reached in the course of my experiences as a Canadian flutist interested in contemporary music. First, I realized that Canadian music would be more frequently performed outside Canada if useful information on the literature were easily available to busy performers. Second, it is clear that within Canada itself a small number of works by a few well-known composers enjoy frequent performances, while the bulk of the repertoire receives little attention. This pattern develops and is perpetuated by the fact that performers, often unfamiliar with contemporary literature and lacking a reference guide, are likely to perform works that they have heard, or works that colleagues have performed and recommended to them.

The present text, with detailed entries on some 800 works by over 400 composers, is the first of its kind dealing with Canadian flute music, and offers Canadian and international musicians a kind of "shopping catalogue" of the repertoire (and is by no means complete as a project of this nature is always ongoing).

Each entry includes the name and dates of the composer, title and date of composition of the work, approximate timing, degree of difficulty for performers,
where the music may be obtained, the Canadian Music Centre (CMC) Library call number (if catalogued through CMC), date and details of the premiere and commission (if any), titles and tempo markings of the individual movements, and a brief description of the work (descriptions in parenthesis are quoted directly from the composers themselves). Although more than 500 composers were contacted by written request for their entry to appear in this catalogue, some last minute entries were returned in some cases with sparse or no information other than a title. Other entries may be incomplete because the composer has written a new work which has not yet been catalogued at the Canadian Music Centre.

Entries are arranged by genre, for example: Flute Solo, Flute and Orchestra, Flute and Keyboard, Flute and Plucked Instruments, and a brief section including Flute Chamber Music (works that were commissioned for existing chamber ensembles in Canada, or those otherwise noteworthy are listed). Within each genre the works are listed alphabetically under the composer’s name. Published scores are found under the heading “PUBLISHER”, while the term “REPOSITORY” indicates that unpublished scores are catalogued in manuscript form at the CMC. Some music is not currently available and is marked “Contact composer” for reasons that the composer may have withdrawn a work or is currently revising it.

During the compilation process of this catalogue, Kathryn Cernauskas was also compiling a catalogue of works for solo flute, recently completed. In addition, the CMC has issued a cassette Sampler, a selected discography of
representative flute music by composers across the country, which is an excellent source and introduction to Canadian flute music. To obtain these and other scores and recordings from the complete flute library contact the CMC, where most scores are available free on loan. Please refer to the end of this catalogue for a list of names and addresses of Canadian libraries, Canadian Music Centres, and Publishers.

The definition of "contemporary" used here essentially includes all serious music, that is, music intended for the concert performance, composed in the 20th century. In general, educational music (music intended specifically for young performers) has been omitted, due to the sheer volume of such material, and the intention that the catalogue serve advanced performers. There is a wealth of educational music in Canada, composed for such organizations as the Canadian Competitive Music Festivals, the Royal Conservatory of Toronto and Western Board graded examinations, and the Canadian Alliance of New Music Projects, among others. Performers and teachers interested in these materials should contact the above mentioned organizations for repertoire lists and score availability.

It is my sincere hope that a wider variety of Canadian music for flute will reach the concert stage as a result of this performer's guide. It is perhaps inevitable in such compilations that certain works are inadvertently omitted, or that information regarding listed works is missing. I would urge any composer, performer or music-lover who has such information to contact me in care of the
BIOGRAPHIES

In most cases the information for the catalogue was provided by the Canadian Music Centre's *Directory of Associate Composers* (Toronto: Canadian Music Centre, 1989). All such information is reprinted with the express permission of Mark Hand, National Librarian of the CMC. Additional biographical information was obtained from the *Encyclopedia of Music in Canada* (Toronto: University of Toronto Press, 1981), "(EMC)". In many cases the information was provided by the composers themselves. In a few instances there is little or no biographical information currently available.
WORKS FOR UNACCOMPANIED FLUTE

ADASKIN, Murray, 1906-  
*Vocalise No. 1*, 1990.  
LEVEL: Easy  
DURATION: 8:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES: Somewhat introspective in character, the melodic, lyrical writing of this work is very idiomatic to the flute. Apart from the more animated middle section filled with cadenza-like roulades, the opening plaintive theme (somewhat varied throughout) predominates the entire work. "The Flute is to 'sing' like the voice in vocalise style." World premiere: September Payne, flute; Houston: Texas Southern University, April 28, 1996.

AITKEN, Robert  
LEVEL: Medium  
DURATION: 3:00  
PUBLISHER: Paris: Ed. Musicales Transatlantique, 1978 (out of print), and CMC manuscript, Toronto.  
NOTES: In this work the performer should strive for tonal qualities that produce cold, hard sounds through the use of unconventional techniques such as pitch bending, multiphonics, finger glissandi, color trills, and microtones. This work is an example of compositional inspiration from the Canadian Northern landscape. Recorded on Melbourne SMLP 4037.

LEVEL: Difficult  
DURATION: 6:45  
NOTES: 5 p. of music. *Plainsong* is inspired by parallel 4ths and 5ths used in Medieval plainsong, and duplicates this organum effect in some sections through the performer singing and playing the flute at the same time. Uses standard and extended contemporary flute techniques such as sing/play, multiphonics, key slap, whistle tones, and tongue ram.

ANDERSON, Jean, 1939  
*Polygon for Alto Flute*, 1975  
LEVEL: Medium  
DURATION: 4:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:
For both alto and C Flute. 3 p. of music (transposition provided for alto performance). Instruments are played alternately by one player. This work presents some technical challenges: transposition for the alto flute is needed, extended pitch and dynamic range (c'-d''), full, large register leaps and rhythms must be played strongly and cleanly to portray its dance-like character. Traditional notation of all 12 pitches are used with graphic notation of vibrato speeds.

APPLEBAUM, Louis, 1918
LEVEL: Medium
DURATION: 2:55
PUBLISHER: Originally Leeds, copyright returned to the composer and available at CMC, Toronto.
NOTES:
1 p. of music. A short catalogue of flute etudes and exercises that are of good pedagogical value, with effects to illustrate a number of contemporary techniques to younger flutists. The melodic writing is fully idiomatic to flute and is composed in a slow, free, rhapsodic and cadenza-like style. The notational reading of the contemporary techniques is challenging even though performance of these are by now considered standard.

ARCHER, Violet, 1913
LEVEL: Medium
DURATION: 7:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
9 p. of music. Written for C flute and alto in four distinct character movements: 1. Andantino, capriccioso declamado, 2. Largo espressivo, 3. Allegretto capriccioso, 4. Andante, ma con spirito. Written in a conservative style and reminiscent of Hindemith, the work is idiomatic to the flute encompassing its full range. Although the rhythms and frequent meter changes are not difficult, virtuosic passages require great speed and control. It is an excellent pedagogical piece to introduce a sense of freeness in beginner to intermediate playing. Premiered in 1984.

Suite for Solo Flute, 1976.
LEVEL: Medium
DURATION: 9:00
NOTES:
1 score, 17 p. in folder. Written as four contrasting character movements: 1. Prelude, 2. March, 3. Soliloquy, 4. Paen, which are effective in performance. They incorporate rather angular phrasing, a mixture of articulations, and some
difficult meter changes (6/8, 9/8, 12/8, 15/8, 2/4, etc.) which influence its rhythmic character throughout, especially in the Prelude and March movements. As in theatrical soliloquies the solo is introspective and to be played expressively using rubato. The final movement is vivacious and energetic with fast moving rhythms and scales. There are no extended techniques. Solidly written they use a chromatic style structurally based on major and minor thirds. Premiered in Edmonton, February 3rd, by Johnathan Bayley.

**Statements**, 1982.  
LEVEL: Medium  
DURATION: 17:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
For C and G flutes. 13 p. of music. Written in three programmatic movements with descriptive titles: 1. Meditation, 2. Jubilation, 3. Ritual. Although these are of medium difficulty, certain passages of 16th notes in the 2nd movement present the greatest challenge. The work contains only a few extended techniques. “The overall style is somewhat influenced by Hindemith.”

**ARMSTRONG, John**, 1952  
**Child’s Play**, 1991  
LEVEL: Very difficult  
DURATION: 10:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
These five movements describe the developing character of early childhood: 1. First steps, 2. Curious, 3. Waking, 4. Mischiefous, 5. Sleeping. Multiple changes in melodic and rhythmic character, tempo and dynamics descriptively illustrate the five titled moods. Difficult for the performer are the many finger passages which are not entirely idiomatic to the flute, as well as some intricate rhythms. Be aware of certain extended techniques, such as multiphonics and harmonics in which the fingering and/or pitches have not been indicated. (A possible source for the multiphonic fingerings would be Robert Dick’s fingering charts and James Pellerite’s Alternate Fingering Book for tremolos, multiphonics and harmonics).

**ARSENEAULT, Raynard**, 1945.  
**Bonheur**, 1980.  
LEVEL: Medium-Difficult  
DURATION: 6:00  
REPOSITORY: CMC manuscript, Montreal  
NOTES:  
1 p. music. Although the title means “happiness”, that character it is not immediately evident at the outset, due to irregular and complex rhythmic groupings, extreme dynamic ranges and registral leaps which lend the work a
more dramatic effect. Producing the maximal dynamic contrasts indicated is challenging.

**Badian, Maya**, 1945  
*“Echoes” for Solo Flute*, 1974.  
(“Resonances” in Freud)  
**LEVEL:** Medium-Difficult  
**DURATION:** 7:00  
**PUBLISHER:** Montreal, QC: Les Éditions Lucian Badian, 1993  
**NOTES:**  
Originally titled “Resonante”. Score is missing from CMC library. Premiered in Praga, Concertino Praga, Czechoslovak International Competition, 1974 by Vasile Gaiziolea, flute. “One of the most important elements is the phrasing and the breathing thereof. The flutist needs profound control of dynamic nuances form the barely imperceptible to the loudest. Some of the extended techniques include: multiphonics and slap/tongue. This work is part of an open cycle of compositions for solo instruments where I explore, at different levels, strictly or freely the relationship between sound and its musical meaning. The work is written in three movements and is based on a series of 8 sounds derived from natural resonance in ascent and descent of DO, the lowest sound on the flute. To obtain this serie[s] I took the 1st 16 upper partials and their reflection, eliminating the common sounds: Sol-Mi-La-Si-Fa-Lab-Mib-Reb (Reb-Mib-Mi-Fa-Sol-Lab-La-Si). I have explored creative aptitudes of the flutist: the capability to adapt to contrasting situations, alternating suddenly at various expressions.”

**Barnes, Milton**, 1931-  
*Music for Solo Flute*, 1979  
**LEVEL:** Medium  
**DURATION:** 6:00  
**REPOSITORY:** CMC manuscript, Toronto  
**NOTES:**  
This piece is a useful introduction to learning a jazz-like style. In addition, its cadenza-like style of writing gives it an improvisational feeling. Despite its light and jazzy character, technical difficulties abound in the descending legato passages at tempos indicated. It is riddled with rhythmic diversity and juxtaposed with off-beat syncopation which in turn gives it its jazz-like character.

**Bauer, Robert**, 1950.  
**LEVEL:** Medium  
**DURATION:** 7:00  
**REPOSITORY:** CMC manuscript, Toronto  
**NOTES:**  
evoke and symbolize the sounds of the earth and nature, often found in many traditional Japanese art works. As well, there is descriptive word painting of specific pitches. There is use of some of the easier contemporary techniques (which are considered quite standard); however, both the graphic notation and special effects take some time to learn.

BEHERNS, Jack, 1935.  
*Fantasy for Solo Flute*: Opus 33, 1963.  
LEVEL: Very Difficult  
DURATION: 3:48  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
4 p. of music. Although sophisticated rhythmically and challenging in its many sudden and extreme meter and tempo changes, it is to be played freely as in a rhapsodic style. The lyrical character of the easier slower sections are contrasted with difficult virtuosic passages in the faster sections that are triple and doubled tongued at high speeds, and further complicated by loud dynamics. Careful attention to the many complex rhythms is necessary to execute this piece confidently.

BRADY, Tim  
*Capriccio*, 1978  
LEVEL: Difficult  
DURATION: 4:30  
REPOSITORY: CMC manuscript, Montreal  
NOTES:  
The harmonic language of this piece is atonal. There is a predominance of complex rhythmic phrasing.

BUHR, Glenn  
*Interiors*, 1990  
LEVEL: Medium  
DURATION: 8:00  
PUBLISHER: Contact composer  
NOTES:  
There are no extended techniques used. The piece is formally conservative and uses a moderate range. Expressive and rather legato in style it pleasantly ambles along in fluid 16th-note runs.

Cardy, Patrick,  
LEVEL: Difficult  
DURATION: 12:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:
Written for solo electric flute, this piece requires recording and play back equipment. Premiere: December 8th, 1977, Carleton University, Ottawa.

Celona, John, 1947-

Voce Mod, 1993.
LEVEL: Very Difficult
DURATION: 17:00
PUBLISHER: Contact composer (not yet submitted to CMC library)
NOTES:
For solo electric flute with real-time processor. Requires a sound board engineer and sophisticated computer equipment. A sectional work that is inspired by J. S. Bach’s Partita for Solo flute in A Minor. Several recurring leitmotif-like patterns recur, helping to unify the work. Faster passages are filled with virtuosic roulades, alternated with slow held note patterns and multiphonics. (See DMA thesis by author: Contemporary Canadian Flute Repertoire: An Analysis of Selected Genres, Chapter II. Rice University, Houston, Texas 1996). Premiered by Lanny Paulette (1993). Has been performed by Robert Cram (1995) and Robert Aitken (1996).

Chatman, Stephen, 1950.

Slink, 1977.
LEVEL: Medium
DURATION: 4:00
PUBLISHER: Berandol, Toronto, 1978
NOTES:
3 p. of music. Slink is a sinuous piece for alto flute that evolves from a continuous grace note gesture. Descriptively written, it resembles improvised jazz. There is an abundant use of ornaments which slur into structural notes. Vivid registral and dynamic contrasts (mostly soft) leads to a climactic point. Idiomatic to flute the graces and note bends are not difficult (with a little practiced embouchure flexibility) and are derived over and over from similar patterns. This work is known for its good audience appeal and enjoys successful programming as a contrasting recital piece.

LEVEL: Difficult
DURATION: 4:40
PUBLISHER: Paris: Jobert, 1975
NOTES:
1 score. 1. Energetic, with a sense of anxiety, 2. With languor. An extremely energetic technical piece of descriptive writing with growls and hisses, large dynamic changes and wild, sudden crescendo and diminuendos reflective of felines playing and fighting. Microtonal pitch bending emulate the cat’s meow in the slower middle section. Further difficulties manifest in the execution of irregular articulated patterns at full speed. Frequent interspersed rests make the
predominant gestures of fives somewhat easier to execute. The overall effect is uncontrollable wildness.

CHERNEY, Brian
*Doppelgänger*, 1992-93
LEVEL: Difficult
DURATION: 16:00
REPOSITORY: CMC manuscript, Toronto
NOTES: "This version for solo flute has coloristic effects of various kinds." Originally it was a work for two flutes written at the request of Robert Aitken for him and Aurèle Nicolet. Premiered in Berlin by Robert Aitken, 1993. Recorded on Centredisque CMC-CD 5094 Envol.

DESILETS, Richard, 1957-
LEVEL: Very Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Montreal
NOTES: 7 p. of music. For alto, piccolo and C flute. This piece is extremely difficult to read because of its many accidentals (which include quarter tones), implied meter, complex rhythm, articulation, dynamics, extensive special effects and circular breathing in the piccolo section. This piece is not recommended for students as it takes a great deal of effort and time to learn. (Note that the alto flute section is not transposed). Great dexterity is needed to execute the bisbigliando (variations in tone color) sections without fingerings; done solely with the lips.

DOLDEN, Paul, 1956-
LEVEL: Difficult
DURATION: 7:00
REPOSITORY: CMC manuscript, Montreal
NOTES: "Focusing refers to the manipulation of the embouchure as a means to focusing and unfocusing the sound". To provide additional color there are alternations of tones and fingerings of similar pitches. Tricky rhythms and the execution of trills and tremolos require ample dexterity and is therefore not recommended for the student flutist (although it provides a vehicle to work with harmonics and the flexibility of the lips).

DOUGLAS, Paul, 1936-
LEVEL: Difficult
DURATION: 3:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
2 p. of music. Named after the Greek island from the composer’s prior visit. The emotional character of this piece alternates sadness with joy in remembrance of a dead friend; always the exuberant mood catapulted back into one of sadness. It uses full application of dynamics as well as fast triple tongued notes.

Senia,
LEVEL: Medium
DURATION: 3:00
REPOSITORY: CMC manuscript
NOTES:
Originally a piece composed for the oboe, technical demands for the flute are less difficult due to a smaller range and large leaps. These are more easily facilitated because they are tongued. The dynamics, however, are challenging.

Yong, 1990. MI 511 D735yo
LEVEL: Difficult
DURATION: 4:00
REPOSITORY: CMC, manuscript, Toronto
NOTES:
3 p. of music. Premiere: July 23, 1990, University of British Columbia recital hall, Vancouver; by Sun Yong, flute (also the title name). French impressionistic-like roulades open the work leading into an espressivo section, while the central part of the work is an exhilarating Vivo requiring some finger dexterity. Dynamics present an immediate challenge.

Yskola, 1976. MI 5111 D735ys
LEVEL: Difficult
DURATION: 4:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
2 p. of music. The opening Lento section is expressive and lyrical while the repeated notes of the Allegro molto give the work its strength and excitement. Uses extended ranges (low b key needed) and is dynamically challenging.

DUTTON, Brent
Song of the Moon, 1976
LEVEL: Difficult
DURATION: 7:00
PUBLISHER: Contact composer
NOTES:
“Rather rhapsodic, with some extended techniques. Premiered at the University of Michigan, faculty recital by John Wheeler, 1977.
DUKE, David,
LEVEL: Difficult
DURATION: 10:00
PUBLISHER: Contact composer
NOTES:
Not yet submitted to CMC.

EAGLE, David
*Traces for Flute and Computer*, 1991
PUBLISHER: Contact composer
NOTES:
Interactive. Premiered June, 1991, Montreal (CEC)

EVANS, Robert, 1933-
*Thoronet*, 1971
LEVEL: Medium
DURATION: 3:30
PUBLISHER: CMC Contemporary Showcase Syllabus
NOTES:
This piece was written to be played in a resonant ambiance such as a church (subtitled: *Homage to the Cloisters and the Church Abbey of Thoronet*, a Cistercian abbey in Provence), the natural pauses in the phrasing allow the flutist to interact with the decay and overlap of reverb. Necessary to its success is the implied improvised character which is developed through expressive playing and interpretation of its tempo changes.

FISCHER, Alfred, 1942.
*Sweet for Flute*, 1982.
LEVEL: Medium
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto
NOTES:

FLEMING, Robert, 1921-1976.
*Choreographic Sketches*, 1965.
LEVEL: Medium
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
6 p. of music. This work was written to depict classical ballet steps through four distinct characters and tempos: 1. Ballotés, which is fast and loud, 2. Posés,
slow and soft, 3. *Cabriole*, fast with a predominant dotted rhythm, 4. *Pas de chat*, a tongued Vivace. The style is written in tonal, conservative harmony and the technical demands on flutist are moderate. Its melody and rhythm give it good audience appeal.

**FODI, John, 1944-**  
LEVEL: Difficult  
DURATION: 23:15  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
7 leaves of music in folder. “The piece follows a certain form (based on Scottish bagpipe music). It is not unlike a journey away from home and while away, remembering home, then returning.” The beauty of this work outweighs the lengthy and difficult technical demands which may be taxing to the performer, partially because of the lack of rests. Page turns are awkward and must be handled while playing. Because of the highly ornamental style of these traditional melodies, grace notes are numerous and require a lot of dexterity to execute.

**Seven Fantasies**: op. 13, 1968.  
LEVEL: Difficult  
DURATION: 20:00  
REPOSITORY: CMC manuscript  
NOTES:  
16 p. of music. These seven fantasies (based on Chinese poetry by Lu Yu), are written in eleven sections that may be arranged in any order. The technical challenges presented in this piece are found mostly in its rhythmic complexity, dramatic dynamic changes, and sheer length, which may be taxing not only to the performer but the audience as well.

**FRENETTE, Claude, 1955**  
*...est-ce masque...*, 1984.  
LEVEL: Very difficult  
DURATION: 10:00  
REPOSITORY: CMC manuscript  
NOTES:  
6 p. of music. 1. Lent, 2. Rapide et nerveux, 3. Tres lent. The most striking element of this work is its contemporary idiom. Within its three movements the character alternates between beautiful coloristic effects and energetic angular passages. Its graphic notation, quarter tones (laced with accidentals), unusually large leaps, and non-scalar runs present difficult technical challenges. The poem by Nichole Desrosiers is found in the score and is titled the same. Commissioned for Dianne Paquet by the Canada Arts Council, 1984.
GENGE, Anthony, 1952
LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript
NOTES:
4 p. of music. Premiere: July 1982, Victoria, B.C.; James Kennedy, flute. This music is suggestive of traditional style Japanese shakuhachi flute with its breathy attacks, microtonal pitch bends and light colorations; thus its title Grey and White. Contemporary techniques include: quarter tones, coloristic effects, difficult trills and non-traditional trill fingerings (although these not excessively difficult, they take time to learn).

GIBSON, Richard
Nightingales for Katy, 1982
LEVEL: Easy-Medium
DURATION: 7:00
PUBLISHER: Contact composer
NOTES: “Seven minutes of semi-frantic virtuosity.” Commissioned by Stephan Pederson, Nova Scotia.

GIRON, Arsenio
LEVEL: Difficult
DURATION: 8:40
REPOSITORY: CMC manuscript, Toronto
NOTES:

GLICK, Srui irving, 1934
LEVEL: Easy-Medium
DURATION: 3:45
PUBLISHER: Gordon V. Thompson
NOTES:
3 p. of music. Three short movements: 1. Lento espressivo, 2. Andante, 3. Molto allegro. This work is idiomatic to the flute and is excellent from a pedagogical standpoint, especially as an introduction to 5/8 meter and rhythmic syncopation. Its range is moderate (d'-E-flat""") and uses a good variety of dynamics from p-ff.

GOUGEON, Denis, 1951-
L’oiseau blessé, 1987
LEVEL: Difficult
DURATION: 4:50
PUBLISHER: Doberman, St. Nicholas, Quebec
NOTES:
3 p. of music. Uses extended contemporary techniques such as: new fingerings to create "off-color" pitches (microtones that are in some cases written incorrectly) which are alternated with the original pitch, multiphonics, advanced sing/play in independent lines (sometimes in contrary motion), whistle tones, key clicks, change in sound by turning movement of flutist (while quoting Papegano's aria (the bird-catcher) from Mozart's Die Zauberflöte). The music depicts the story of wounded bird. The composer writes: "A sweet lament, this music tells the story of a wound...of the body? of the soul?". Programmed often in recitals.
(See DMA thesis: Contemporary Canadian Flute Repertoire: An Analysis of Selected Works, Volume I, Chapter II, by the author).

Six themes solaires: Saturne, 1990
LEVEL: Difficult
DURATION: 4:00
REPOSITORY: CMC manuscript, Montreal
NOTES:
3 p. of music. Saturne is one of a set of six pieces for various instruments: Planetes-Chants et music et Saturne. The movements relate songs and music of the planets. Because of its flamboyant fast style, it is very effective in performance. In addition, there are some quieter passages that showcase coloristic effects. Difficult are the sing/play sections and extended glissandi passages; the other contemporary techniques are standard.

Amulet, 1977
LEVEL: Very Difficult
DURATION: 12:15:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For solo flute and tape delay
The Amulet is a study in layers. The flute is amplified with Barcus Berry pickup as well as an air microphone. In the performance notes are details of technical requirements needed to perform the piece. The score is divided in seven sections and may be performed in any order. As the score is a circle of non-standard graphic notation, the directions in the box refer to the music immediately to the right (counter clockwise). High and low pitches are notated conventionally. Ideally, the piece is a series of varied textures, each of a particular sonority of long tones, staccato bursts, harmonics, singing, and vocal sounds etc..

GRELLA-MOZEJKO, Piotr
September...(coloratura): thirteen minipieces for solo flute, 1996
LEVEL: Very Difficult
DURATION: 10:00-12:00
REPOSITORY: CMC manuscript, Calgary
NOTES:
The work was written especially for, and dedicated to the author, Canadian flutist September Payne.

"It was composed as a 'link' to a larger cycle of similar ('twin') works for various solo instruments. These virtuoso studies of varied textures present a challenging use of extended playing techniques: circular breathing, multiphonics, voice instrument double-stops, expressive articulation and excessive ornamentation (hence the title!). The nature of the flute has been changed by notorious variety, employment of 'metaserial' rhythmic and pitch-class operations, and manipulation with different kinds of attacks and dynamic levels. The flute becomes a "persona" expressing itself through a specific 'internal monologue'. The work can be presented topophonically: each piece (except for 1 &13 on the same stand) may be placed on a different stand and positioned in a circle; the performer should proceed clockwise. Some of the ornaments (always minor seconds, or if possible, quarter tones) include different vibrato speeds on notes longer than a quarter, upper and lower mordents, and turns. Extended techniques include harmonics, air-hiss while playing, breathy sounds (played with loose embouchure), and optional pitches.

HAMBRÆUS, Bengt, 1928- MI 5111 H199mo
LEVEL: Difficult
DURATION: 2:00
REPOSITORY: CMC manuscript
NOTES:
2 p. of music. Dedicated to Henry Mutsaers on the occasion of his retirement from the Canadian Music Centre. This virtuoso piece is difficult when the combined elements of dynamics and rhythm become further complicated by large leaps and registral changes. There are some espressivo elements in the calm sections at the beginning and end of the work.

HARLEY, James, 1959- MI 5111 H285po
LEVEL: Very Difficult
DURATION: 8:00
REPOSITORY: CMC manuscript
NOTES:
3 p. of music. 1. Frame (Prelude), 2. Portrait, 3. Frame (Postlude). The compositional style is twelve-tone with a statement of the row and its inversion in the opening. Some of the phrases are lengthy and some passages contain as many as 10 note groups in fast tempos. In addition, sudden sffz attacks and dynamic changes must be executed simultaneously.

HEALEY, Derek
Three Pieces for Flute Solo, op. 2, 1956
LEVEL: Medium-Difficult  
DURATION:  
REPOSITORY: CMC manuscript  
NOTES:  
"Written in a tonal idiom with touches of humour in movements 2 and 3, while the 1st movement exemplifies a pastoral style featuring a high climactic point." Premiered at Wigmore Hall, London, January 1st, 1957.

HODKINSON  
*Flageolet*, 1984  
NOTES:  
"For solo flute and optional harp part." Premiered in Dallas, 1985 by Rosemary Parks at Southern Methodist University.

JONES, Kelsey, 1922-  
*Rondo for Solo Flute*, 1963.  
LEVEL: Difficult  
DURATION: 5:00  
PUBLISHER: Waterloo, 1972  
NOTES:  
4 p. of music. Named after its (ABACA) rondo form, the theme is a presto in 5/8 meter which is preceded by a short *Adagio*. Frequent accidentals replace key signatures and there are multiple time signatures and tempos. All elements such as phrasing, dynamics and rhythms are challenging. Its energetic ending makes this piece particularly programmable.

KEETBAAS, Dirk, 1921-  
*Three Miniatures for solo flute*  
LEVEL: Medium  
DURATION: 4:00  
PUBLISHER: Jaymar  
NOTES:  
This twelve-tone work is loosely serial in that the rules of dodecaphony are not strictly adhered to. The three movements, each of which is faster than the other, are: *Mesto tranquillo*, which is quiet, contrasted by a more bold *Allegro Moderato*, ending with an *Allegro Scherzando*; light and quick. Technical challenges include some rhythms, octave slurs, articulation and execution of numerous dynamics. While each movement is characteristically distinct, the piece should not be programmed at the end of a recital.

KLEIN, Lothar  
*Tam-O-Shanter*, 1995  
LEVEL: MEDIUM  
DURATION: 4:50  
PUBLISHER: Contact composer
NOTES:
Honorary member of the Texas League of Composers.

KOMOROUS, Rudolph, 1931-  
*The Necklace of Clear Understanding*, 1986  
LEVEL: Difficult  
DURATION: 10:30  
REPOSITORY: CMC manuscript, manuscript  
NOTES:  
3 p. of music. For Baroque flute. "The vision is Hotteterre (a=390), however, it can be performed on any Baroque flute. Performances on modern flute are not desirable."

KOWPROWSKI, Peter, 1947-  
LEVEL: Medium  
DURATION: 4:45  
REPOSITORY: CMC manuscript, revised 1980  
NOTES:  
3 p. of music. Conservative in form, the work is distinctly contemporary in sound. Special effects are used sparingly and the technical challenges of this piece are moderate, except for some irregular groupings and dramatic dynamic changes that must be executed suddenly. Both the beginning and ending are slow and introspective. The middle section should be played with rubato.

LAKE, Larry, 1943-  
*Israfel*, 1987  
LEVEL: Difficult  
DURATION: 9:32  
REPOSITORY CMC manuscript  
NOTES:  
"Israfel is written for solo flute and electronic tape, inspired by Edgar Allen Poe's poem of the same. *Israfel* is the angel described in the Koran as the master musician of heaven: his heart strings are a lute."

LALONDE, Alain, 1951-  
LEVEL: Very Difficult  
DURATION: 13:00  
REPOSITORY: CMC manuscript, Montreal  
NOTES:  
13 p. of music. 1. *Appel* (piccolo), 2. *Acte* (flute en do), 3. *Memoires* (flute en sol). This work includes contemporary notation and performance practices such as breath sounds into the instrument, and quarter tones. Different syllables are
used in conjunction with articulation. In addition, there is a set of instructions to help the performer choose which phrasing, articulation and dynamics to employ. Each movement contrasts the other by showcasing a different instrument from the flute consort.

LEVIN, Gregory, 1943-
LEVEL: Medium
DURATION: 5:00
PUBLISHER: Toronto: Berandol, 1978 and CMC manuscript
NOTES:
4 p. of music. The form of this piece is conservative with contemporary harmony. Separate block dynamics indicate that there is dialogue between two implied voices. As it progresses, the work becomes more agitated and the dynamics and registral leaps become more varied. Standard contemporary techniques are used to enhance the drama. Technically the piece quite moderate. The composer has indicated which tonguing syllables the performer should use. Unfortunately the score contains many omissions and errors, but still remains effective in performance due to rhythmic liveliness.

LORRAINE, Denis, 1948.
Le talon d'Archille, 1980
LEVEL: Difficult
DURATION: 15:30
REPOSITORY: CMC manuscript, Montreal.
NOTES:
36 p. of music. "Chemin a contraste maximal pour flute" (The way of maximal contrast)." Premiered April 10, 1980, with instructions written in French. This piece is composed in the same mood and method his Contra Mortem (a maximal contrast cycle for clarinet solo.). For the flute, the realization of this work is not nearly as stiff as the clarinet, but more supple. The form consists of 35 groupings ranging from 5-48 seconds. Each group is labeled with numbers and letters to be played without interruption. Technically the work requires tremendous finger dexterity, especially in the third octave (up to d''') and provides a chance to improve one's reading of spatial notational.

Du jour, la nuit, 1995
PUBLISHER: No information available, contact composer.

LOWE, Wesely, 1953-
Sadly...Softly the Rain, 1980.
LEVEL: Medium
DURATION: 4:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
1 p. of music. This slow, melancholic piece is almost devoid of dexterity challenges. The only contemporary techniques used are glissandi, and the use of a B foot is necessary. Although there are no bar lines, the rhythm follows a quarter pulse and phrasing flows naturally with the rise and fall of its contours.

MACDONALD,
Excursions, 1983.
LEVEL: Medium-Difficult
DURATION: 4:00

Suite for Flute Solo: Opus 20b, 1963
LEVEL: Medium
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto
NOTES: 5 p. of music. 1. Adagio, con intimo sentimento, 2. Allegro moderato, 3. Allegro frenetico. Each movement is programatically written after a poem of W.H. Davies' Musical Settings. The first poem describes the three stages (bud, flower, hard berry) of life. Of Plants and Men portray the theme in three stages. The second poem illustrates falling leaves through eighth-note movement, while the last movement depicts parts of the fox hunt through fast scalar runs, a gallop rhythm, and dramatic sfz, representing rifle shots.

MAATHER, Bruce, 1939.
Ausone, 1979. (Version A)
LEVEL: Very Difficult
DURATION: 8:00
REPOSITORY: CMC manuscript, Toronto
NOTES: Beautifully written, with much expressive capacity, although technical challenges abound with the use of quarter tone fingerings (and embouchure adjustments) which produce many interesting coloristic effects. The runs require dexterity to execute as well. The work is meterless; however, its steady flow is based on the quarter note.

McINTYRE, Paul, 1931-
LEVEL: Difficult
DURATION: 4:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
The form and harmony of this piece are both conservative, however the numerous accidentals and enharmonics are taxing to read. Not always idiomatic, there are some difficult embouchure adjustments to make, which are complicated by irregular articulations and slurring patterns, not to mention complete lack of breathing opportunities that force the performer to omit notes.

MINARD, Robin, 1953-
Solo for Flute, 1975.
LEVEL: Medium
DURATION: 4:00
REPOSITORY: CMC manuscript, Montreal
NOTES:
2 p. of music. Premiere: February, 1976, University of Western Ontario; Charles Tanner, flute. This effective piece is multi-sectional in form, with each subsequent section becoming more animated and disjunct by gradually decreasing the duration of rests between each section. Because the piece is fairly moderate in tempo the technical demands are mostly confined to the execution of those sections of maximal registral (c'-d'''') and dynamic (pp-ff) contrasts.

MOREL, François, 1926.
Nuvattuq, 1975.
LEVEL: Difficult
DURATION: 3:30
PUBLISHER: Toronto: E.C. Kerby
NOTES:
3 p. of music. For alto flute.
Multisectional, this work is separated by the use of pauses and contains sudden changes in its dynamics and articulations. The few contemporary techniques used for the flute are not difficult; however, glissando passages are challenging due to the fact that the alto flute has no open holes. Despite the many lyrical passages, the music is predominantly energetic and dynamic through the use of angular phrasing and frequent complex changes in meter and rhythm.

MURGATROYD, Vernon
Two Pieces for Solo Flute, Op. 75, 1971
LEVEL: Easy
DURATION: 3:30
REPOSITORY: CMC manuscript
NOTES:
Premiered in 1972, commissioned for Germain Kalmykov, flutist of the Hobart, Tasmania Symphony Orchestra. The 1st movement, Misterioso, utilizes a full
three octave range of the flute, while the 2nd movement, *Andante grazioso*, uses a smaller range of 1-1/2 octaves. Both contain detailed dynamic markings and are predominantly legato. This is an excellent piece for the beginner flutist with a mature sense of style and control.

**NICHOLSON, Gordon, 1942-**  
LEVEL: Easy  
DURATION: 6:00  
PUBLISHER: Toronto: E.C. Kerby and CMC manuscript, Toronto  
NOTES:  
3 p. of music. "Written for flute (or other woodwind instrument, with implied accompaniment [chord symbols are included]) in a variety of styles sporting unusual titles such as: *Dirge for a Royal Roach, Benaulim Anticipation, and Mississippi John Jaisalmer*. Good for the beginner flutist that can play up to G"", the movements are influenced by world musics [ethnic] and jazz styles, each revealing its own mood and character. Some are more rhythmically difficult than others.

**PALMIERI, Sylvio, 1957-**  
*Une Énigme Éclaircie*, 1995  
LEVEL: Easy  
DURATION:  
PUBLISHER: Contact composer  
NOTES:  
"This work was written for young flutists for the 'Concours Jeunes Interprètes Music Nouvelles.' Commissioned by the Quebec Arts and Letters Council."

**Sur sa pointe animee..., 1982.**  
LEVEL: Difficult  
DURATION: 3:00  
REPOSITORY: CMC manuscript, Montreal  
NOTES:  
2 p. of music.  
"Written in the style of a Prelude." Good control of dynamics and strong articulation is needed to execute this rather exciting contemporary piece. Elements of timbre and texture are highlighted, while rhythm and pitch are equally important. Some of the many extended techniques in this piece are: whistle tones, pitch bends, controlled vibrato, harmonics, flutter tongue, (and sometimes combinations of these elements) which create impressive effects. Written instructions are extremely beneficial and are written in French only. Premiere: Robert Langevin, flutist, Radio Canada.

**PAPINEAU-COUTURE, Jean, 1913**  
LEVEL: Difficult  
DURATION: 3:00  
PUBLISHER: Toronto: E.C. Kerby and CMC manuscript, Toronto  
NOTES:  
"Written for flute (or other woodwind instrument, with implied accompaniment [chord symbols are included]) in a variety of styles sporting unusual titles such as: *Dirge for a Royal Roach, Benaulim Anticipation, and Mississippi John Jaisalmer*. Good for the beginner flutist that can play up to G"", the movements are influenced by world musics [ethnic] and jazz styles, each revealing its own mood and character. Some are more rhythmically difficult than others.

**PAPINEAU-COUTURE, Jean, 1913**  
LEVEL: Difficult  
DURATION: 3:00  
PUBLISHER: Toronto: E.C. Kerby and CMC manuscript, Toronto  
NOTES:  
"Written in the style of a Prelude." Good control of dynamics and strong articulation is needed to execute this rather exciting contemporary piece. Elements of timbre and texture are highlighted, while rhythm and pitch are equally important. Some of the many extended techniques in this piece are: whistle tones, pitch bends, controlled vibrato, harmonics, flutter tongue, (and sometimes combinations of these elements) which create impressive effects. Written instructions are extremely beneficial and are written in French only. Premiere: Robert Langevin, flutist, Radio Canada.
LEVEL: Medium
DURATION: 3:00
PUBLISHER: CMC manuscript, Montreal
NOTES:
1 p. of music. Well suited for the alto flute, this is a "purposely simple and freely structured pedagogical work" written on the occasion of several "departures" in the composer's life. Technically moderate, the dynamic and rhythmic challenges need attention. There is a considerable amount of flutter tonguing in the low register, which is more tiring (if not more difficult) on the alto flute. The work is well paced with alternations of fast moving notes and trills interspersed among long held notes.

_J'aime les tierces mineures_, 1976

LEVEL: Medium
DURATION: 6:50
NOTES:
4 p. of music. This through-composed form is structurally based on minor thirds which are transformed in every way, (thus the title "I Love Minor Thirds"). The contemporary techniques are standard and include trills tremolos, and key clicks. The most challenging aspect of the piece is its rhythm and dynamics. Far from academic, the lack of meter lends it a sense of rubato even though there is a quarter beat pulse.


LEVEL: Very difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Montreal
NOTES:
5 p. of music. _Written for alto, bass or C flute_, it is named after the Swiss village where it was composed. Particularly challenging are the fast runs and double and triple tonguing passages with sudden dynamics. Extended techniques such as flutter tongue, tongue pizzicato, air sounds, microtones and advanced sing/play require dexterity and good embouchure control.

_PAUX, Alex_, 1945-

_Scan_, 1975, rev. 1988

LEVEL: Difficult
DURATION: 4:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
5 p. of music. Notation of rhythm and pitch is represented in non-standard values and the score is organized spatially. This work presents challenges in the use of alternate fingerings, as well as its extended techniques (microtones, speak/play, pitchless air attacks, varied vibrato and multiphonics). A strong
articulation is needed for the many accents and good control of the embouchure to facilitate the various different sound effects. Despite the technical challenges it is rather expressive.

PENTLAND, Barbara, 1912.  
*Sonatina for Solo Flute*, 1954,  
LEVEL: Medium-Difficult  
DURATION: 8:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
5 p. of music. Three short distinct movements: 1. *Andante tranquillo*, 2. *Allegro*, 3. *Allegretto giocoso*. Pentland uses the full range of the flute (C'–C'') with an optional part in the highest register that can be lowered to G#. Most of the rhythms are easy; there are no contemporary techniques; however, accidentals need careful attention as there are no key signatures.

PÉPIN, Claremont, 1926.  
*Quatre monodies*, 1971.  
LEVEL: Medium  
DURATION: 6:00  
PUBLISHER: Toronto: Leeds, 1971  
NOTES:  

PERRY, Anita, 1960-  
LEVEL: Medium  
DURATION: 2:30  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
2 p. of music. The program of the Pan god is no stranger to compositions of the flute; this time utilizing the familiar mythological figure with expressive rubato, soft melancholy harmonies, and impressionistic-like colors. As in the *Syrinx* by Debussy, the ending dies away slowly. Typical of this style, duple and triple rhythms abound.

PURA, William, 1948-  
*Fantasy*, 1981  
LEVEL: Difficult  
DURATION: 5:00  
REPOSITORY: CMC manuscript, Toronto.
NOTES:
Premiered: 1981, Mennonite Brethren Bible College, Winnipeg, MN; Kathy Harrison, flute.

Prime, 1985
LEVEL: Medium
DURATION: 5:00
REPOSITORY: CMC manuscript, Toronto

NOTES:
Premiere: 1980's, Nina Epperson, flute, West End cultural Centre, Winnipeg, MN.

RAUM, Elizabeth
Northern Lights, 1995
LEVEL: Difficult
DURATION: 14:00
REPOSITORY: CMC manuscript, Calgary

NOTES:
"This work for flute and tape may use either DAT or cassette. Originally written for a ballet, it stands well as a solo flute work. Although difficult, it does not use extended techniques. The style is atonal, yet it is melodic. Premiered May 11, 1995, Saskatchewan Youth Ballet."

REA, John, 1948-
Sonatina, 1965.
LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto

NOTES:
2 p. of music.

ROSEN, Robert
Three Pieces for Solo Flute
LEVEL: Easy-Medium
DURATION: 4:29
PUBLISHER: Contact composer (retracted)

NOTES:
Rondeau has an improvised feeling, light and free; on going. Languor begins with a Baroque-like style Sarabande, simple melodic beauty and rich tonal harmonies, which are later developed. In Menuet a Deux the flute plays a duet with itself through hocket-like leaps and counterpoint in which the one flute jumps from the main melody to ornamental pitches as if two flutes were playing polyphonically. These are short, beautiful, expressive gems that are ideal for the young flutist to learn beauty of tone and to master interpretive musicianship. Written in his early compositional life while studying with Violet Archer, the style
reflects practical systematic formulas (the flute was his second instrument). The composer has retracted this work because presently it does not reflect general output.

SAINT-MARCOUX, Coulombe, 1938-1985  
*Horizon I*, 1981  
LEVEL: Very Difficult  
DURATION: 6:30  
REPOSITORY: CMC manuscript, Montreal  
NOTES:  
5 p. of music. An exciting, dramatic contemporary piece written for the 1981 Music Concours du Canada, *Horizon I* is excellent for honing one's skill of extended techniques, which include: microtones, sing/play, multiphonics, variations in vibrato, key clicks, whistle tones, and various breath attacks. In addition, it is a good pedagogical study in deciphering intricate rhythms, navigating frequent changes in meter, and interpreting sections with non-standard, unmeasured durations.

SCHUDEL, Thomas, 1937-  
LEVEL: Medium  
DURATION: 9:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  

SMITH, Linda Catlin  
*La Celine*, 1984  
LEVEL: Medium  
DURATION: 4:00  
REPOSITORY: CMC manuscript  
NOTES:  
An underlying slow 8th-note beat is at the center of this unmetered pulse, which changes midway to a quarter pulse. A rubato style is alluded to, due in part to its varied number of tempos and relaxed cadences. "The work is named after a cat, 'Celine' who moves like a melody."

SOMERS, Harry, 1925.  
*Etching-The Vollard Suite*, 1964.  
LEVEL: Medium
DURATION: 3:00
NOTES:
3 p. of music. "This work is the 6th movement from the Picasso Suite for small orchestra by Somers, which is based on music for a television program about the artist. Its subtitle refers to a suite of etchings published by the Parisian art dealer Vollard. It depicts the sensuous beauty of Pablo Picasso's series of pastoral etchings known as the The Vollard Suite." Written in a slow tempo it is nonetheless virtuosic and expressive, utilizing full registral and dynamic ranges, while incorporating complex rhythms. Sequences of cadenza-like roulades bring about the climax.

*Foundry*, 1990
LEVEL: Difficult
DURATION: 9:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
"*Foundry* is a virtuosic solo piece, in which a limited number of gestures melt, fold, dissolve and blossom into each other using very simple methods of transit." Timbre (in the sense of Varese's application of timbre) is an important element of this work in which clacking key clicks, breathy attacks, pizzicatos, etc. are considered 'tone'. All elements of technique are challenging, as well as rhythm, tempo and meter. Performance of this work demands a considerable amount of rehearsal time and commitment to present it effectively.

STEINBERG, Ben
*Reflections in Sections*, 1884
LEVEL: Medium-Difficult
DURATION: 20:00
PUBLISHER: Dorn
NOTES:
"Although written for unaccompanied saxophone this work is most performable by flute." Commissioned in Toronto by the Ontario Arts Council

STEVEN, Donald
*Just A few Moments Alone*, 1984
LEVEL: Medium
DURATION: 3:30
REPOSITORY: CMC manuscript
NOTES:
Written for the alto flute, the work is only moderately difficult. Rhythm is the most challenging element, due mostly to an absence of time signatures and to frequent changes in tempo which give the impression of improvisation.
SULLIVAN, Timothy, 1965-
*Flute Song*, 1954.
LEVEL: Medium
DURATION: 3:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
7 p. of music. Written in traditional arch form, this softly flowing impressionistic piece gradually climaxes through its middle section via louder dynamics (ppp-ff), higher pitches (up to G""). The technical challenges are running scales and patterns in 5, 6, and (up to) 9 notes per group.

TANNER, David, 1950-
LEVEL: Difficult
DURATION: 8:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
7 p. of music. 1. Scherzo, *Interlude I*, 2. Andante, *Interlude II*, 3. Scherzo. Written in a five-part form in which the Interludes interrupt the main movements. Time commitment in preparation and considerable amounts of technical skill and dexterity are required to complete the many awkward leaps and special effects at the tempos indicated. In addition, rhythm is complex, including irregular groups and patterns of the beat.

TELFER, Nancy, 1950-
*Love is a Sacred Feast*, 1986.
LEVEL: Medium
DURATION: 3:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
2 p. of music. Charming and joyful, this music encompasses slow subtle rubato style playing which gradually moves into more engaging energetic music through its many roulades and extended scales. Written for flute or piccolo (piccolo range is considerably high throughout). "Intended as a wedding gift to friends of the composer, it may be used as wedding or other celebration music of a personal nature."

TENNEY, James
*Poem*, 1955
LEVEL: Easy
DURATION: 4:00
PUBLISHER: contact composer
NOTES:
TREMAIN, Ronald, 1923-
Two pieces for Solo Flute, 198?
LEVEL: Medium
DURATION: 6:30
REPOSITORY: CMC manuscript, Toronto
NOTES:
8 p. of music. 1. Homage to Debussy, 2. Homage to Ravel. Although written in a conservative style, the piece alludes to stylistic writings of both these composers. In addition, the piece utilizes rubato, along with accelerando passages that technically challenge the performer.

TREMBLEY, Giles, 1932-
Envol: Alleluia, 1986
LEVEL: Very Difficult
DURATION: 7:00
PUBLISHER: Paris: Salabert, 1984
NOTES:
"Envol is a fine example of innovative explorations of instrumental color and deeply felt spirituality. The title, which means flight or 'takeoff,' is written in seven parts: Lancés (Launches), Surabondance I, II, III (Exubérance), Ruis I, II (Flowing Forth), and Chant lyrique (Lyrical Chant). These titles are reflected in the exuberance of the writing and technical demands on the flutist." The composer has left several chance elements up to the performer, and in addition the special effects are most difficult. Premiered in 1984.

WARE, Peter, 1951-
Elegy, 1992
LEVEL: Easy
DURATION: 5:00
PUBLISHER: Algoma, 1992 and CMC manuscript, Toronto
NOTES:
3 p. of music. Written for C or alto flute, this piece was inspired by the Oka Indian uprising in Quebec. "Its solo intonation with plaintive sigh motives and mournful tremolos,...moves beyond the specific event as a meditation for all time." Fluid and unhurried, its phrases are lyrical. American premiere: May 15, 1992, New Music Ensemble, Ohio Northern University, Ada, Ohio,

WEINZWEIG, John, 1913-
Riffs, 1974.
LEVEL: Difficult
DURATION: 14:00
PUBLISHER: Toronto: International Music Sales, Distributor.
NOTES:
3 p. of music. Written for Dianne Aitken's Birthday. The title is a slang term for repeated jazz figures that are a feature of a work. Stylistically it is free, and
improvisational, like the jazz idiom it reflects—the improvised manner in a 12-bar melodic form. The many mood segments are related only by the jazz blues style, and a recurring long-tone cadence on a low G. The dialogue includes somewhat sad, melancholy feelings, interrupted by highly-charged “shouts” and alternating call and response patterns colored by bent pitch inflections. "Each 'Riff' contains its own melodic shape and is expanded. The work is marked by a lively rhythmic sense that can shift from dramatic energy to humour."
Commissioned by the New Music Concerts under a grant from the Ontario Arts Council. Premiered by Robert Aitken, University of Toronto, December 7, 1974.

WIND, Chris
Solo for Flute #1, 1982
Solo for Flute #2, 1984
Solo for Flute #3, 1984
LEVEL: Medium
DURATION: 4:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
"All three works are written in a conservative tonal style."

WUENSCHE, Gerhard, 1925-<br />
Three Pieces for Solo Flute, 1971.<br />
LEVEL: Easy
DURATION: 4:50
REPOSITORY: CMC manuscript, Toronto
NOTES:
3 p. of music. Written in a conservative style, the harmonies of Prelude, Minuet and Toccata are tonal. Challenges are the rhythm, navigating the changing meters, and double tonguing. The use of dynamics is moderate and accents are used in all registers.
FLUTE AND KEYBOARD

ALLEN, Peter 1952-
Softly, 1983
LEVEL: Medium
DURATION: 7:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
1 flute score, 8 p; piano 26. "As the title indicates, Softly is a soft meditational piece designed to massage the listener into a peaceful reflective mood. It is an uncomplicated and very listenable work for audiences of all ages to enjoy. Dorian modality and Scriabin's magic chord are the sources used for motivic and harmonic pitch material." The work explores many dynamic contrasts, especially the "softs".

APPLEBAUM, Louis 1918-
Diversions, 1990
LEVEL: Medium
DURATION: 14:30
REPOSITORY: CMC manuscript, Toronto
NOTES:
1 piano score, 26 p; 1 flute part, 11 p. A suite in three movements for C (and optional bass) flute. 1. Do I Hear a Waltz 2. Daydreams 3. Child's Play. A compilation of songs and music written for weddings and anniversaries. "The first movement is a dramatic waltz in 4/4 time. The second movement is written for the bass flute (sounding an octave lower than written) and can also be played on the straight flute, sounding as written." Dedicated to Maryse Maynard on the occasion of their 20th wedding anniversary. Premiere: January 21, 1994, by flutist Robert Cram and Andrew Tunis; commissioned by Robert Cram and the Ontario Arts Council.

ARCHER, Violet, 1913
LEVEL: Easy
DURATION: 15:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
1 piano score 12 p. and 1 flute part (5 p.). Four programmatic movements written specifically for young children. 1. Canoeing, written in the Aeolian mode, is composed in a legato style, like canoeing on a river as smooth as glass. 2. Catch Me, is playful and imitative, while 3. A Drowsy Tune is like a peaceful lullaby in 4/4 meter, which lulls quietly along in a 1-1/2 octave range. Skipping Along is a boisterous 6/8 meter, punctuated by rests and rhythms descriptive of skipping, utilizing the top two registers of the flute. An excellent pedagogical piece for young flutists as a first foray into contemporary music.
ARTEGA, Edward, 1950-  MI 5211 A786th
LEVEL: Easy
DURATION: 11:00
NOTES:

BAKER, Michael Conway, 1941-  MI 5211 B168ca
Capriccio for Flute and Piano, 1986.
LEVEL: Medium
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Piano reduction from orchestra version of Capriccio for Flute and Orchestra. (See description under Works for Flute and Orchestra).

BAKER, Michael Conway 1941-  MI 5211 B168co
Collage, 1984.
LEVEL: Easy
DURATION: 2:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute and piano. 1 score (3 p.) and 1 flute score (1 p.).

Elegy, Opus 71, 1975.  MI 5211 B168el
LEVEL: Easy
DURATION: 4:15
NOTES:
Written for flute and organ. 1 score (3 p.) and 1 flute score.

Generations, 1989.  MI 5211 B168ge
LEVEL: Medium
DURATION: 4:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
Written for flute and piano. 1 score (7 p.) and 1 flute part (3 p.).

Perspective #1: Texas Island, Opus 58, 1981  MI 5211 B168pe
LEVEL: EASY
DURATION: 3:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
Written for Flute and Organ. 1 score (11 p.) and 1 flute part (2 p.).

LEVEL: Medium  
DURATION: 13:00  
NOTES:  
1 piano score (24 p.) and 1 flute part (8 p.). Written in a traditional sonata layout of three movements: 1. Andante, 2. Moderato, 3. Con spirito. The first movement starts with an Andante which accelerates to an Allegro moderato, and includes sections of roulades and runs that are to be played freely. Predominantly lyrical, it has great melodic expressiveness, and the work emphasizes Baker’s typical lyrical style and phrasing, as in his Flute Concerto (1974). The second movement in 6/8 meter, is also predominantly legato, exploiting triplet and sextuplet rhythmic groups within its middle section of 3/4 and 4/4 meters. The third movement opens with an unaccompanied flute solo that moves to a Scherzando of mixed articulation, accelerating further to Vivo. There are no extended techniques and the range is moderate; therefore, this work can be considered for an intermediate flutist, although programmed by many professional players.

BARNES, Milton (1931-)  
Ballroom Scene, 1981.  
LEVEL: Medium  
DURATION: 8:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES:  

Sonata for Flute and Piano, 1965  
LEVEL: Medium  
DURATION: 15:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES:  
1 piano score (52 p.) and 1 flute part (10 p.). Written in four movements: 1. Allegro deciso 2. Interlude 3. Chaconne 4. Moderato. A well constructed work in contrasting conservative formal styles that features both flute and piano as real duo partners. Each movement portrays a different mood combining several themes in each. There are no extended techniques, but the full ranges of both instruments are used. In the Andante, a lengthy cadenza-like solo is featured for the flute. The Chaconne emphasizes dotted rhythms that are to be played in a jazzy swing style. Both the flute and piano parts are written in a highly imitative style with monothematic material. The fourth movement is written in a rather
playful 2/4 meter, with a mixture of 16ths, 8ths, and syncopated rhythms. Again, imitation plays a large role as structural unifier.

**BEECROFT, Norma 1934-**

LEVEL: Medium to Difficult
DURATION: 5:00
NOTES:
Written for flute and piano (or harp), another version exists for flute and guitar. This work is in three short movements: 1. _Moderato con energia_, 2. _Lento et expressivo_, 3. _Allegro ma non troppo_. "Classic" for learning contemporary flute techniques. A deliberate attempt to assimilate lyrical writing with many trends present in European music at the time, it is built on a freely adapted 12-tone series. Some of the extended techniques for flute include flutter tongue, harmonics, key slaps, and glissandi. The piano has some plucked notes. Dedicated to the Italian flute master, Servino Gazzelloni.

**BEHERNS, Jack, 1935-**

_Musefully Listening, Nursing A Thought_, 1983
LEVEL: Easy
DURATION: 4:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
1 score (4 p.). Written for flutists also playing piano. The work requires mostly legato-style playing; the flute's melody is predominantly slurred, in a medium range with interjections of single and multiple grace notes throughout. There is no meter indicated; however, the rhythms follow a quarter-note pulse and are often syncopated or written in triplets. The piano sustains pedal tones (the sostenuto pedal is depressed throughout) that re-articulate or change at each new phrase. Written for flutist Fiona Wilkinson.

_Oscillations_, 1983.
LEVEL: Easy
DURATION: 3:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
Written for flute and piano. 1 score (8 p.).

**BERRY, Wallace 1928-**

_Duo for Flute and Piano_, 1969
LEVEL: Medium
DURATION: 11:00
NOTES:
1 score (19 p.) and 1 flute part (7 p.).

**BOTTENBERG, Wolfgang**  
*Canzona*, 1996  
LEVEL: Easy-Medium  
DURATION: 3:30  
PUBLISHER: Contact composer  
NOTES: "This short piece was composed with the specific aim of making contemporary flute music available for young students and amateurs."

**Sonatina for Flute and Piano**, 1996  
LEVEL: Medium-Difficult  
DURATION: 14:00  
PUBLISHER: Contact composer  
NOTES: "The style of this piece addresses extended tonality and is intended as a concert piece. Dedicated to Isabelle Herold." Written in three movements: *Allegro, Andante, and Allegretto con moto*.

**BOUCHARD, REMY**  
*Contrasts*, 1994  
LEVEL: Difficult  
DURATION:  
PUBLISHER: Boston Music Co.  
NOTES: Melodically appealing, its tonal harmonies are mixed with French Impressionistic style and color. The focus of the work is predominantly contrasts of all kinds, i.e., thematic, motivic, timbral and registral. Premiered in 1994.

**BUCZYNSKI, Walter** 1933-  
LEVEL: Medium  
DURATION: 10:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES: For flute (or clarinet) and accordion. Formerly titled "Two 'kind of popular' Pieces". 1 score (13 P.)

**BUHR, Glen**  
*Trilogy*  
LEVEL: Medium  
DURATION: 12:00  
PUBLISHER: Contact composer (piece is not yet submitted to the CMC).
BURKE, John (1951-)

LEVEL: Medium
DURATION: 8:00
REPOSITORY: CMC manuscript, Toronto. 1 score (16 p.)
NOTES:
Written for alto flute and harpsichord. Commissioned by the Bach 300th Anniversary Festival. Written contrapuntally in the style of J. S. Bach with a preponderance of Baroque-like ornamentation, yet uses contemporary harmony. Challenging are the never-ending flow of details that are typical of the highly ornate and “fussy” Baroque style which predominates throughout the entire work.

CARDY, Patrick 1953

LEVEL: Difficult
DURATION: 7:00
REPOSITORY: CMC manuscript, Montreal.
NOTES:
1 score (4 p.) and 1 flute part (2 p.). Commissioned by the Alliance for Canadian New Music Projects. *Sparkle*, achieves its “sparkle” with iridescent timbres of sections with shimmering staccato passages, and flute harmonics. Labeled “Distantly, as a far-off call” it is characterized by a mysterious mood. Percussive piano gestures slowly evolve into a rhythmically challenging staccato movement. This *sempre staccato* section changes meter practically every bar, displacing the accent of the regular pulse. Dynamics are often sudden and dramatic. The piece concludes with a contrasting lyrical “expressive” finale. A popular piece to program on recitals.

*Piece for Flute and Piano*, 1980
LEVEL: Difficult
REPOSITORY: CMC manuscript, Toronto
DURATION: 6:00
NOTES:
A one-movement work written in a contemporary idiom, with standard notation and mixed meters (3/8, 5/8, 2/16, 3/16, 5/16) which lend it rhythmic vitality and angularity. There is extended use of harmonics and jagged leaps which are centered around punctuated repeated notes. The performer must possess dexterity for the 16th note passages and a stable sense of rhythm. The execution of sudden dynamics challenges the performer further.

“...Time Presses And Night Begins To Fall...” 1982
LEVEL: Difficult
DURATION: 14:00
REPOSITORY: CMC manuscript, Toronto. 1 score (10 p.)
NOTES:
For flute and organ. Premiered 2/11/82, by Carmelia MacWilliam, flute; Richard Dacey, organ, 11, 1982. The piece is written in non-standard notation without bar lines. The composer uses boxed sets of pitches (2-3-note groups), which always retain their indicated pairing (note the symmetrical disposition about the note Ab). "Durational time is indicated by seconds and the ensemble of organ and flute are to be adhered to approximately, but not unduly strictly. Exact synchronization is not expected." The work is sectional, beginning with Lontano, misterioso accelerating to Ritmico, mechanistic, in which a series of complex meters constantly change. The languid espressivo section contains many rubato scalar runs and roulades for the flute, over swells of harmony from the organ. The piece regains momentum and ends Mechanistic, like a clock winding down.

Mirages, 1984
LEVEL: Difficult
DURATION: 20:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Written for flute (or alto saxophone) and piano in two movements: 1. Danse Imaginaire 2. Tombeau de Ravel. Taken from a quotation from Ravels G major piano concerto, 2nd movement.

CHAN KA-NIN (1949-)
LEVEL: Medium
DURATION: N/A
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute and piano. 1 score (8 p.) and 1 flute part (3 p.).

CLARKE, F.R.C., 1931-
Three Fragments for Flute and Piano, 1987. MI 5211 C597th
LEVEL: Medium
REPOSITORY: CMC manuscript, Toronto.
NOTES:

COLLIER, Ron (1930-)
Waterfront, Night Thoughts, 1965.
LEVEL: Medium
DURATION: 4:05
NOTES:
Written for flute and improvisational piano. 1 piano score (4 p.) and 1 flute part (2 p.). Composed for grade 5 students. "The original manuscript for this work was composed for a TV drama the 'Silent Night, Lonely Night'. Its character reflects the mood of conversation between two people."

COULTHARD, Jean (1908-)
Lyric Sonata For Flute and Piano, 1982
LEVEL: Medium
DURATION: 12:00
PUBLISHER: Waterloo Music, Ontario and CMC manuscript, Toronto.
NOTES:
1 piano score (20 p.) and 1 flute part (8 p.).

Where the Trade Winds Blow, 1982
LEVEL: Medium-Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto, 1 score, 20 p..
NOTES:
1. Shining Morning, features shimmering passages of 16th notes in lightly tongued staccato in the flute part that opens Lento, accelerating to an energetic Tempo scherzando. The middle section showcases a cadenza which returns back to the scherzando tempo. 2. Night Song, is a slow rubato movement with cantabile phrases in both the flute and piano. A quasi cadenza is framed by two sections of expressive Lento calmato. 3. East Wind symbolizes the wind in the Presto section filled with triplet passages that wind down into a tranquillo section. Most of the movement remains brilliant and fast with trills and glissandos that embellish the already technical runs. Control and dexterity are needed to execute the high register fingerings up to tempo. This work incorporates a blend of traditional formal processes with polytonal and chromatic based harmonies, along with some melodic development. Written as a wedding present to flutist Anne-Elise Keefer.

CRAWLEY, Clifford 1929-
Slow Movements, 1991
LEVEL: Easy
DURATION: 6:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Written for flute and piano or flute and organ.
This work opens "molto sostenuto e espressivo" with some animando. It uses a 2-1/2 octave range of mostly slurred rubato passages. It has excellent pedagogical value for mastering breath control through its long extended phrases.
LEVEL: Medium
REPOSITORY: CMC manuscript, Toronto.
NOTES:

DAIGNEAULT, Robert (1940-)
Corridors, 1975.
LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute and piano. 1 score (12 p.).

Epitaph for Mintz's [music], 1975.
LEVEL: Difficult
DURATION: 7:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute and harpsichord. 1 score (12 p.). A tribute to Mintz's Tavern, Toronto.

Pastorale #2, 1990.
LEVEL: Difficult
DURATION: 13:00
PUBLISHER: Thistlehead, Acton, Ontario and CMC, Toronto.
NOTES:
For flute and piano.
1 piano score (9 p.) and 1 flute part (5 p.). A one movement work for flute and piano. "This piece should be very rhapsodic and free. The metronome markings are merely a mild indication of one possible interpretation. The piece should be played with rubato and as many ways as possible." Although strictly written, it is to be interpreted as the composer indicates: with rubato. The dynamics are infrequent and simple to adjust to and the range is never above F#. Although there are bars of rest interspersed throughout, endurance is a factor in this piece due mainly to its rather unrelenting detached tongued style, which endures from beginning to the end.

DAOUYST, Yves
Adagio, 1985-86
LEVEL: Difficult
DURATION: 14:30
PUBLISHER: Contact composer
NOTES:
Written for flute and tape.

Known for his complex, yet exemplary work in the electroacoustic field, *Adagio* is a piece that takes less technical preparation. The movement calls for a pre-recorded tape (cassette or DAT) played through speakers in the concert hall. The tape is composed of a compilation of manmade sounds from everyday life such as: street sounds, the famous European ambulance Doppler effect sound, audience clapping while flutist is playing et cetera. This barrage of sound is sometimes intended as accompanimental music and sometimes it represents modern day noise interference. The flute represents the established tradition of classical concert/recital music, as it plays excerpts from the well-known flute repertoire. The most striking aspect between these two themes showcase the old and the new, the mundane versus the artistic. Commissioned by Lise Daoust with the assistance of CAC, March 1985. Written in MANCA (Nice) Spring 1986.

**DAVIES, Victor, 1939-**  
Yukon Scenes, 1986.  
**LEVEL:** Medium  
**DURATION:** 12:00  
**PUBLISHER:** Toronto: Golden Toad, 1986.  
**NOTES:**  
1. *Spring Flowers 2. Kate 1898 3. Ice Crystals 4. Rendezvous.* 1 piano score (31 p.) and 1 flute part. Inspired by the seasons and the landscape of the far Canadian North. Quotes can-can tune and goldrush tunes. The third movement is scored for electric speaker and a Barcus Berry pickup to amplify the flute to give it its “icy” tonal quality. Inspired by the seasons and the landscape of the far North and flavor of the Yukon goldrush days. "Kate, 1898" has two main themes; one portrays the character Kate, represented by a lyrical sweet sounding tune and the contrasting second theme which is more sinister, represents a sort of “Syndley Whiplash” (tie-her-to-the rail-road-tracks) kind of character! There are interspersed quotes of the can-can tune and other goldrush tunes throughout the final movement.

**DESILETS, Richard, 1957-**  
Entre-Deux 1982.  
**DURATION:** 6:00  
**REPOSITORY:** CMC manuscript, Montreal.  
**NOTES:**  
1 piano score (12 p.) and 1 flute part. The title "Between Two" already hints at the nature of the duo relationship between flute and the piano, which is of equal stature. The rest of the piece explores the relationship of virtually every kind of musical element (dynamics, imitation, rhythm and so on) between the two instruments.

**DOLIN, Samuel, 1917-**
Sonata Fantasia, 1980.
LEVEL: Difficult
DURATION: 18:00
REPOSITORY: CMC manuscript, Toronto.
NOTES;
For flute and piano, or harpsichord. 1 score (30 p.) and 1 flute part (9 p.). 1. Tempo giusto 2. Moderato grazioso 3. Finale (scherzando).

DOOLITTLE, Quentin, 1925-
Songs and Dances, 1980.
DURATION: 7:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute and piano.

DUNCAN, Laurie, 1956
Sonata for Flute and Piano, 1994
LEVEL: Medium
DURATION: 24:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Commissioned by the mother of flutist Penelope Clarke for her 40th birthday.

EAGLE, David
(New work in progress) 1995
Written for flute and piano.

ECKHARDT-GRAMMATEE, Sophie, 1899-1974
Berceuse, 1925.
LEVEL: Difficult
DURATION: 2:25
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute or violin and piano. 1 piano score (2 p.) and 1 flute part (1 p.).

Presto II, 1921, 1951
LEVEL: Difficult
DURATION: 5:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
Originally a violin and piano piece; has been reworked for flute and piano.
1 piano score (8 p.) and 1 flute part (3 p.). Written in a light neo-classical style.

FIALA, George, 1922-

MI 5211 D691so
MI 5211 E19Be
MI 5211 E19pr
MI 5211 F438so
Sonata for Two, 1971.
LEVEL: Difficult
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto
NOTES:

FLEMING, ROBERT, 1921-1976
Almost Waltz, 1970.
LEVEL: Easy
DURATION: 2:00
NOTES:
1 piano score (3 p.) and 1 flute part (1p.). Refers to the use of 5/4 time rather than 3/4 time in the opening and concluding waltz sections. The middle section uses simple imitative devices between both instruments. The work is traditional in its formal structure and its melodic material is predominantly lyrical in nature. A welcome addition to the library of easy flute pieces; played by many young students.

Three Dialogues, 1964.
LEVEL: Medium
DURATION: 7:00
NOTES:
For flute or oboe with piano or harpsichord. 1 piano score (11 p.) and 1 flute part (11 p.). 1. Andante grazioso 2. Slow, reflectively 3. Bright, rhythmic. As with many "functional" pieces this work may be played by flute or oboe with piano or harpsichord.

FODI, John, 1944-
LEVEL: Difficult
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute and piano. Seven untitled nocturnes and three cadenzas.

FREEDMAN, HARRY, 1922-
Soliloquy, 1970.
DURATION: 3:05
REPOSITORY: CMC manuscript, Toronto 1970.
NOTES:
1 piano score (5 p.) and 1 flute part (4 p.) Composed as an educational piece, *Soliloquy* is based on a 12-tone series. The title reflects the intimate writing that in turn reflects one's own inner feelings. It is a fluid work without bar lines, giving the performers room to "soliloquize". Both parts contribute to its continuous line, exposing a variety of moods and contrasting passages. Tempos become more animated, accelerate and subside, lending to it further feelings of improvisation. Extended roulade passages are only moderately difficult, as they lie well in the fingers. Dynamics are *ppp-ff* and the range is 2-1/2 octaves, with the highest note an F#. "It's one whole [continuous form] thing from beginning to end."

**GELLMAN, Stephen**, 1947-

LEVEL: Medium-Difficult
DURATION: 8:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and piano.
Written for the Concours de musique du Canada, 1979. 1 score (13 p.)

LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute and piano.
1 piano score (21 p.) and 1 flute part (6 p.). A multisectional work written in a contemporary idiom with spatial non-standard notation and extended techniques. Without time signatures or bar lines the work is gesture- and event-oriented, therefore, texture plays an important role. Tempo markings demarcate sections and changes of character, of which there are many. In the cadenza-like sections the flute plays many roulades which are accompanied by long pedal changes in the piano. Both the execution of dynamics and registers are challenging.

**GENGE, Anthony**, 1952-

LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC, manuscript, Toronto.
NOTES:
For flute and piano.
1 score (5 p.) and 1 flute part (6p.). Written in a contemporary idiom spaced with large measures, to accommodate the numerous score directions and contemporary notation. The meter is indicated on top of the bar lines. "The movements are to be played without pause. With the exception of III, a
moderate amount of rhythmic freedom is acceptable; however, the piano 16th
notes should always be strictly adhered to. Grace notes are played as fast as
possible and on the beat.” The composer provides multiphonic fingerings and
further instructions for their use in the score directions. The piece is event
laden and showcases exotic textures. The use of vibrato and non-vibrato is always
specified.

:**New Hockets**, 1989
LEVEL: Difficult
DURATION:
REPOSITORY: CMC manuscript. Toronto.
NOTES:
For flute and piano.
1 score (9 p.). Written in hockey style.

**GIRON, Arsenio, 1932-**
**Sonata**, 1989.
LEVEL: Difficult
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute and piano. 1 piano score (26 p.) and 1 flute part (13 p.).

**GLICK, Srul Irving, 1934-**
**Sonata for Flute and Piano**, 1983.
LEVEL: Difficult
DURATION: 17:00
PUBLISHER: London Ontario: Jaymar Publishers and CMC manuscript, Toronto
NOTES:
1 score (34 p.) and 1 flute part (10 p.). Neo-Romantic, the work is tonal using
atmospheric work has an overall optimistic and joyous mood. Uses Hebraic
harmonic flavor quoting from the Jewish New Year’s Service. Commissioned by
McMaster University on a grant from the Laidlaw Foundation and is dedicated to
flutist Suzanne Schulmann and pianist, Valerie Tryon. (See analysis in DMA
thesis by the author, Volume I, Chapter 3, p. 93).

LEVEL: EASY
DURATION: 5:00
REPOSITORY: CMC manuscript, Toronto.
For flute (or oboe or violin) and piano.
1 piano score (5 p.) and 1 flute part (2 p.). Written for weddings. May be used
at other personal celebrative events.
HANNAH, Ronald, 1945
*Concert Piece*, 1975
LEVEL: Easy-Medium
DURATION:
PUBLISHER: Wisconsin: Conners Publications of Greenleaf and CMC manuscript, Toronto.
NOTES:
1 score 6 p. "Concert Piece is a little study for the flute (or piccolo) and piano. It concentrates on open harmonies of 4ths and 5ths, along with irregular rhythms and features two main thematic characters: slow sections of open harmonies alternated by quick sections of 7/8 meter in snappy rhythms. Admireers of Béla Bartók will sense a kindred spirit. The B"" and a few other third register fingerings and the fast (8th-note equals 208) tempo prevent this work from being a beginner piece. The piano is solely an accompaniment part. Premiered February 18, 1986 by Johnathan Bayley, flute and Eva Stoje-Lupin, piano.

HAYES, Gary, 1948-
*Dialogues*, 1975.
LEVEL: Medium-Difficult
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For baroque flute and organ.

*Spectre*, 1983. MI 5211 H417di
LEVEL: Difficult
DURATION: 20:00
12:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Written for flute and piano. 1 score (19 p.).

HEALEY, Derick E., 1936
*Three Pieces*, Opus 2a, 1978
LEVEL: Medium-Difficult
DURATION: 5:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute solo or flute and piano.
1 piano score (8 p.) and 1 flute part (5 p.). Written in three movements: 1. Adagio 2. March 3. Presto. "A piano part was added to the unaccompanied version; the flute part remains unaltered. The piano part is moderately difficult and is mainly an amplification of the flute's structure and mood".

MI 5211 H417sp
MI 5211 H434th
HÉTU, Jaques, 1938-
LEVEL: Difficult
DURATION: 5:00
PUBLISHER: Les editions Doberman-Yppan, St. Nicholas, Quebec 1983.
NOTES:
For flute and piano. 1 piano score (12 p.) and 1 flute part (3 p.). Designed as
a test for breath-control, the work is an elaboration of a theme for flute from the
second movement of his Double Concerto for Violin, piano and orchestra. His
work displays an attachment to classical aesthetics and to traditional forms; it is
neo-romantic in style, and intensely expressive. Two slow sections surround a
more animated middle movement. Very popular and programmed often. Written
for Concoure de musique du Canada with a grant from the Canada Council, and

*Quatre Pièces pour Flûte et Piano*, OP. 10 (1965)
LEVEL: Difficult
DURATION: 12:00
NOTES:
For flute and piano.
1 piano score (17 p.) and 1 flute part (7 p.). 1. Recitatif 2. Scherzo 3. Intermezzo
4. Rondo. Written in typical Hétu Style. Very popular, expresses four
contrasting moods. "The first piece starts with a short flute cadenza, followed in
imitation by piano. Both instruments make full use of extreme registration. The
fluctuations in tempo give the piece a character of improvisation, or freeness as
in recitative, where as the structure of the Scherzo is truly classic in nature. The
Adagio at the end of the scherzo takes on the character of a lullaby, while the
Intermezzo is essentially lyric, becoming more rhythmically lively with the use of
trills. The Rondo is rhythmic and precise in contrast to the various other calmer
themes. The Scherzo and Rondo are the more technically challenging in finger
dexterity and speed encompassing the full range of the flute. No extended
techniques are used. Commissioned and premiered by Jean Morin, flute,
Montreal, 1965.

HO, Alice
*Suite for Flute and Piano*, 1992
LEVEL: Medium
DURATION: 9:00
PUBLISHER: Contact composer
NOTES:
"Each movement is constructed in a simple 'rounded' form and this work is
relatively light in character." The four short movements are: 1. Prelude 2.
Ho, piano; December, 1992 Toronto, recorded for CBC "Two New Hours".
HOLT Patricia,  
*Set of Two*, 1987.  
LEVEL: Medium  
DURATION: 5:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
For flute and piano.  
1 piano score (11 p.) and 1 flute part (5 p.). 1. A Song In the Night When a Holy  
Solemnity is Kept 2. Piping With A Merry Heart.

HOUDY, Pierick  
*Sonata*, 1954.  
LEVEL: Medium-Difficult  
NOTES:  

JOACHIM, OTTO, 1910-  
*Expansion Musique*, 1962.  
LEVEL: Difficult  
DURATION: 5:00  
NOTES:  
For flute and piano.  
1 score (10 p.).

JOHNSTON RICHARD, 1917-  
*Duo Concertante #3*, 1983.  
LEVEL: Medium  
DURATION: 5:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES:  
For flute and piano.  
1 score (26 p.) and 1 flute part (7 p.). 1. Meditation (On a Newfoundland Folk  
Song) 2. Dialogue.

KEEFER, Euphrosyne  
LEVEL: Medium  
DURATION: 11:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
Written for flute and piano.  
1 piano score (11 p.) and 1 flute part (4 p.).
**Impromptu**, 1987  
LEVEL: Medium  
DURATION: 7:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
"An arrangement of Gabriel Fauré’s piano solo".

KENNINS, Talivaldis, 1919-  
**Concertante for Flute and Piano**, 1972.  
LEVEL: Difficult  
DURATION: 16:00  
NOTES:  
1 score (28 p.) and 1 flute part (15 p.). This grand work is a formal dialogue between two instruments in true "concertante" fashion. 1. *Presto furioso* 2. *Canzona* 3. *Vivace assai*. Written in traditional formal structures. Dedicated to, and written for Robert Aitken.

**Kucharyk, Henry**, 1953-  
LEVEL: Medium  
DURATION: 7:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES:  
Written for flute or Baroque flute and harpsichord.  
1 score (17 p.).

**Kulesha, Gary**, 1954-  
**Secrets**, 1980.  
LEVEL: Difficult  
DURATION: 10:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES:  
For flute and piano in three untitled movements. 1 piano score (18 p.) and 1 flute part (5 p.).

**Lanza, Alcides**  
**Acúfenos III**, 1977  
LEVEL: Medium-Difficult  
DURATION: 10:00  
REPOSITORY: CMC manuscript  
NOTES:  
For flute, piano and tape.  
Includes flute multiphonics and special performance practices, piano is monophonic and plays also on the strings with superball mallets. "The title
means 'tinnitus' (ringing in the ears). The piece reflects on solitude, like an Indian in the high mountains, playing his 'quena' (wooden flute), perhaps accompanied by some drums (bombo) or 'cherango' (a little Indian guitar)." Premiered December 15, 1977. BRT2, Radio concert-series, Ghent, Belgium by J. Caryeusch, flute and Renato Maioli, piano. Commissioned by a Canada Council Grant for Jorge Caryeusch.

LAUBER, Anne, 1943-
LEVEL: Difficult
DURATION: 9:00
REPOSITORY: CMC manuscript, Montreal.
NOTES:
For flute and piano.

Mouvement pour Flûte et Piano, 19?
LEVEL: Difficult
DURATION: 10:00
PUBLISHER: Quebec: Doberman, 1983 and CMC manuscript, Montreal.
NOTES:
1 piano score (16 P.) and 1 flute part (6 p.). A single movement work written for the Concours de musique du Canada. Its many tempo changes gives the work its fluidity and motion. Finger dexterity is required to execute the many 16th note runs and double tongued sequences, flutter tongue, and mixed articulation. Some sections are written in a quasi cadenza-like style and are indicated "de lent à rapide (ad lib.)". The piece becomes more and more animated as it accelerates towards the end.

LAURIN, Rachel
Sonate pour Flûte et Piano, 1995, Opus 29
LEVEL: Very Difficult
DURATION: 12:00
PUBLISHER: Contact composer
NOTES:
"Composed in one movement, the work is structured in traditional sonata form with a cadenza for the alto flute before the coda, like a concerto. Not only does the piece exhibit brilliant and virtuoso traits, but is atmospheric and includes many contrasting colors as well. The piano is to be considered an equal partner, not just accompaniment. The 'duet' imposes other difficulties that are germane to each instrument. The harmonic language is simple and expressive." Commissioned by Marc Bourdeau, pianist and Michel Bellavance, flutist. Premiered March, 17, 1996, Montreal (Radio Canada) by the same. Recorded on L'Etiquette American Brilloso Recording.
LESAGE, Jean
Les Mystères de la Clarté, pour flûte et ondes martinot, 1987
LEVEL: Medium-Difficult
DURATION: 8:23
REPOSITORY: CMC manuscript, Montreal
NOTES:
For flute and ondes martinot
"The Mysteries of Light as it is translated, (revised 1991) takes its title from a line in a poem by Valéry. The work exploits the combination of these two instruments to produce extremely expressive colors, playful imitation, and crossovers. Essentially monodic, the piece is however, written for two instruments, one constantly overshadowing the other 'egotistically (aggressively, or gently, as a guardian angel).' Inspired by Edgar Allen Poe's tale 'William Wilson' and an epigraph taken from William Chamberlayne's work 'Pharronida' (1659), which reads: "What say of it? What says conscience grim, that spectre in my path?"

The Ondes Martenot is a monophonic keyboard with a variable frequency oscillator on which each key is capable of producing rare and beautiful sound by manually controlled vibrato, like a violin. The performer wears a ring attached to a ribbon to produce spectacular glissando effects. The potentiometer controls dynamics, attacks and articulation. It was invented by Maurice Martenot (1928) with the original dream of creating an instrument that could express human feelings. Milhaud, Messiaen, Ravel, Jolivet, Brel, and Tagore composed for the Ondes. Interesting to note that it is the musical invention of this century. It operates as a tactile sound extension of the musician's nervous system.

MANN, LESLIE, 1923-1977
Five Improvisations, 1954.
LEVEL: Medium
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and piano.
1. Allegro semplice 2. Adagio con melancolia 3. Allegro ritmico 4. Andante cantabile 5. Allegro semplice. 1 score (14 p.) and 1 flute part (5 p.). These five elegant short movements for flute and piano are contrasting in character, tempo, and meter. Predominantly legato, they feature melody and lyricism and are to be played with some rubato. The flute range is three octaves, and dynamics naturally follow the phrase contours. Dedicated to Anthony Antonacci.

Sonata, 1977.
LEVEL: Medium-Difficult
DURATION: 13:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute and piano.

McCAULEY, William, 1917-  
LEVEL: Medium-Difficult  
DURATION: 14:00  
PUBLISHER: Toronto: Leeds (Canada), 1976.  
NOTES: 
Originally written for flute and string orchestra.  
1 score (16 p.) and 1 flute part (7 p.). The work can be played with string quartet or flute and piano. The work is neo-classic in nature and neo-romantic in expression. The five movements alternate between lyricism and rhythmic drive, while both parts are imitative. At times the piano plays cohesive counterpoint. Although contemporary, these miniatures are tonal; the harmonic language is rich in jazz and folk flavors which typically permeate many of McCauley's works. "Each movement represents a miniature vignette that describes and evokes a singular mood which is characterized by simple directness."

McINTOSH, Diana  
LEVEL: Difficult  
DURATION: 18:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES: 
Written for flute and piano.  
1 piano score (24 p.) and 1 flute part (10 p.). "Luminaries is an evocative piece with sections that are inspired by, and represent three different manifestations of light." In *Dawn*, the lines of movement gradually spread outward, becoming warmer and more intense and brilliant–like sun rise beginning in darkness. *Corona*, is impressionistic, a quiet interlude with long and lyrical flute lines, but little dynamics, emulating flat light. The piano consists of only chords plucking on the strings. *Northern Lights* expresses the shimmering, luminous atmosphere of the Aurora Borealis, constantly changing its moods and colors. The flute exploits unusual sounds throughout using contemporary techniques such as lip glissandi, buzz tones, whistle tones, key clicks, and multiphonics; the piano uses subtle pedal effects and plucking. Movements may be performed separately.

McINTYRE, David  
*Sonata for Flute and Piano*, 1986.  
LEVEL: Medium-Difficult  
DURATION: 10:00  
PUBLISHER: BLIS Music, Manitoba and CMC manuscript, Toronto.  
Previously registered with CMC manuscript, Toronto.
NOTES:
1 piano score (29p.) and 1 flute part. The work is comprised of a brooding and reflective lament that is framed by two lighter, playful movements. 1. With Fire, is a staccato tongued 6/8 meter movement making full use of three octave register leaps and mixed articulation in the flute. The Lament, is a legato Largo in 4/4 meter using expressive dynamics. The Allegretto brings back the lively mood of the first movement in mostly cut time meter, although there are some metrical changes toward the end which offer further rhythmic unpredictability. The work ends in cut time. There is a predominance of staccato double tonguing throughout. Premiered in Banff, Alberta, 1987.

Fable for Flute and Piano, 1992
LEVEL: Medium-Difficult
DURATION: 3:15
PUBLISHER: Contact composer
NOTES:
Premiered: Regina, Saskatchewan, 1992

Night and Day, 1993
LEVEL: Medium-Difficult
DURATION: 4:30
PUBLISHER: Contact composer
NOTES:

Laudes Domini, 1992
LEVEL: Easy-Difficult
DURATION:
PUBLISHER: Thomas House Publications (distributed by Intrada)
NOTES:
Four Hymn Arrangements for Flute and Piano.

Three Joyous Carols, 1978
LEVEL:
DURATION:
PUBLISHER: Thomas House Publications, or Psalm 150 Publications (distributed by Intrada).
NOTES:
For flute and piano.

MILLER Michael, 1932-
Sonata for Flute and Piano, 1960.
LEVEL: Difficult
DURATION: 14:00
For flute and piano.

MORAWETZ, Oscar, 1917-
Sonata for Flute and Piano, 1980
LEVEL: Difficult
DURATION: 12:00
NOTES:
For flute and piano.
1 score (20 p.). This work is an addition to the composer's series of sonatas for instruments. It displays primarily melodic and rhythmic vitality. Commissioned by Jeanne Baxtresser through the Canada Council. 1. Allegretto 2. Adagio sostenuto 3. Allegro non troppo.

MOREL, François, 1926.
Distance in Time, 1991.
LEVEL: Difficult
DURATION: 9:00
REPOSITORY: CMC manuscript, Montreal.
NOTES:
1 score (11 p.). Written for Concours de musique du Canada, 1991 with a grant from the Canada Arts Council. "The work unfolds in a calm exposition contrasted by a rapid second half in an ostinato style. The two contrasting styles of the soloists are accentuated and evolve from the metric organization of the exposition. The two themes are repeated, this time with the rhythm contracted, thereby shifting its central axis. The central notes serve as a pivot for development of these two modes in mirror style." The piece is precisely notated in a 3/4 meter, incorporating duple and triple rhythms which are interrupted by arpeggiated-like grace notes. Although the movement is written Modéré, the double and flutter tonguing, in addition to the use of 32nd notes, contribute in making this a difficult work to perform.

MURGATROYD, Vernon
Rhapsodie for Flute and Piano, Opus 34a, 1972
LEVEL: Difficult
DURATION:
PUBLISHER: Contact composer
NOTES:
Commissioned for Cheryl Achtymichuk, Lacombe, Alberta.

Prelude, Arioso and Finale, Opus 53, 1973
LEVEL: Medium-Difficult
PUBLISHER: Contact composer
NOTES:
"With Hindemithian feel". Premiered 1974, Commissioned for flutist Peter Gaupp, Hambug Germany.

**Three Movements, (The Shining Light)**, Opus 63, 1977
PUBLISHER: Contact composer
NOTES:
Written in three movements, premiered in 1978.

**Song From "Child of the Morning", 1995**
PUBLISHER: Contact composer
NOTES:
Written after the novel by Pauline Gedge, premiered in 1995.

**NICHOLS, Kenneth**  
*Karen’s Waltz*, 1986  
LEVEL: Medium  
DURATION: 6:00  
REPOSITORY: CMC manuscript  
NOTES:  
“A waltz for flute and piano.”

**NICHOLSON, Gordon**  
*Suite for Flute and Piano*  
LEVEL: Medium  
DURATION: 12:00  
REPOSITORY: CMC manuscript  
NOTES:  
Eleven short pieces with eclectic descriptive titles. These pieces are inspired by a trip to Europe, India, South-east Asia and Australia while researching a book on the creative process of music. With flute and music paper the composer jotted down tunes and ideas. A few are described as follows: 1. Dirge works well as a solo piece, but was written with implied triadic harmony which can be realized by keyboard or sequencer; written to commemorate the death of a giant roach he squashed in his hotel room, but later thinking it might have been royalty, he wrote this tune in memoriam. 5. Five is the answer to Miles Davis’ composition called Four. 8. Les Git Git requires finger dexterity. 9. Koh Samui is a twelve tone work, but the feeling is one of peace and restfulness.

**PANNETON, ISABELLE** (1955-)
LEVEL: Difficult  
DURATION: 8:30

**M I 5 2 1 1  P194ch**
REPOSITORY: CMC manuscript, Montreal.
NOTES:
For flute and piano.
1 score (14p.). This work is inspired by the cries of birds in summer. "The result
is a tight interplay between flute and piano where both instruments lightly skim
against each other, mixing brief motives, trills and repeated notes." Comissioned by Les conseil des arts du Canada.

PAPINEAU-COUTURE, Jean (1916-)
Suite pour Flûte et Piano, 1945
LEVEL: Difficult
DURATION: 20:00.
REPOSITORY: CMC manuscript, Montreal
NOTES:

PARKER, Michael (1948-)
Shaconne, Opus 28, 1983
LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
"Spelled correctly, this work was written for and is dedicated to Newfoundland
flutist Simon Hodgget. It is a cross between the standard chaconne and variation
forms. The influence of the forms can also be found in the relatively tonal quality
of the work. All material is based on the 11 note series heard at the beginning.
This series is in turn treated both as a fundamental bass line and as a melodic
source throughout the work, in its original, retrograde and inverted forms.
Separating the ‘variations’ in the earlier part of the work are four reflective
cadential passages written in a more traditional contrapuntal style." Overall it is
a lyrical and haunting piece developed through a development of traditional
chaconne and variation forms. Awarded first prize in the 1983 Newfoundland
and Labrador Arts and Letters Competition.

PASSMORE, David
Pieces of Memory, 1993
LEVEL: Medium
DURATION: 10:30
REPOSITORY: CMC manuscript, Toronto
NOTES:
Written for flute and harpsichord or piano.
The title of the suite (in four movements) is inspired by pieces of the composer's
memory: 1. Song is an expressive moderato 4/4 movement that is predominantly
legato in its lyrical phrasing for the flute. 2. Dance is an andante with 32nd note
sequences and a flute cadenza as its middle section. 3. Poem is a slow legato-
movement that uses a two-note figure of 32nd notes as a structural unifier taken from an embellishment from the flute’s opening measure. 4. Procession refers to the fact that individual movements of the work were composed at various times over the course of 25 years, thus the nostalgic quality of the music, which uses modal (both harmonic and melodic) tendencies and the ‘antique’ sound of the harpsichord to help achieve this.” Premiered by Earl Brubacher, flute and the composer, harpsichord, February, 1994.

PISHNEY-FLOYD, Monte Keene

Lyric Song, 1964
LEVEL: Easy-Medium
DURATION:
REPOSITORY: CMC manuscript, Calgary
NOTES:
“Written for flute and piano this piece is a transcription of a song composed in 1960. The harmony is tonal; the style is Hindemithian.”

A Fond Remembrance, 1995
LEVEL: Medium-Difficult
DURATION:
PUBLISHER: Contact composer
NOTES:
“This is a transcription of E-flat trumpet piece from 1991, written for flute and piano or harpsichord. The harmony is tonal, yet uses all 12 tones (moderately chromatic) and is tertian based, as I was greatly influenced by Berg. In addition, the style has been influenced Prokofiev and by third stream jazz.”

RAE, Allen, 1942-
Sonata, 1977.
DURATION: 16:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For alto flute and piano.
1 piano score (41 p.) and 1 flute part (16 p.). Commissioned through the Canada Council.

RAUM, Elizabeth, 1945-
Conversations, 1982.
LEVEL: Medium
DURATION: 8:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
1 piano score (22 p.) and 1 flute part (8p.). Conversations is a series of programmatic dialogues for flute and piano. 1. Greeting has a bright cheery character, mostly utilizing the high register of the flute with simple chordal
accompaniment. 2. *Small Talk* is a light Allegro in 4/4 meter in which the piano continues in nothing but insistent 8th-notes, while the flute states the main melodic material. 3. *Gossip* contains an alternating interplay between the duo; at the outset, one is silent while the other "gossips". Eventually both parts engage simultaneously in their "conversation" as the textures become layered. There is a recurrent motif of 8th notes with graces throughout. 4. *Quarrel* is written in an angular style with large leaps and non-scalar runs. Both parts "quarrel" singularly and sometimes simultaneously. 5. *Reconciliation*, the only slow movement, is a quiet, contemplative *Lento*, written in the low and middle registers of the flute. 6. *Farewell* uses simple accompaniment (with some imitation) and 4/4, 5/4 meters with mostly legato 8th notes.

**LEVEL:** Medium-Difficult  
**DURATION:** 5:00  
**REPOSITORY:** CMC manuscript, Toronto.  
**NOTES:**  
1 piano score (16 p.) and 1 flute part (7 p.). The work is written in typical theme and variation style. Each subsequent variation becomes more virtuosic and contrasting.

*REA, John*, 1944-  
*Sonatina*, 1965.  
**LEVEL:** Difficult  
**DURATION:** 5:00  
**PUBLISHER:** Contact composer.  
**NOTES:**  
*For flute and piano.*  
1 piano score (8 p.) and 1 flute part (4 p.). Played in Part II of the composer's *Jeux de scène*. Written in rondo form, the opening starts with an introductory improvised flute cadenza, which contrasts the fluid piano phrases. Section A is slow and languid in character, featuring harmonics, chromatic slides and 1/4 tones in the flute (which are loosely associated with the Indian medicine flute), while the piano plays a hypnotic backdrop. The B section features a driving rhythm with homophonic syncopation and staccato tonguing. The return of A is similar to the opening, but the flute continues the cadenza in a staccato-like frenzy with intermittent meditative sections. The return of the B section uses more rhythmic homophony to end the piece with a final return of A. This evocative work is extremely effective in performance, with intense emotional drive.

*ROSEN, Robert*, 1956-  
*Meditation # 5*, 1981.  
**LEVEL:** Difficult  
**DURATION:** 10:00
REPOSITORY: CMC manuscript, Toronto.

NOTES:
For flute and piano.
1 score 7 p. Written as one of seven meditation series of compositions in a mosaic form. The work features two basic ideas, fluid and rhythmic which constantly interrupt each other, symbolizing the interruption of thoughts in a meditation. Originally the composer set out to do an exercise to compositionally stretch himself rhythmically and develop himself harmonically. For the performer dynamics are challenging in that they are close together, sudden, and often dynamically opposite. No meter is given, but the work is counted by 32nd note subdivision i.e., 6/32 or 8/32. There are a few extended techniques such as some multiphonics and trills, and the range of the flute encompasses 2-1/2 octaves. Rhythmic ensemble must be precise and is, besides the dynamics, the most challenging element of the piece. Written for Carmelia MacWilliam.

SAINT-MARCOUX, Micheline, 1938-1985
Sonate, 1964.
LEVEL: Difficult
DURATION: 8:00
REPOSITORY: CMC manuscript, Montreal.
NOTES:
Written for flute and piano in 3 movements.
1 piano score (16 p.) and 1 flute part (5 p.).

SCHAFFER, R.M. Murray, 1933-
Sonatina, 1958.
LEVEL: Medium-Difficult
DURATION: 11:00
NOTES:
Written for flute and harpsichord; may be played on the piano.
1 piano score (22 p.). This charming, diatonic, three-movement work (Moderato, Very slowly but freely, and Fast) is written for flute and harpsichord in neo-classic style. It is a favorite with performers and audiences alike. The first movement explores legato phrasing in a lilting 6/8 meter with ornamentation à la Baroque. The second movement is more introspective in nature, written in recitative style, allowing for rubato and improvised freedom within its neo-classical framework. There is a flute cadenza with some flutter tonguing and the range extends to B". The final movement is rhythmically exuberant with some changing meters, mixed articulations of staccato and slurred passages. The harmony is tonal with moderate chromaticism. As an early work, it is not representative of his overall output, but is one of the few recital works that remain in the composer’s repertoire, except for his pedagogical output. Best programmed at the end of the first half of a recital.
SCHNEIDER, Ernst, 1939-

Duo, 1977.
LEVEL:
DURATION:
REPOSITORY: CMC manuscript, Toronto.

Written for flute and piano.
1 score (9 p.).

SCHUDEL, Thomas, 1937

Chanson and Minuet, 1977
LEVEL: Easy
DURATION: 2:00
PUBLISHER: Kendor Music
NOTES:
Written for flute and piano.
1 piano score (8 p.) and 1 flute part (2 p.). "A two movement work: Chanson: andante and Minuet: allegretto. For students of three to four years of study premiered in 1977".

Four Seasonal Portraits, 1990
LEVEL: Easy
DURATION:
PUBLISHER: Alry
NOTES:
"Beginner level piece".

Praire Winds, 1991
LEVEL: Medium
DURATION: "Short"
PUBLISHER: Kendor Music
NOTES:
"Flute and piano piece commissioned by The Saskatchewan Music Festival Association for levels four to five years of study".

Reverie, 1989
LEVEL: Easy
DURATION: Short
PUBLISHER: Alry
NOTES:
"Beginner level piece"

SIMINEOV, Blago, 1934-

LEVEL: Medium
DURATION: 2:55
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute or oboe and piano. Originally written for 5 clarinets.
1 piano score (7 p.) and 1 flute part (2 p.).

SLEEMAN, Anita, 1930
Duo for Flute and Piano, 1978-79
LEVEL: Medium
DURATION: 16:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Written in three untitled movements.

SPECHT, Judy, 1943-
LEVEL: Medium-Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
Written for flute and piano.
1 piano score (16 p.) and 1 flute part (5 p.).

STEINBERG, Ben
Esa Enai, 1970
LEVEL: Medium
DURATION: 2:30
PUBLISHER: Contact composer
NOTES:
Both works are transcribed for flute and piano from the voice and piano version.

Lo Yareiu 1982
LEVEL: Medium
DURATION: 3:00
PUBLISHER: Contact composer
NOTES:
Transcribed for flute and piano from the voice and piano version.
Lo Yareiu is translated "They Shall Not Hurt, nor destroy" (from Isaiah). "Commissioned in Concord New Hampshire"

Visions, 1994
LEVEL: Medium
DURATION: 7:00
PUBLISHER: Jaymar, (Canada) or Oxford University Press (USA)
NOTES:
"Commissioned in Toronto"

**SULLIVAN, Timothy**, 1954-
*Sonata*, 1976.

LEVEL: Medium  
DURATION: 13:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES:  
*For flute and piano.*  
1 piano score (29 p.) and 1 flute part (8 p.).


LEVEL: Medium-Difficult  
DURATION: 9:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES:  
*Written for flute and piano.*  
1 piano score (22 p.) and 1 flute part (6 p.).

**SURDIN, Morris**, 1914-1979  
*Take One To Duo-S-Burg*, 1968

LEVEL: Medium  
DURATION: 5:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES:  
*Written for Flute and piano.*  
1 piano score (22 p.) and 1 flute part (6 p.).

**TELFER, Nancy**, 1950-
*Offertry* 1984.

LEVEL: Easy  
DURATION: 2:00  
PUBLISHER: CMC manuscript, Toronto.  
NOTES:  
*Written for flute and organ.*  
1 piano score (4 p.) and 1 flute part (2 p.).


LEVEL: Easy  
DURATION: 5:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES:  
*Written for flute and piano.*  
VIVIER, Claude, 1948-1983

Pièce, 1975.

LEVEL:

DURATION: 4:30

PUBLISHER: St.-Nicholas Quebec: Doberman, 1983.

NOTES:
One of eight pieces for the Concours de musique du Canada. Written at the time of the composer’s experimentation with modal writing, as well as the “horizontal” aspect of music, it is in the form of a network of melodic lines. Expressive, rhythmically complex, with use of many meter changes, the grace notes are first presented as motif, then gradually they encompass the work as they evolve into melody itself. Structurally governed by the basic material in the opening bars, the piece unfolds and develops these cells and the rhythmic silences that interrupt them. No extended techniques are used and the register never exceeds high E" (except for one F”). Very popular and programmed often. (See analysis in DMA thesis by author, Contemporary Flute Repertoire: An Analysis of Selected Works, Volume I, Chapter 3, p. 71).

WARE, Peter, 1951-

Chama, 1975.

LEVEL: Difficult

DURATION: 14:00


NOTES:

For flute and piano, or flute and guitar.

1 score (20 p.). From: The Eagle and the Plumed Serpent, Peter Ware, 1985. This evocative work was inspired by the writings of Carlos Castaneda. In variation form, it opens and closes with an extensive flute solo of meditative character. Exotic scales along with portamento articulation, convey a primitive near eastern quality. Commissioned by the University of Kansas, the Cincinnati Composers Guild and Whitman College. American premier: September 22, 1985, John Bolton flute, and Richard Reber, piano, Topeka, Kansas. Canadian premier: January 17, 1986, Dianne Aitken, flute, Lynn-Harting Ware, guitar, Toronto, Ontario.

WEINZWEIG John, 1913-


LEVEL: Difficult

DURATION: 2:30

REPOSITORY: CMC manuscript, Toronto.

NOTES:
Written for flute and piano.

1 score (3 p.). Written for Diane Aitken. A compilation of songs and music written for birthdays.
WALLACE, William  
*Toccata in Ten*, 1993  
LEVEL: Difficult  
DURATION: 4:00  
REPOSITORY: CMC manuscript  
NOTES:  
"A single movement work for flute and piano that is rhythmically difficult. Premiered New York City, March 21, 1993. Commissioned by Julia Bogorad, Principal flutist of St. Paul Chamber Orchestra and frequently performed by Bogorad, Graf, Schulman and others."

WILKINSON, Scott  
*Sonata Nocturne*, 1986  
LEVEL: Difficult  
DURATION: 15:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  

WIND, Chris  
*Pieces For Flute And Piano # 1, 1982, #2, 1983*  
LEVEL: Both Medium  
PUBLISHER: Contact composer  
NOTES:  
Both pieces are harmonically tonal. Both were premiered 1982 and 1983 respectively and recorded on the compact disc "Stillwood", I Virtuosi label, Ingleside Music, NJ.

WEISEGARBER, Elliot, 1913-  
LEVEL: Difficult  
DURATION: 25:00  
REPOSITORY: CMC manuscript, Toronto.  
NOTES:  
Written for flute and piano.  

*Miyako Sketches*  
PUBLISHER: Contact composer  
NOTES:  
*Miyako* is a set of lyrical pieces based on ten different tunings of the koto, a traditional Japanese zither.
Sonata for Flute and Piano, 1963
LEVEL: Difficult
DURATION:
PUBLISHER: CMC manuscript, Toronto
NOTES:
Written in three movements.

Wuench, Gerhard, 1925
Black and White: Opus 93, 1986
LEVEL: Easy
DURATION: 3:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
1 piano score (7 p.) and 1 flute part (3 p.). 1. Black Notes Only, is in a lilting 3/2 meter with a mixture of slurred and staccato 1/8 notes. 2. White Notes Only, contains a predominance of half and whole notes (using the duration of unfilled in white note heads). 3. First Blend, a slower expressive movement, uses the bass from the first movement Black, and a new tune in the flute. 4. Second Blend incorporates both the bass from the second movement and the tune from the first. These lovely short pieces are not technically, metrically, nor dynamically difficult. All are contained within a two octave range and are therefore excellent pedagogical pieces for the beginner to intermediate flutist.

LEVEL: Easy
DURATION: 3:00
NOTES:
1 piano score (7 p.) and 1 flute part (3 p.). Written as three short sketches for flute and piano these are excellent pedagogical material to use in preparation for recitals. They explore contrasting moods and conservative forms within traditional tonality. 1. Waltz and 2. Lyric are based on major triads that appear in the opening flute line. 3). Finale is energetic, with sharp staccato accents and rhythmic syncopation.

Divertimento In G: op. 5, 1955
LEVEL: Easy
DURATION: 2:50
REPOSITORY: CMC manuscript, Toronto
NOTES:
Written for flute and piano.
1 piano score (7 p.) and 1 flute part (3 p.).

Musica Giocoso: Opus 70, 1976
LEVEL: Easy
DURATION: 3:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Written for flute and piano.
1 piano score (7 p.) and 1 flute part (3 p.).
LEVEL: Medium-Difficult
DURATION: 21:15
REPOSITORY: CMC manuscript, Toronto.
NOTES:

Scherzo, Opus 84 1983
LEVEL:
DURATION:
REPOSITORY: CMC manuscript, Toronto
NOTES:

ZUCKERT, Leon, 1904-1992
Elgiac Improvisation, 1972.
LEVEL: Difficult
DURATION: 9:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
Written for flute and piano.
1 piano score (42 p.) and 1 flute part (15 p.).

Little Spanish Dance, 1971.
LEVEL: Medium
DURATION: 2:00
NOTES:
Written for flute and piano.
1 piano score (42 p.) and 1 flute part (8 p.). Written with Spanish motifs and folk-like, dance rhythms, yet incorporates contemporary harmony. Has great audience appeal and is frequently performed.

THE Nightingale At My Window 1992
LEVEL: Medium
DURATION: 8:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
Written for flute and piano.
1 piano score (8 p.) and 1 flute part (3 p.). An excellent for work for beginner flutists written in traditional sonata form, predominantly lyrical.
WORKS FOR FLUTE AND ORCHESTRA

ADASKIN, Murray
*Andante from Concerto for Violin and Orchestra*, 1957
LEVEL: Difficult
DURATION: 7:30
REPOSITORY: CMC manuscript, Toronto
NOTES:
Re-scored for Solo Flute, Violin, and Bb Clarinet, (doubles bass clarinet),
String Quartet and Bass, 1957

AITKEN, Robert, 1939-
LEVEL: Very Difficult
DURATION: 15:00
PUBLISHER: Contact composer
NOTES:
Although written in a contemporary idiom, Berceuse retains some traditional
concerto elements, such as virtuosic displays of technique, antagonist versus
protagonist roles, and a neo-classical framework. Extended flute techniques are
extremely challenging and impressive in this work. The concerto opens with
audible organic breathing (this idea is later escalated into larger waves and
tones by the orchestra) and intoning of natural harmonic tones on the flute in
simple oscillation. The traditional “lilt” of the cradle rocking rhythm of the
Berceuse provides a foundation for the exploration of organic materials of music.
The cadenza is followed by a processional evolving from repeated single-beat
measures to a march. The concerto closes with a “walk of grief” joined late by
the flute in an opposing rhythm. Its intimate poetic content describes it as a
commemorative to the life and death of his father in 1992. Commissioned by the
Esprit Orchestra with the assistance of the Canada Council; premiered with Alex

BAKER, Michael, 1941-
*Capriccio*: Opus 78, 1986.
LEVEL: Difficult
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
1 score (95 p.).
For various instruments (fl., ob., cl., sax, hrn., vln., vla., vlc., bsn. or pf. w/
orch: 22 (eng. hrm) 22/4321/timp, perc., pf. (or synth.) hrp/str.
There exists also a solo version for flute and piano. Lighthearted and neo-
classical in style, this work enjoys reflections of the past, while at the same time,
employing 20th-century idioms. This work is unusual in that it is designed to
feature a number of instruments with an orchestral accompaniment which stays
the same. The following instruments have solo parts written for them: flute, clarinet, oboe, alto and soprano sax, voice and french horn, violin, viola, cello, bass and piano. When played as a piano concerto, the vocal part is not performed. When performed as a vocal, flute, or violin concerto the piano plays an obbligato part. Parts for other instruments vary in range, double stops and thematic simplification. The nature of this work doesn’t preclude the possibility that various groups of instruments can be combined (ripieno, Baroque Concerto Grosso style) against the large orchestral ensemble. Contains a folk-like jig in 6/8 as its main theme. The rhythms flow with occasional hemiolas, reminiscent of Rodrigo’s *Gentil’homme* for flute and orchestra.

**Concerto**, 1976.
LEVEL: Difficult
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
1 score (122 p.).

**For solo flute and string orchestra**.
The work is tonal and uses few contemporary techniques. Has great audience appeal with its use of folk-like themes. The flute is showcased in sparkling staccato passages and uses high register to shine in tonal quality above the orchestra.

**Barnes, Milton, 1931-**

LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto
NOTES:

**For solo flute and string orchestra**.
1 score (122 p.). Premiered 1978, Paul Horn.

**Concertino**, 1978.
LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto
NOTES:

**Sonata for Flute and Orchestra**, 1970.
LEVEL: Difficult
DURATION: 14:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Written for solo flute and string orchestra.

BECKWITH, John, 1927-
A Concert of Myths, 1983
LEVEL: Difficult
DURATION: 25:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For solo fl./(1 picc.) 222/2211/pf./string orchestra.
"Inspired by Greek mythology, songs and music. It is a large and serious work in three sections, each based on a Greek myth; therefore there is programmatic background, specified in the resume of the three myths, found in the front of the full score. The three myths are all concerned with music making. Apart from the 'program,' the work has a deliberate plan of pitch choice and of instrumentation." Premiered in April 15-16, 1984 by Robert Aitken, flute and the Calgary Philharmonic Orchestra. Commissioned by the Toronto Arts Council.

BEECHCROFT, Norma, 1934-
Improvizioni concertante #1, 1961
LEVEL: Difficult
DURATION: 8:00
PUBLISHER: Formerly by Leeds, Canada, now- CMC TO
NOTES:
For solo fl/0000/2230/timp, perc/hrp/string orchestra.
1 score (24 p.). Incorporates standard contemporary flute techniques.

BUCZYNSKI, Walter, 1933-
4 Arabesques, 1964.
LEVEL: Difficult
DURATION: 15:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For solo flute and string orchestra.

BUHR, Glenn
Lure of the Fallen Seraphim, 1986-87
LEVEL: Very Difficult
DURATION: 29:31
PUBLISHER: Contact composer
NOTES:

**Double Concerto for Orchestra, Flute and Harp**

"Neo-classic in style, the work is based on a general acceleration from beginning (Moderato) to end by way of feverishly paced accelerandos. The work is full of improvisational elements as well. For example the bassoon, piccolo and trumpet solos were composed over a pre-established harmony in much the same way a jazz player might improvise melodic phrases over an existing chord progression. The title comes from a line in James Joyce’s *A Portrait of an Artist as a Young Man*. The flute part has been showcased to almost solistic concerto level and has an abstract association with the temptress in Joyce’s *villanelle*. The motion of the flute is dynamic; there’s a gentle cadenza at the beginning and throughout the flute keeps returning—faster and more brilliant than before—until at the end the energy gets almost out of hand."

**CARDY, Patrick**

*Et in Arcadia ego*, 1994

LEVEL: Difficult

DURATION: 35:00

REPOSITORY: CMC manuscript

NOTES:

Commissioned and premiered by flutist Robert Cram and the Ottawa Symphony Orchestra, with assistance from the Laidlaw foundation and the Canada Council; it is dedicated to Robert Cram and David Currie. The title ‘I too am in Arcadia’, the idyllic rustic paradise, refers to the pastoral character of a number of passages. However, it also embodies an illusion to Nicholas Poussin’s famous painting ‘Les Bergerers d’Arcadie’ (c. 1640-42). Constructed around the shape of a pentagram with strong triangular elements, in proportions that approximate the golden section, a ratio (ab=a+b:a) whose pleasing balance has long fascinated artists. Similarly the pitch material is a pentatonic set (G, Bb, C, D, F). This single pentatonic theme transforms itself through multiple guises throughout the three movements.

**COULTHARD, Jean**, 1908- \[MI 1621 C 855mu\]

*Music on a Quiet Song*, 1946.

LEVEL: Difficult

DURATION: 14:00

REPOSITORY: CMC manuscript, Toronto

NOTES:

1 score (39 p.) and 1 part (8 p.). For solo flute and string orchestra.

**DAIGNAULT, Robert**, 1940- \[MI 1621 D132so\]

*Solioloquy #1*, op. 144, 1989.

LEVEL: Medium-Difficult

DURATION: 7:00

PUBLISHER: Acton Ontario: Thistlehead, 1989
NOTES:
For flute and string orchestra.
1 score (18 p.) and 1 part (5 p.). “This piece should be very rhapsodic and free. The metronome markings are merely an indication of one possible interpretation. The piece should be played with lots of rubato and as many ways as possible.”

GEORGE, Graham, 1912
Concerto, 1964.
LEVEL: Difficult
DURATION: 16:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and string orchestra.
1 score (53 p.). Written in older style (tonal) harmonic language.

GOUGEON, Denis
Concerto for Piccolo and Orchestra
LEVEL: Difficult
PUBLISHER: contact composer
NOTES:
Forthcoming; written for Lise D’aoust

HATZIS, Christos
Concerto for Flute and Chamber Orchestra, 1993
LEVEL: Very difficult
DURATION: 35:00
PUBLISHER: Contact composer.
NOTES:
For solo flute, oboe, bassoon, harpsichord and string orchestra.
“Commissioned by ConAccord Canada for Robert Aitken with a grant from the Ontario Arts Council, the Concerto for Flute and Chamber Orchestra is a glimpse of, and a musical commentary on the Concerto for Flute and strings in G minor by J. S. Bach. The latter is itself a compilation of movements from earlier concerti, the manuscripts of which no longer exist. Judging from the melodic writing and the instrumental range of the solo part, it seems that the two outer movements are probably from a violin concerto, while the middle movement must have been originally conceived for a solo wind instrument. It has been handed down to us as the Concerto for Harpsichord and Strings in F minor, an arrangement Bach probably made for his weekly Collegium Musicum concerts in Leipzig. In my own composition, I took into account the published harpsichord version of the original and the flute version recorded on compact disc by William Bennett and the Academy of St. Martin-in-the-fields under Neville Mariner (London Jubilee 417 715 LM). The entire Bach concerto is included, however fragmented, in my own work. Not only have I preserved the original in its entirety, but I have also preserved the overall structure: the linear harmonic and
thematic evolution is identical in both works. A process of intervalic stretching and tempo compression of the original music is in operation throughout, and the listener is invited to make comparisons between the original and the derivant materials, which, for that purpose, are always juxtaposed in close proximity. This method of conveying musical information is more evident in the outer movements. In the middle movement, there is an emotional and personal involvement with the material which, like in a romantic concerto, will hopefully carry the listener beyond the cerebral concerns of the other two movements. Here, the opening melody, one of the most beautiful melodies by Bach, is interrupted at the point of the half-cadence, and what follows is a long development section in the romantic tradition which eventually returns to the original melody at the end. The baroque concerto character of the original is preserved in the outer movements. There the soloist plays with the orchestra, not against it. In the middle movement, the orchestra begins as an accompanist to the solo instrument, eventually assuming a role reminiscent of the nineteenth century concerto. In addition to the strings and continuo orchestration of the original, my orchestra includes an oboe and a bassoon. The prominent role of these two instruments, second only to the solo flute, is acknowledged in the rather long cadenza of the third movement, where they occasionally share the spotlight with the soloist. The solo part itself is arduous, and makes great demands on the player in terms of range, expressiveness, rhythmic precision and breath control. It is a tribute to the artistry of Robert Aitken, as my concerto is a tribute to Johann Sebastian Bach and the unique place he holds in music history and in the history of human endeavor in general."

Notes for the conductor:
A normal size string orchestra (16, 14, 12, 8) is required, although a smaller ensemble may be possible. Less than half of these strings should play in the first movement. If at all possible, all strings should be played with baroque bows. In the second movement the full string orchestra may be split to either right desk / left desk for all strings or front half / back half of each section. In the individual string parts the corresponding instruments of each orchestra are grouped together (for example violin 1a with violin 1b) to make both of the above options possible. Modern bows should be used throughout this movement. The entire string orchestra should play in the third movement. However, if discrimination in interpreting dynamics is not applied, the wind instruments and the harpsichord will be disadvantaged. To compensate for this, the oboe, bassoon and harpsichord should be placed on a slightly raised platform so that they may project better. In this movement too, modern bows should be used. (Additional notes in the score.)

HÉTU, Jacques, 1932-
LEVEL: Difficult
DURATION: 16:00
PUBLISHER: St.-Nicholas Quebec: Doberman, 1992
NOTES:
For flute solo/1222/2200/timp/(perc)/string orchestra.
"The flute concerto is essentially lyrical because of its predominance of melody and the harmonic tone colors, but it none the less maintains a strict discipline in its structural organization. The unity of the work emanates from the constant variation of its basic elements and their interaction from one movement to the next, in transformations derived from cyclic processes. These elements of style could be defined as neoclassical forms and neo-romantic expression in a language using techniques of the 20th century, in particular the use of chromaticism together with a certain post-impressionistic colour."

LEVEL: Difficult
DURATION: 12:00
PUBLISHER: St.- Nicholas Quebec: Doberman, 1992
NOTES:
For flute and string orchestra.
Commissioned by Hamilton Southam. Very appealing to both audience and performer. Written in typical Hétu style.

JONES, Kelsey, 1922-  
A Suite for Flute and Strings, 1954.
LEVEL: Difficult
DURATION: 20:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:

KENINS, Talivaldis, 1919  
Concerto Di Camera #2, 1983
LEVEL: Difficult
DURATION: 20:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
"Written for solo flute and chamber orchestra or ensemble (horn, trumpet, percussion and string quintet/orchestra), but has also been played occasionally as a Concerto for Flute and Chamber Orchestra." The first movement is an expressive lyrical Moderato in 4/4 utilizing the full range of the flute. In the second movement Vivace, quasi presto, triplet 1/8th-note groups predominate rhythmically at the outset presenting a brilliant cadenza at the halfway point. In contrast, the cantabile Lento espressivo of the third movement accelerates into a piu ritenuto, quasi rubato section, ending with the opening tempo. The Vivo e agitato of the fourth movement requires considerable finger
dexterity to execute the 16th passages at the tempos given. Meters and
dynamics change frequently, but are not difficult to interpret. Commissioned by
the New Music Concerts through a grant from the Canada Council. Premiered
by Robert Aitken and the Victoria Symphony Orchestra (B.C.), 1985, conductor
Paul Freeman. Pleasing, written in "da Camera style".

KOWPROWSKI, Peter, 1947-

Flute Concerto, 1982.
LEVEL: Very Difficult
DURATION: 27:00
REPOSITORY: CMC manuscript, Toronto.
NOTES:
For flute solo/3 (picc)3(Eng. hrn)3(bass cl, e-flat cl) 3(cbsn)/4331/timp, 3
perc, pf (celesta/str. (16-14-12-10-8 preferred).
1 score (80 p.) and 1 flute part (23 p.). Commissioned by Per Oiën and The
Canada Council. Written in a three part form with each section to be played
attacca; the work flows as one multi-sectional movement. Laced with directions,
the composer is meticulously helpful in relaying how this work should be played.
A short orchestral exposition leads to a flute cadenza early in the work.
Although no extended techniques are used, full use of the flute’s technical and
expressive capabilities are exploited. Most prominent are the many tempos
which signal changes in mood and character (often Molto agitato alternating with
Allegretto) enhancing its fluidity. Some free sections lend elements of chance in
which instruments play independently of one another. Dynamics range from
pappp-fff. The second section accelerando to Presto scherzando, while the third
contrasts with a Grazioso character, alternating again with the other principle
character of Agitato. Both exciting and beautiful, this concerto has risen to the
highest ranks of flute repertoire for this genre.

KUNZ, Alfred,
The Singing Bird of Eternity, 1989
LEVEL: Difficult
DURATION: 12:00
PUBLISHER: Contact composer
NOTES:
Concerto for Solo Flute and String Orchestra.

MANN, Leslie, 1923-1977

Concerto for Flute and Orchestra, 1964.
LEVEL: Difficult
DURATION: 25:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Solo fl./0222/4230/timp, perc, harp/strings.
1 score (53 p.) and 1 pf. score (40 p.) and 1 flute part (16 p.). 1. Andante maestoso, allegro, 2. Largo, 3. Allegro ritmico, andante maestoso, allegro ritmico.

McCAYLE, William, 1917-

**Rhapsody for Alto Flute**, 1983. 1 score (36 p.)
LEVEL: Difficult
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Solo alto fl/3(pic, 3rd fl. optional)/3(Eng. hrn)/3(bass cl)/3(cbsn)/4331/timp, 2 perc, harp/strings.

**5 Miniatures for Flute and String Orchestra**

LEVEL: Difficult
DURATION: 9:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute, optional harp and string orchestra.
See description under Works for Flute and Keyboard.

MORGAN, David, 19?

**Concerto da Camera**, 1978.
LEVEL: Difficult
DURATION:
REPOSITORY: CMC manuscript, Toronto
NOTES:

SCHAFER, R. Murray, 1933-

**Conerto**, 1984.
LEVEL: Very Difficult
DURATION: 26:00
PUBLISHER: Bancroft Ontario: Arcana editions, 1984
NOTES:
For solo fl./2(picc)/2(Eng hrn)/22/4221/hrp, pf, 1 perc/strings.
1 score (91 p.) and 1 flute part (16 p.). Written for R. Aitken. Commissioned by C. C., 1. Frenzied, 2. Very Slowly, 3. Quick and Lightly. The concerto is in the conventional fast-slow-fast form in which the perpetuum mobile of the first movement starts with sharp punctuated chords, building to a mighty climax. The next soaring theme ends the movement and becomes transformed by the orchestra in the second movement, exploiting expressive writing for the flute
represented by "oriental quietism" (a term Schafer coined), in which microtones in imitation of oriental music predominate. The last movement is in 3 sections, the outer two fast. A tuba cadenza introduces the inner section, based on material in part from the second movement. Near the end there is a short improvised cadenza for the flutist and includes such contemporary techniques for the flute as: whistle tones, key clicks, and multiphonics. Extremely virtuosic and outstandingly popular with audiences. See full analysis in DMA thesis, Chapter IV, by the author.

**SCHUDEL, Thomas, 1937-**


LEVEL: Difficult

DURATION:

PUBLISHER: Seesaw Music Co.

NOTES:

For piccolo, string orchestra (or string quintet) and percussion.

1 score (77 p.) and 1 piccolo part (13 p.). Also available in versions for flute and 2 guitars. 1. Allegro molto, 2. Andante, 3. Allegro moderato.

**SEXTON, Brian, 1953-**


LEVEL: Difficult

DURATION: 10:00

REPOSITORY: CMC manuscript, Toronto

NOTES:

Written for flute and string orchestra, as well as a flute and two guitars and a flute and piano version. 1 score (8 p.). The first movement is an *Andante* in 4/4 written with standard notation, except for a few passages in the solo flute part where the note heads of certain rhythms are left blank. Its middle section becomes more animated and leads to an *Allegretto* section, only to return to its slower opening. The cadenza is lengthy and difficult due to the large register leaps, and accelerated passages of sextuplets. Written in tonal harmonic language. This piece presents a good opportunity for programming a concerto when resources for hiring personnel are limited (i.e., double string quartet).

**SHARMAN, Rodney, 1958-**

*Concerto*, 1976.

LEVEL: Difficult

DURATION:

REPOSITORY: CMC manuscript, Toronto

NOTES:

Solo fl/1(picc)111/0000/timp (perc)/strings.


**SURDIN, Morris, 1914-1979**
Softly as the Flute Blows, 1949?
LEVEL: Medium-Difficult
DURATION: 11:00
REPOSITORY: CMC manuscript, Toronto
NOTES:

Suite for Flute and Strings.
1 score (37 p.), 1 piano reduction (18 p.) and 1 flute part (9 p.). Movement I is written in a "Not Too Fast" tempo with legato phrasing. Movement II, Lively, uses crisp articulations in a 2/4 meter portraying mostly bright sounds of the upper register of the flute in forte dynamics. Movement III is gently flowing and lyrically meanders through several keys, while movement IV opens with cadenza-like roulades.

TREMBLEY, Giles
A Concerto for Flute and Orchestra, 1996
LEVEL: Very Difficult
DURATION:
REPOSITORY: Forthcoming to CMC as manuscript, Montreal
NOTES:
To be premiered by Robert Aitken and the Hamilton Symphony Orchestra, 1996. All information (notes, scores, recording) are to be directed to Mireille Gagno, director.

TURNER, Robert
Flutenanny, 1984
LEVEL: Medium-Difficult
DURATION: 6:00
PUBLISHER: Contact composer
NOTES:
Written for solo flute and string orchestra with harp.
Originally titled Encounter No. 1, the 1st of nine short works for various solo instruments and orchestra. Neo-classical in style, with an ABA structural form, this work was commissioned for Canadian Music Competitions, Inc.

WALLACE, William, 1933-
Lyric Serenade, 1976.
LEVEL: Difficult
DURATION: 13:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and string orchestra or string quartet.
1 score (26 p.) and 1 flute part (7 p.). Also available in a quintet version with the following instrumentation: 1 fl., 2 vlns.,vla, vcl.. Written in classical formal structures and tonal harmony, this piece was popular in its day, and still enjoys audience appeal when performed today.
WEINZWEIG, John, 1913-  

*Divertimento #1*, 1946.  
LEVEL: Difficult  
DURATION: 10:30  
PUBLISHER: Toronto: Boosey & Hawkes, 1950  
NOTES:  
**Flute and String Orchestra**  
1 score ( 29 p.) and 1 pf. reduction.  
1. *Fast and Playful*, showcases an interplay of lyricism in the flute against playful staccato from the orchestra.  
2. *Slow*, contains low sustained notes falling in short fragments of semi-tones and P4th intervals which are answered by the orchestra.  
3. *Moderately Fast*, is a rhythmically driven movement that alternates 3/4 and 2/4 meters with sharp punctuated chords played by the strings. The form is Neo-Classic in style, with moderate chromaticism and uses a free adaptation of the twelve-tone or serial compositional technique. (Weinzwieg was the first composer in Canada to make use of this approach). Well written for the flute’s technical maneuverability, it is full of rhythmic energy, angular phrasing characteristic of the neo-classical period. This work won the highest award for chamber music at the London Olympiad in 1948.

WILKINSON, Scott, E.  
*Kokopelli: Concerto for Flute and Orchestra*, 1995  
LEVEL: Difficult  
DURATION: 25:00  
PUBLISHER: ASCAP, 1995, or contact composer.  
NOTES:  
Commissioned by flutist David Gerry with the McMaster Chamber Orchestra.  
“The commission was for a concerto playable by a concert flutist, but with the support of a ‘good’ community orchestra. Upon further scrutiny, you will see that the time signatures, range and techniques are kept at an accessible level, leaving more demanding tasks to the soloist, the orchestra, and the conductor. Detailed performance and notation notes are included with the full score. Titled after the popular icon god figure known throughout the Four Corners (New Mexico, Arizona, Colorado, and Utah). Legends are wide spread among Pueblo, Zunis, Hopis, and Anasazi Indians of the American Southwest. In a sense he is a Pan figure, of the Rio Grande. Although rather classic in structure, “the contrasting themes stem from the same melodic source, but each reappearance demonstrates an opposing nature. “Kokepelli...explores relationships within each one of us and the role that history plays in putting them there.” There is a backstage piccolo part which echoes some of the material presented in the solo and stage orchestra.

WILLAN, Healey, 1880-1968  
*"Puer nobis nascitur"*, 1956.  
LEVEL: Difficult
DURATION:
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and string orchestra (oboe or women's or boys choir may be substituted for flute).
1 flute score (29 p.) and 1 pf. reduction. The chorale prelude is based on the melody "Puer nobis nascitur". Part of the (Murray) Adaskin Project.

WILSON, C.M.
Lyric Concertino for Flute and String Trio, 1982
LEVEL: Medium
DURATION: 16:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Movement I is an Andante that opens with long held rhythms which gradually shorten as the movement progresses. All parts are more or less homogeneous. The faster second movement contains many meter changes as the flute predominates over accompanied held notes. The range is rarely high, even in the cadenza which appears at the end of the movement. The scherzando that follows is in a lively 3/8 meter, with all parts in imitation with the main melodic material derived from the beginning. Continuing, the flute part becomes more animated while the other parts provide an ostinato accompaniment role. This piece presents a good opportunity to program a chamber concerto without having to rally an entire string orchestra.
WORKS FOR FLUTE AND PLUCKED STRINGS  
(HARP, GUITAR, LUTE)

ANDERSON, Jean, 1939-  
_Dialogues for Flute & Guitar_, 1990.  
LEVEL: Medium  
DURATION: 9:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  

LEVEL: Easy  
DURATION: 16:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
For Flute and Harp.  
Written in four movements: 1. _Intrada_, is a moderate _Andante_ in 4/4 meter, with two contrasting themes, one lyrical and the other, in a detached style, articulated with a mixture of flutter tongue and tremolo. 2. _Nocturne_, a languid _Largo_ in 3/2 meter, is written in arch form. Towards its middle section, dynamics and harmonic tension escalate, only to subside back to the opening _Largo_ character. 3. _Scherzo_, is a monothematic _Vivace_ movement in 4/4 meter. The main thematic material alternates between each instrument in imitation. 4. _Country Walk_, saunters along unhurriedly with 8th notes in a _Lento_ 4/4 meter and is predominantly lyrical in both parts. 5. _Intermezzo_, is a simple interlude that leads to the contrasting _Finale presto_ in 3/8 meter, incorporating some of the melodic material from other movements (i.e., the flutter tongue passages from Movement I) as structural unifiers. Overall, these are easy listening pieces that have good audience appeal.

ARMSTRONG, John, 1952-  
_Vistas_, 1983.  
LEVEL: Medium  
DURATION: 12:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
"Written for flute and guitar.  
_Vistas_ is a thoughtful and delicate composition in three movements: 1. _Horizon_, 2. _Counterpoint_, 3. _Abstract_."

ARSENEAULT, Raynauld, 1945-  
_Danses de la pleine lune_, 1983.  
LEVEL: Medium  
DURATION: 3:00
REPOSITORY: CMC manuscript, Montreal
NOTES:
Two movements for flute and guitar.

ARTEAGA, Edward, 1950-
Fantasy for Flute and Guitar, 1882.
LEVEL:
DURATION: 5:00
PUBLISHER: Contact composer
NOTES:
Original sent to composer for publication, 1990.

BAKER, Michael, 1941-
Intermezzo for Flute and Harp, op. 80, 1966
LEVEL: Easy
DURATION:
REPOSITORY: CMC manuscript, Toronto
NOTES:
This beautiful one movement work opens with a Larghetto (quarter=60) introduction in 4/4 meter, moving to its double (quarter=120). Predominantly lyrical, the flute plays the melody, while the harp accompanies in simple arpeggiated or chordal patterns. Although the rhythms and meter are easy, it is not recommended for the beginner flutist because of its range to A".

BEECROFT, Norma, 1934-
Tre pezzi brevi, 1962.
LEVEL: Difficult
DURATION: 5:00
NOTES:
Written for flute and harp.
Also available in flute and piano, and flute and guitar versions.

BRADY, Timothy, 1956-
LEVEL:
DURATION: 5:15
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and guitar.
"The five untitled movements may be combined to create a six version." (The sixth version is for guitar alone)."

BUHR, Glen,
LEVEL: Difficult
DURATION: 16:00
PUBLISHER: not yet submitted to the CMC and has possibly been withdrawn by the composer. Premiered by Suzanne Schulmann in Toronto 1992.
NOTES:
Written for flute and harp.
This work incorporates a combination of contrasting dances written in folk-like Celtic flavor, yet its harmony is 20th-century writing. Extremely beautiful, it is virtuosic for harp and somewhat easier for the flute.

CARDY, Patrick
(New work in progress)
LEVEL: Difficult
DURATION: 12:00
PUBLISHER: Contact composer
NOTES:
Written for flute and guitar. “To be completed by summer ’96.”

CARLSON, Bruce, 1944-
Three Movements, 1981.
LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For lute and flute.

CHATMAN, Stephen, 1950-
Five Scenes for Flute and Guitar, 1980.
LEVEL: 
DURATION: 12:00.
REPOSITORY: CMC manuscript, Toronto
NOTES:

DAIGNEAULT, Robert, 1940-
LEVEL: Easy-Medium
DURATION: 3:00
NOTES:
Flute and Harp.
Lakes, Songs and Music, Canada Northern Songs and Music. There are many compositions that have been inspired by the Canadian Northern landscape,
which is sometimes known for its furious winds, icy temperatures and awesome beauty, despite its apparent bleakness. This piece describes these traits by way of its contemporary techniques. The composer has indicated in the score that the work is to be played in a rhapsodic and free style. "The metronome markings are merely an indication of one possible interpretation." The entire flute part is tongued and the intervals are within a small range and are not scalar. A good contemporary beginner piece in learning how to play in rubato and detached dry articulation.

**DION, Denis, 1957-**  
LEVEL: Difficult  
DURATION: 14:00  
REPOSITORY: CMC manuscript, Montreal  
NOTES:  
"Flute and guitar music."

**FOLEY, Daniel, 1952-**  
LEVEL:  
DURATION: 7:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
Written for solo flute and drone.  
"The instrument should be ideally Indian tamboura; however, any instrument electronic or traditional may provide these tones."

**GENGE, Anthony, 1952-**  
LEVEL: Medium  
DURATION: 10:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
For aito flute and guitar  
Written in three untitled movements.

**GLICK, Srul Irving,**  
*Sonata for Flute and Harp and Viola*  
LEVEL: Difficult  
DURATION: 16:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
Written in a neo-romantic style, with impressionistic and modal harmonies, it was somewhat inspired by Debussy's *Trio Sonata*. "It expresses within it the joys and sorrows of every day life. The colors of the three instruments create a richly
woven tapestry. The first movement alternates between two basic ideas, the first lyrical and expressive, and the second, dance-like and aggressive. Movement II is more introspective and emotional, while the third is buoyant and playful, expressive of joy and tenderness." Extremely well written and beautiful. While ensemble and rhythm play a challenging role for all the performers, the work demands an experienced harpist to execute the fast tempos (especially the third movement) while managing the many pedal changes.

HAND, Mark, 1956-
Nogaku, 1980
LEVEL: Difficult
DURATION: 10:00
PUBLISHER: Contact composer
NOTES:
"A five movement work for three flutes and percussion, inspired by Japanese No drama. Can be performed with optional slide projections. Performers are separated spatially in the hall."

Reel mystérieux, 1986
LEVEL: Medium
DURATION: 5:00
PUBLISHER: Contact composer
NOTES:
"The title and several of the pitch sequences are taken from a French Canadian piece of dance music. Like the original that inspired it, this piece is firmly rooted in diatonicism. The piece is not, however, dance music; rather it is evocative of a dream one might have into which a remembered tune weaves itself."

HANNAH, Ron
Lonley Princess, 1979
LEVEL: Easy
DURATION: 5:00
PUBLISHER: Contact composer, copyright, 1981
NOTES:
For flute and guitar
"This piece was originally composed as part of a ballet entitled Aladdin, which was commissioned by the Edmonton School of Ballet and premiered in December, 1979. Later, the princess's music was included in a set of piano pieces called Suite for Elan, written for my daughter, and still later it was re-done for flute and guitar. Gently expressive, it requires a mixture of legato and syncopated articulation, encompassing a 2 1/2 octave range in the flute."

HEARD, Alan, 1942-
Rondo for Flute and Harp, 1967.
LEVEL:
DURATION:
REPOSITORY: CMC manuscript, Toronto
NOTES:
"Performers play from the score. There are 17 fragments assembled by random procedure."

HODKINSON,
Drawings, Set #11, 1992
LEVEL: Difficult
DURATION:
PUBLISHER: Contact composer
NOTES:
For flute and guitar.
Written as four salon songs.

HOLT, Patricia Bloomfield
Invocations
LEVEL: Medium-Difficult
DURATION: 8:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute, cello, harp
"This work was written in numerous tempos, ritardandos, and recitative sections to bring about a free feeling. Intensely expressively (often marked ben cantando) this "spell" music weaves an intoxicating story through points of imitation between instruments." It is without extended techniques, the ranges are moderate, and the meters are standard. A good chamber piece for intermediate players.

HORWOOD, Michael, 1947.
Microduet #2, 1968.
LEVEL:
DURATION: 3:00
REPOSITORY: CMC manuscript, Toronto
NOTES:

JOACHIM, Otto, 1910-
LEVEL:
DURATION: 12:00
REPOSITORY: CMC manuscript, Montreal
NOTES:
For flute and guitar.
Quatro Intermezzi, 1981.
LEVEL:
DURATION:
PUBLISHER: Montreal Quebec: Editions Quebec-Musique
NOTES:
For flute and guitar.

KATES, Morris
Three Pieces for Flute and Guitar, 1990
LEVEL: Easy
DURATION: 3:40
PUBLISHER: Les Production Musicales À Votre Portée
NOTES:
Part of Three Pieces for Flute and Guitar. May be played as a single Andantino movement for flute and guitar written in 3/4. This work in ABA form contains lyrical flowing phrases in the flute, accompanied by figures of 8th and 16-notes in the guitar. The meter remains unchanged throughout. Because of its one octave range, (E'-E") it is an excellent pedagogical choice for beginner flutists to learn legato phrasing and execute tempo changes.

Serenade, 1990
LEVEL: Medium
DURATION: 7:30
PUBLISHER: Les Production Musicales À Votre Portée,
NOTES:
Serenade is the second part of the three movement work listed above which may be performed alone. The movement is marked Moderato and is in ABA form. Imitation is used in some sections, however, the flute plays the melody most of the time. It is more advanced technically than the first piece (above), due to its running scalar 16th note passages and ad libitum section at the end. Premiered in Ottawa, June 21, 1990.

Sakura, 1990
LEVEL: Medium
DURATION: 6:00
PUBLISHER: Les Production Musicales À Votre Portée
NOTES:
The third of Three Pieces for Flute and Guitar is written in traditional Japanese song in variation form.

KEEFER, Euphrosyne
Persephone's Garland, 1988
LEVEL: Medium
DURATION: 10:00
REPOSITORY: CMC manuscript, Vancouver
NOTES:
Written for flute and harp.

LAUBER, Anne, 1943-
Divertissement, 1981.
LEVEL:
DURATION: 11:00
NOTES:
For flute and guitar. "Pour trois movements enchaines (sequential)."

LUDEKE, Raymond, 1944-
Aurora, 1980.
LEVEL: Very Difficult
DURATION: 5:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and harp. Aurora is written without meter, but maintains a steady quarter-note pulse. The notation is partially non-standard using graphic diagrams to show intensity and speed of vibrato, and duration of some harmonics and pauses. The dynamics are dramatic and sudden. The harp provides harmonies over which the flute adds timbral colors and textures (bisbigliando) such as whistle tones, pitch bends and controlled vibrato. The work sonically describes the visual colors seen in the phenomenon known as the Aurora Borealis. Towards the end, the harp evolves from its strictly accompanimental part to dual partnership in providing many of the unique colors through extended techniques. Finally the harp returns to its initial function of providing harmony until the coda where both parts become agitated, marked Wild, Rapidissimo, calming down to ppp with a surprise forte chord at the end. Premiere: University of Missouri, Kansas; Elizabeth Richter, flute and Mary Posses, piano.

MOZETICH, Marjan, 1948-
Sonata in tre movimento, 1983.
LEVEL: Medium-Difficult
DURATION: 19:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
"This sonata for flute and harp is styled within the tradition the composer likes to classify as 'post modern' (a conscious avoidance of 'modernism' for the sake of greater allusions to pre-modern musical sensibilities)." It is written in a three movement classical sonata form: 1. Moderato, is punctuated by a two note cell that permeates the movement and is juxtaposed, imitated, and developed in both
parts. 2. Lullaby, is a short lento in 4/4, that uses the low and middle registers of the flute to lend it a soft meditative quality. A rocking semi-tone motif is used effectively throughout. 3. Intervals of seconds and thirds are manipulated in the 3/4 Rondo, which at the half way point switches to a 6/8 meter. The work is popular among flutists and has great audience appeal (despite its 19:00 minute length) and is presently enjoying a revival due to its minimalistic and impressionistic elements.

**A Veiled Dream, 1977**

LEVEL: Easy  
DURATION: 4:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
Trio for flute, viola and harp  
A beautiful lyrical slow chamber piece, evocative of a dream. In the opening the flute sustains pedal tones while the viola plays the melodic material over arpeggiated passages in the harp. All three instruments alternate these three musical ideas.

**PENTLAND, Barbara, 1912-**

LEVEL: Difficult  
DURATION: 7:30  
NOTES:  
Written for flute and harp.  
There is an available version available for flute and piano. Uses classic contemporary techniques for flute and harp such as flutter tongue, glissandos, 1/4-3/4 tone oscillations (which are specified to be played flat or sharp), tonal manipulations from quasi-toneless (hollow) sounds to multiphonics. The piece opens with one of four aleatory zones. The first, incorporates dramatic elements such as off-stage flute which is instructed to enter gradually while the harp is playing. In addition, there are further instructions for the flutist to turn away from the audience while playing. Extremely effective in performance and well written.

**ROBINAVITCH, Sid, 1942-**

**Four Sephardic Songs**  
LEVEL:  
DURATION:  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
For flute and guitar.  
Arrangements of Judeo-Spanish folk-songs. 1. La Rosa, 2. El Rey, 3. La Reina, 4. Alta es la Luna. Commissioned by Harold Micay through the CBC.
SHERMAN, Rodney, 1924-
LEVEL:
DURATION:
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and guitar.
A set of Latin dances. 1. El moccador, 2. La habanerara, 3. La latelata, 4. El quenaque, 5. La tamba. Commissioned by the ensemble Entr'acte through the Ontario Arts Council.

STEINBERG, Ben
Suite for Flute, Viola, Harp, 1981
LEVEL: Difficult
DURATION: 13:00
REPOSITORY: CMC manuscript
NOTES:
Also transcribed for flute, cello, harp.
Built on Shephardic themes. Commissioned in Toronto through the Ontario Arts Council and honored by the American Harp Society in 1983, the Composer's Award for this outstanding piece.

TEDMAN, Keith
Watercolors, 1988
LEVEL: Easy-Medium
DURATION:
REPOSITORY: CMC manuscript, Toronto
NOTES:
Chamber Quartet for Flute, Harp, Viola, and Cello
Commissioned by the Pointe Claire Cultural Center in commemoration of the 25th anniversary of Stewart Hall, funded by a grant from the Ministry of Cultural Affairs of Quebec. This work is impressionistic in its approach to color and dynamics. The first movement is written in a slow, lyrical, and imitative style, while the second is a light, quick minuet in 3/8 meter with cascading interjections punctuated by rests from all instruments. The third has a slow 4 pulse (quarter=50) and is graphically notated in some places. Extended techniques such as whistle tones for the flute and glissandi and harmonics for the stringed instruments are in written in free rhythm, mixed with standard notation. The fourth movement juxtaposes various meters and presents the most technical challenges of all.

Three Songs: for Flute and String Trio, 1972
LEVEL: Medium
DURATION: 6:30
REPOSITORY: CMC Manuscript
NOTES:
Also transcribed for flute, viola, harp and flute, cello, harp.

WILLAN, Healy, 1880-1968
*The Trojan Women*,
PUBLISHER: Housed at the National Library of Canada
NOTES:
A set of pieces written for flute, harp, and strings. The composer's works are listed in the Healy Willan Catalogue # 5, as well as 15 holographs: # 17, 19, 20 & 21, in the National Library of Canada.

*Dos improvisaciones*, 1968.
LEVEL: Medium
DURATION: 8:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and harp (or piano).
Dedicated to Henk Ykelenstam. The first movement, *Improvisación Melancólica*, is a slow, three part Lento in 4/8 meter emphasizing the low rich mellow tones of the flute. The middle section becomes more animated as it accelerandos to an Allegretto in 2/4. Just before the end of the movement the *Lento* returns. *Improvisación Alegre* is a three minute Vivo in 3/8. The fast paced 16th note runs ensue until the end, requiring some level of endurance, although they are punctuated by ample amount of rests to facilitate breathing. An exciting and expressive concert piece to program.

Tristeza pastoril, 1970.
LEVEL: 
DURATION: 6:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute/violin and guitar.
The title, Shepherd's Sadness is taken from impressions from composer's symphonic suite.
SELECTED CHAMBER WORKS FOR FLUTE

ADASKIN, Murray
Rondino for Nine instruments, 1961
LEVEL: Difficult
DURATION: 4:20
REPOSITORY: CMC manuscript, Toronto
NOTES:
For woodwind quintet and string quartet

Three Movements, 1970
LEVEL: Difficult
DURATION: 17:30
REPOSITORY: CMC manuscript, Toronto
NOTES:
Trio for flute, cello and piano
Commissioned by the Alberta Chamber Trio through a grant from the The Canada Council. Premiered February 23, 1972, University of Calgary

ANDERSON, Jean, 1939-
Trio, 1990
LEVEL: Difficult
DURATION: 13:01
REPOSITORY: CMC manuscript, Toronto
NOTES:
Trio for flute, cello, and piano
“The trio’s three movements (The Poet, Miserer, and A Musical Instrument) were inspired by three poems. I originally set the first two poems for soprano and small ensemble. In the first movement I took the theme of the song as a starting point and developed the rest from there. I wanted to convey the jaunty, humorous nature of the poem. The second movement begins with a slow section depicting the first stanza, 'The lowliness of Man leaps forth...'. It returns to the last tempo for the first two lines. The third movement is a tone poem. The short introduction begins with the clumsy god, Pan, with his goat hooves. Then a peaceful passage follows, depicting the beautiful river. Destructive Pan suddenly arrives, 'spreading ruin', followed by a return to the peaceful, but now sorrowful, river. The coda returns to the destructive flavor of the middle section.”

ARCHER, Violet
Sonata for Flute, Clarinet in “A” and Pianoforte
LEVEL: Medium
DURATION: 6:00
REPOSITORY: CMC manuscript, Toronto, Calgary
NOTES:
"A four movement work (Allegretto comodo, Largo tranquillo, Larghetto, Allegretto grazioso) composed in tonal harmony, reminiscent of Hindemith style. Uses a mixture of articulations, full range of dynamics and registers for all instruments. Meters are predominantly compound (9/8, 6/8, 8/8, 12/8)."

Baker, Michael, 1941-
*Duo for Flute and Bassoon*, Opus 52, 1980
LEVEL: Medium
DURATION: 9:00
REPOSITORY: CMC manuscript, Toronto
NOTES: Written in three movements (*Andante, II, Allegretto*) this work is dedicated to Robert Bick. The first is slow and lyrical, with predominantly legato phrasing and incorporates meter changes, gradually accelerating and ending *Meno mosso*. Movement II uses changes of meter as well but emphasizes mixed articulation and some triplet motion. The *Allegretto* is energetic and flowing, becoming more animated until the end.

*Three Plus One*: op. 45, 1979
LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto
NOTES: For flute, violin, viola and violoncello
Written in three untitled movements. Written for the "Galliard Ensemble" through the Ontario Arts Council.

BEECROFT, Norma
*Jeu II*, 1985
LEVEL: Very Difficult
DURATION: 8:54
REPOSITORY: CMC manuscript
NOTES: For flute, viola and digital processor.
This piece is a sequel to *Jeu de Bach* (a work for orchestra and tape in which material form the Goldberg variations was used) which further explores the music of J. S. Bach and Alban Berg. Flute and viola are transformed through the use of AMS (Automated Music Systems). The six-channel tape forming the continuum was created from a multi-layering of the harmonies found in the opening strains of the solo in Berg's violin concerto. Other elements are taken form Bach's Solo Partita in A Minor for Flute, and his Suite # 1 for Violoncello.

BUCZYNSKI, Walter, 1933-
*Cameo*, 1981
LEVEL: Difficult
DURATION: 21:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
For flute and string trio.  

CHATMAN, Stephen, 1950-  
Nocturne, 1980.  
LEVEL: Difficult  
DURATION: 8:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
For flute and string trio.  
Commissioned by the "Galliard Ensemble".

DIAGNEAULT, Robert, 1940-  
Bridges: Opus 104., 1981  
LEVEL: Difficult  
DURATION:  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
For flute and string trio.  
Commissioned by the "Galliard Ensemble" through the Ontario Arts Council.  
Premiere: 1982, Guelph Spring Festival. Inspired by the paintings of Paul Fournier.

LEVEL: Medium-Difficult  
DURATION:  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
For Flute quartet.  
Commissioned for the "Galliard Ensemble".

LEVEL: Medium-Difficult  
DURATION: 7:00  
REPOSITORY: CMC manuscript, Toronto  
For flute quartet.  
Commissioned by the "Galliard Ensemble"  

DION, Denis, 1957-  
Au pluriel, 1983  
LEVEL:
DURATION:
REPOSITORY: CMC manuscript, Montreal

For flute quartet.
Commissioned by L'Association de musique actuelle de Quebec in a grant from Canadian Council for the Arts, 1983.

Conversations with à la lumière, 1989
LEVEL: Difficult
DURATION: 14:00
PUBLISHER: Contact composer
NOTES:
For flute, oboe, clarinet, viola and cello
Written in homage to Serge Garant (1929-1986). "My intention was the idea of growth, to push forward in several ways the frontiers of conventional instrumental music, and secondly through digital processing, to manipulate, vary and transform the instrumental gestures, while still preserving their natural, fundamental qualities. Subsequently I chose musical quotations from Garant as well as non-textual citations in the manner of the style and character of the composer."

FREEDMAN, Harry, 1922-
Opus Pocus, 1979
LEVEL: Medium-Difficult
DURATION: 11:00
REPOSITORY: CMC manuscript, Toronto

For flute quartet.
Commissioned by the Galliard Ensemble through the Ontario Arts Council.

GARDINER, Mary
Spirit Essence, 1991
LEVEL: Medium-Difficult
DURATION: 12:58
REPOSITORY: CMC manuscript, Toronto
NOTES:
Trio for flute, cello, and piano
"This work came about in response to an article which upheld the premise that the spirit of humankind, beset these days with anguish over the hate of the world, can still find beauty, and it is the artist's task to reflect beauty as well as anguish. The work has three distinct sections, and although is not in three movements, all organize material form each other. The first section has a continuous figure suggesting serenity; a short interlude allows the performers, using musical gestures provided, to create an atmosphere evocative of a new day." Although the composer uses minimalist-like ostinatos, the style is her own. The melody is derived from the ostinato which is polytonal. The Canadian landscape influence is seen in the natural aspects like that of the flute's loon
calls. The pitches are exact to the recording of real loon sounds which (initially verbalized from the composer to the flutist of the ensemble Ardeleana) are written out in the score and contain directions. An ancient Hebrew folk dance is the basis of the final section, full of exuberance and joy. The work ends with a return to the opening theme of serenity. "I hope that the listener will find in this work something of beauty to lift the spirit."

*The Legend of the First Rabbit*
LEVEL: Medium
DURATION:
REPOSITORY: CMC manuscript, Toronto
NOTES:
*Trio for flute, cello, and piano.*
This work is based on an Indian legend.

**GLICK, Srul Irving**
*Trío for Flute, Viola & Harp*
LEVEL: Difficult
DURATION: 16:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Written in three impressionistic-like sounding movements. "To me this commission represents a gesture of great beauty and is a symbol of deep abiding love by Larry Paikin and Donald Rosenthal to honor their wives Marnie and Carolyn. The work expresses the joys and sorrows of everyday life, with its variety of human feelings and emotions. The colors of the movements present a rich woven tapestry. Movement I alternates between two basic ideas, the first, lyrical and expressive, the second, dance-like and aggressive. The second is introspective and emotional, the third, buoyant and playful, brings the work to a happy positive conclusion."

**GONNEVILLE, Michel, 1950-**
LEVEL:
DURATION: 10:00
REPOSITORY: CMC manuscript, Toronto
*For flute quartet.*
Commissioned by the "Galliard Ensemble" through the Ontario Arts Council.

**HÉTU, Jacques**
*Quintette, Opus 13*
LEVEL: Difficult
DURATION: 12:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For woodwind Quintet.
An adagio introduction opens the first movement leading to a Molto allegro in 3/4. The second movement is a lengthy Vivace in 3/8 meter with legato scalar runs in the flute part that are difficult due to high octave fingerings. A short adagio in long held harmonies leads to the finale movement, again with difficult high register legato runs, this time non-scalar. The entire work is neo-classic in style, yet romantic in its expression. A popular and well written work for woodwind quintet.

KATES, Morris
_Duo for Flute and Clarinet_, 1967 (revised 1993)
LEVEL: Medium
DURATION: 14:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and clarinet in A.
The first movement Allegro Comodo, contains tonal harmony and mixed meters of 4/4 alternating with 6/4. Technically the passages are moderate with mixed articulations and a range of 2 and 1/2 octaves. The interaction between the parts is often imitative, confining none to the role of pure accompaniment. The second movement, Andante, amabile offers a contrast between the faster outer movements. Expressively written, it emphasizes fluid phrasing and contrasting dynamics; a calmo section indicates the use of “white tone”. A middle section becomes more agitated and animated returning to the opening tempo. A Quasi una fantasia section follows, to be played with rubato. An Allegro vivace movement closes the work in 2/4 meter with light detached repeated 16th notes mixed with legato scalar runs. Its middle section is contrasted with a cantabile Meno mosso which eventually returns to tempo I.

Variations for Flute and Clarinet, 1994
LEVEL: Medium
DURATION: 5:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
A one-movement work in which the flute and the clarinet are equal in importance sharing motivic material. The work is filled with changing tempos and moods opening with a Moderato Valse in 3/4 meter that leads to a Allegretto in 6/8 and an Adagio espressivo with ad libitum solos for each instrument. The Allegro moderato returns, followed by Allegretto Scherzoso. The work ends in an Allegro Vivace. A good pedagogical work for learning rubato through changing tempos. The flute must play in a range up to C’’’.

Salute to CMC, 1994
LEVEL: Medium-Difficult
DURATION: 5:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
Trio for Flute, Cello, and Piano
This is a transcription of Variations for Flute and Clarinet (see entry above).

LEE, Hope
....I, Laika...., 1988-89
LEVEL: Difficult
DURATION: 20:33
PUBLISHER: Contact composer
NOTES:
For flute, cello, piano
Her most important chamber work of the 1980's which is a composite of all her compositional tendencies up to that time. These (traditional) instruments are featured in unconventional ways. Especially important are the numerous extended techniques and expressive effects which create unique timbres. Her music reflects a strong rhythmic drive and a powerful energy. The title was inspired by the journey of the dog Laika aboard the Soviet space ship Sputnik 2.

MCINTYRE, David
Gargoyles, 1980
LEVEL: Difficult
DURATION:
REPOSITORY: CMC manuscript, Toronto
NOTES:
Trio for flute, cello and piano
Premiered: Banff, Alberta, 1980

MOREL, François
Duolet
LEVEL: Medium
DURATION: 6:00
PUBLISHER: Saint Nicholas, Quebec: Dobermann-Yppan
NOTES:
Duet for two flutes.
Uses timbral colors, homophonic and polyphonic textures and extreme dynamic contrasts reminiscent of Varèse. The alto flute in Movement II provides depth to the consort and gives clarity by further separating texture. Formally the work is organized with two alternating ideas: the fluid and the angularly rhythmic. At times these two elements overlap. Influenced by Stravinsky, Morel uses a quote from the Rite of Spring.

MORELY, Glenn, 1952
Tango, 1992
LEVEL: Difficult
DURATION: 5:50  
PUBLISHER: Contact composer  
NOTES:  
For Flute, bassoon and piano. 
This work opens with understated simplicity, however, it quickly challenges the performers with scalar roulades and expressive dance rhythms (as found in the title) and engaging melodies, not to mention the harmonic surprise at the end. Exciting to listen to; it may also be programmed as an encore piece. Premiered by the ensemble Triptych.

MOZETICH, Marjan, 1948-  
Angels in Flight: A triptych in three panels  
LEVEL: Difficult  
DURATION: 12:00  
REPOSITORY: CMC manuscript, Toronto  
NOTES:  
For flute, clarinet, 2 violins, viola, cello, and harp.  
Panel I starts out slowly and lyrically (quarter=50). Each new arrival point picks up the tempo and becomes more detached in style (quarter=66, =72, accelerating to 100 with angular and agitated figures. The clarinet and flute are paired closely together with melodic, rhythmic, and harmonic motives. Panel II is a short contrasting movement with rubato in an espressivo style. The third panel in 6/8 meter starts out slowly with long held notes that gradually merge in accompanimental arpeggiated figures condensing into tremoloed intervals in the wind instruments. The piece ends expressively as it began. Commissioned by the Vancouver New Music Society with the assistance of The Canada Council.

Fantasia..., 1982.  
LEVEL:  
DURATION:  
REPOSITORY: CMC manuscript, Toronto  
For flute quartet.  
Titled: “Fantasia ...sul un linguaggio perduto”

PARSONS, David G.H.  
The Breath of Pleasure, 1984  
LEVEL: Medium  
DURATION: 8:00  
PUBLISHER: Contact composer  
NOTES:  
For flute, cello and windchimes.  
“The Breath of Pleasure was written for the Ottawa-based ensemble Open Score. Composed for flute and cello, it is a ‘love poem’ in music and has as its inspiration a 14th-century Chinese love lyric:
'The Salt Breeze rises up from the sea...
The Breath of Pleasure rises up from desire'
The text suggests an exploration of 'breath' and 'sea' sounds/textures and many of the phrases are based on the duration of breath patterns. At the end the flutist blows air through the instrument, while the cellist recreates the sounds of sea gulls. The wind chimes are played by the flutist." The technical challenges include several multiphonics, alternate fingerings, and breath sounds. This is the composer's most performed composition.

_Six Haiku_, 1983-84
LEVEL: Medium
DURATION: 10:00
PUBLISHER: Contact composer
NOTES:
For flute, spoken voice, and bell tree.
"These six movements are fleeting and atmospheric in keeping with delicate Haiku poems. The spoken part requires a second performer and uses a 'WordMusic' notation system for indicating inflected spoken voice. Several of the movements have been succesfully performed by flutists alone, without the spoken part. The last of these miniatures is the longest (easily the duration of the earlier ones combined) and evokes the sounds of a loon crying at night." Technical challenges include the recreation of the "loon's cry" through tone bending. Poems are by Susan McMaster.

PEDERSEN, Paul, 1935-  
_Chorale Prelude No.2_, 1982.  
REPOSITORY: CMC manuscript, Toronto  
For flute quartet.

PREVOST, Andre, 1934-  
_Mobiles_, 1960.  
LEVEL:  
DURATION: 15:00  
PUBLISHER: St.-Nicholas Quebec: Doberman, 1984  
NOTES:  
For flute Quartet

ROSEN, Robert  
LEVEL: Difficult  
DURATION: 10:00  
PUBLISHER: Contact composer  
_Isstoyiwa: Duo for flute and percussion_
The duo is extracted from _Mi ista_ Kistsi, a chamber work for flute, percussion, zarb, and quartet. Rosen's concert music often reflects the social, historical, and geographical environment of southern Alberta and Saskatchewan. The
percussionist recites text that is a mixture of Cree, Peigan, Stoney tribes, and French languages, which are not chosen particularly for their meaning but more because of their sonic meaning and evocative sounds they produce; "words I heard as I was growing up. The words are to be interpreted for yourself, it is the sonic meaning that is important. The contemporary techniques are standard but combined in a different way written with Bob's technique in mind." Commissioned by percussionist Duet and dedicated to Robert Aitken.

**Krikos III**
LEVEL: Difficult
DURATION: 10:00
REPOSITORY: CMC manuscript, Calgary
NOTES: The title means Greek circle. "I chose the instrumentation of the flute because of its meditative and fluid character. In addition the compositions that include flute(s) have always been a high point in my performed works because of such players as Bob [Robert Aitken]. One summer Bob hosted 27 flutes at the Shawnigan summer festival from Taiwan. Bob suggested I write a multi-flute piece (but never completed it). The score is in a circle (the flutes are to stand in a circle around the audience while performing) with improvised rhythmic and harmonic sets. Each player plays pathways around minimal harmonic movement. There is a lot of density with more flutes and they have tremendous sustaining power through the quality of their instrument and because they can stagger breathe."

**Meditation #1, 1980**
LEVEL: Difficult
DURATION: 11:00
REPOSITORY: CMC manuscript, Calgary, Toronto
NOTES: For flute, violin, and cello.
"Written while studying composition with Bruce Mather. In this piece the composer's goal was not to be a slave to the bar line, but to impart regular pulse as well as complex rhythms. The piece works in harmonic blocks, vertical structures that come through the tessitura (a Messiaen influence) of pillars of sound and sets of pitches. Out of that comes the linear (melodic). The first of the Meditations I [Rosen] was hesitant to write for the piano, because I often write very difficult music for that particular instrument and I knew that many pianists wouldn't take the time to learn the technique. However, each of the Meditation sequences grew technically more challenging until finally I wrote #6, which is for piano."

**SCHAFER, R.M. Murray**
*Buskers*, 1986
LEVEL: Very Difficult
DURATION: 16:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute, violin, and viola.
Commissioned by Robert Aitken. "At the time of the commission I was writing Patria 3: The Greatest Show on Earth and decided to write a piece that could be incorporated into that work with its carnival-like, outdoor setting. Buskers is suitable for indoor or outdoor performance, but since it is a theater piece it must be memorized and the performers could benefit from working with a stage director. The three Buskers are: man (the violin), life (the flute), and death (the viola). They should be costumed to suggest their particular roles. The man wears a tattered tuxedo and a top hat; life wears a green spring-like costume which may include leaves and flowers pinned to both it and the flute; death wears tails and a skull mask. Each character has its own musical material circulating between each other, representing the forces of life oscillating between death, with humanity at the center. Sound reacting to its performance space is relied on rather than writing conventional dynamics."

SHARECKY, Jana
Flame of Roses, 1989
LEVEL: Difficult
DURATION: 19:42
REPOSITORY: CMC manuscript, Toronto
NOTES:
Trio for flute, cello, and piano.
"The inspiration for this work is from T.S. Eliot's poem East Coker, one of his Four Quartets. The five movements are based on the five sections of the poem. The rhythms are derived from the rhythms in the text, so that the instrumental lines follow closely large portions of the poem. 1. Ashes to Earth: 'in my beginning is my end' (lines 1-13). 2. Fire Dance: 'In that open field...you can see them dancing around the bonfire...!' (lines 24-50). 3. Into the Dark: 'oh dark, dark, dark, they all go into the dark.' 4. Flame of Roses: 'The frigid purgatorial fires/Of which the flame is roses...'. 5. The Wave Cry, the Wind Cry: 'We must be still and moving...in my end is my beginning.'"

SHERMAN, Norman, 1924-
LEVEL: Difficult
DURATION: 23:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute quartet.
1. To whom it may concern 2. And a good time was had by all 3. Afterthoughts

SIMEONOV, Blago
Scherzino
LEVEL: Easy
DURATION: 2:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute (or oboe) an piano.
Allegro scherzando is written in 6/8 meter, with typical dotted rhythms and 16th-note patterns. This makes it a good programmable piece for the beginner to intermediate flutist. It is only moderately challenging on the flute so that it may be played on the oboe as well. The range, dynamics, and articulations are all easy, and the fingerings are accessible for beginner technique.

SOMERS, Harry
Kuyas
LEVEL: Medium-Difficult
DURATION: 7:15
REPOSITORY: CMC manuscript, Toronto
NOTES:
Trio for flute, soprano, and percussion.
Influenced by Canadian heritage. This work uses Cree Indian text; the flutist manipulates bells, shells, and stones in addition to playing the flute. The plaintive melodies of the modern flute are to reflect that of the Indian wood flute.

SOUTHAM Ann
This Time, 1992
LEVEL: Difficult
DURATION: 10:31
REPOSITORY: CMC manuscript, Toronto
NOTES:
Trio for flute, cello, and piano.
"This Time is informed as simply and as directly from the heart. It is the unfolding of feeling through a careful choice of sonorities, through waiting and through periods of intense activity."

STEINBERG, Ben, 1930-
Three Songs, 1975.
LEVEL: Medium
DURATION: 6:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute and string trio.
"Three tunes based on Israeli songs. There is also a flute, viola and harp version, or piano trio, or flute cello and piano."

SULLIVAN, Timothy, 1964-

MI 8413 S819th
MI 8413 S952ni
LEVEL: Difficult
DURATION: 25:00
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute quartet.

**TELFER, Nancy**
**Intertwined**, 1991
LEVEL: Difficult
DURATION: 10:55
REPOSITORY: CMC manuscript, Toronto
NOTES:
Trio for flute, cello, and piano.
"It is over 20 years since my grandmother died. She told me stories of her life, stories that were vivid and exciting. I do not remember all the details now; I am left with the impressions of an eagerness for the new and a love of the old, white cabbage butterflies, and faded apron flapping in the wind, a fascination with storms and suspense movies, a plain and gentle caring for her family. People are different from one generation to the next but somehow the stories of her life and mine seem intertwined."

**TREMBLEY, Gilles**
**Trio Jubilus**, 1885
LEVEL: Difficult
DURATION: 16:20
REPOSITORY: CMC manuscript
NOTES:
For flute, harp and percussion.
Percussionist plays 31 cowbells and antique cymbals. Its title has a double meaning "JOY" and also refers to the long ornamentation in Gregorian Chant. "As an exergue, the beginning of the Gregorian Alleluia of the day if the nativity is quoted. The whole piece becomes the Jubilus of this quotation. The initial flute solo explores silence and multiple elements, some of which are melismas, the note B, groups of alternating intervals, glissandi, metrical sequences and a network of minor thirds. The entrance of the harp is based on two fundamental roots converging towards the same, but non-manifested note. The pianissimo sequence produced by the cowbells is a prelude to a series of rapid rhythmically varied carillons developed throughout different registers, based on the initial flute solo material. A Mobile and a Double follows, ending in whistle tones and multiphonics in the last section: Surging III." (Dedicated to his son Raphael).

**VIVIER, Claude**
**Paramirabo**, 1978
LEVEL: Very Difficult
DURATION: 12:00
PUBLISHER: and Doberman-Yppan St. Nicholas Quebec and CMC manuscript
NOTES:
**Trio for flute, violin, and cello.**
Commissioned by flutist André-Gilles Duchemin for the Mosaik Ensemble, it is
named for the capital of Surinam and explores such Eastern techniques as use
of rāga and quarter-tone ornamentation. Having later realized that his spelling
was incorrect, Vivier decided to retain the name. Another interpretation of the
title suggests a combination of Paris and Mirabeau, the name of a famous bridge
in the French capital. The work explores different aspects of exotic color
through the interplay of subtle and dramatically executed dynamics between the
instruments, and extended techniques such as harmonics, breath attacks, and
sing/play in the flute, and specified bowings, such as ponticello, and harmonics
with glissando for example in the strings. All instruments must whistle (the
pitches are estimated through graphic points and note stems; the rhythms are
exactly indicated) at certain points. It is mostly written in standard notation, but
without actual meters, although the quarter note pulse is indicated i.e., 3/4, 5/4,
etc. These changes frequently and occasionally there are no note heads and
the performers must improvise. Because of his interest in monody and melody
homophonic rhythms predominate, the durations and ensemble must be exact.
Ornamentation increases to a point where it becomes melody itself. The work
ends with the performers audibly exhaling “ha” and then “rester immobile”.

**WEINSTANGEL, Sasha, 1947-**
*Musica Concertante*, 1980
LEVEL:
DURATION:
REPOSITORY: CMC manuscript, Toronto
NOTES:
For flute quartet.

**WILSON, Charles, 1931-**
LEVEL:
DURATION:
REPOSITORY: CMC manuscript
NOTES:
For flute quartet.
APPENDIX I

INDEX OF TITLES

A

A Concerto for Flute and Orchestra  Giles Trembley  72
A Concert of Myths  John Beckwith  64
A Fond Rememberence  Monte Pishney-Floyd  52
A Veiled Dream  Marian Mozetich  83
Abstract  Paul McIntyre  17
Acuñenos III  Alcides Lanza  45
Aegina  Paul Douglas  7
Amulet  Patrick Cardy  5
Amulet  Denis Gougeon  12
Andante from Concerto for Violin  Murray Adaskin  62
Angels in Flight  Marjan Mozetich  93
Almost Waltz  Robert Fleming  28
Aria  Jaques Heteu  42
Afaraxia  Euphrosyne Keefer  44
A Suite for Flute and Strings  Kelsey Jones  68
Au pluriel  Denis Dion  88
Aurora  Raymond Luedeke  82
Ausone  Bruce Mather  17

B

Back Up Bach  Milton Barnes  63
Ballroom Scene  Milton Barnes  30
Berceuse  Robert Aitken  62
Berceuse  Sophie Eckhardt-Granmatee  38
Birthday Notes  John Weinzieg  59
Birdcage  Brian Sexton  71
Black and White  Gerhard Wuench  60
Bonheur  Raynald Arsenault  3
Bridges  Robert Daigneault  88
Bugs  Robert Daigneault  88
Buskers  R. M. Murray Schafer  95

C

Cameo  Walter Buczynski  88
Cameos  Gerhard Wuench  60
Canzona  Wolfgang Bottenberg  31
Capriccio  Tim Brady  5
Capriccio
Chants D’août
Child’s Play
Chama
Chanson and Minuet
Chorale Prelude
Choreographic Sketches
Collage
Concertino
Concerto
Concerto
Concerto
Concerto
Concerto
Concerto
Concerto di Camera
Concerto di Camera #2
Concerto for Flute and Chamber Orchestra
Concerto for Flute and Orchestra
Concerto for Piccolo and Orchestra
Concert Piece
Concertante for Flute and Piano
Contrasts
Conversations
Conversations with à la lumière
Corridors

Danses de la pleine lune
Départ
Dialogueues
Dialogue II
Dialogues
Dialogues for Flute and Guitar
Distance in Time
Diversions
Divertimento #1
Divertimento in G
Divertissement
Doppelgänger
Down Endless Lanes Where Cherries flower
Dos improvisaciones
Drawings, Set #11
Duo
Duo

Michael-Conway Baker 29, 62
Isabelle Panneton 51
John Gordon Armstrong 3
Peter Ware 58
Thomas Schudel 55
Paul Pedersen 94
Robert Fleming 9
Michael-Conway Baker 29
Milton Barnes 63
Michael Conway-Baker 62
George Graham 66
Jaçques Hêtu 67
R.M. Murray Schafer 70
Rodney Sharman 71
David Morgan 70
Talivaldis Kenins 68
Christos Hatzis 66
Leslie Mann 69
Denis Gougeon 66
Ronald Hannah 41
Talivaldis Kennins 44
Remy Bouchard 32
Elizabeth Raum 53
Denis Dion 89
Robert Daigneault 36

Raynauld Arseneault 75
Jean Papineau-Couture 19
Gregory Levin 16
Stephen Gellman 39
Gary Hayes 41
Jean Anderson 75
François Morel 49
Applebaum 28
John Weinzweig 73
Gerhard Wuench 60
Anne Lauber 82
Brian Cherney 7
John Fodi 10
Leon Zuckert 85
Hodkinson 80
Ernst Schneider 55
Judy Sprecht 56
<table>
<thead>
<tr>
<th>Duo Concertante #3</th>
<th>Richard Johnston 44</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duolet</td>
<td>François Morel 92</td>
</tr>
<tr>
<td>Duo for Flute and Basson</td>
<td>Michael Conway-Baker 87</td>
</tr>
<tr>
<td>Duo for Flute and Clarinet</td>
<td>Morris Kates 91</td>
</tr>
<tr>
<td>Duo for Flute and Piano</td>
<td>Wallace Berry 31</td>
</tr>
<tr>
<td>Duo for Flute and Piano</td>
<td>Anita Sleeman 56</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Echoes</th>
<th>Maya Badian 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elegiac Improvisation</td>
<td>Leon Zuckert 61</td>
</tr>
<tr>
<td>Elegy</td>
<td>Michael Conway-Baker 29</td>
</tr>
<tr>
<td>Elegy</td>
<td>Peter Ware 26</td>
</tr>
<tr>
<td>Entre-Deux</td>
<td>Richard Desilets 37</td>
</tr>
<tr>
<td>Envol</td>
<td>Gilles Tremblay 26</td>
</tr>
<tr>
<td>Epigrams</td>
<td>Elliot Weisegarber 59</td>
</tr>
<tr>
<td>Epitaph for Mintz's</td>
<td>Robert Daigneault 36</td>
</tr>
<tr>
<td>Esa Enia</td>
<td>Ben Steinberg 56</td>
</tr>
<tr>
<td>Escher-Bach</td>
<td>John Burke 32</td>
</tr>
<tr>
<td>Essay</td>
<td>Louis Applebaum 2</td>
</tr>
<tr>
<td>Et in Arcadia ego</td>
<td>Patrick Cardy 65</td>
</tr>
<tr>
<td>Est-Ce Masque...</td>
<td>Claude Frenette 10</td>
</tr>
<tr>
<td>Etching–The Vollard Suite</td>
<td>Harry Somers 23</td>
</tr>
<tr>
<td>Excursions</td>
<td>MacDonald 17</td>
</tr>
<tr>
<td>Expansion Music</td>
<td>Otto Joachim 43</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fable</th>
<th>David McIntyre 48</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fantasia...</td>
<td>Marjan Mozetich 21, 93</td>
</tr>
<tr>
<td>Fantasy for Flute and Guitar</td>
<td>Edward Artega 76</td>
</tr>
<tr>
<td>Fantasy for Solo Flute, Op.33</td>
<td>Jack Behrens 5</td>
</tr>
<tr>
<td>Five Improvisations</td>
<td>Leslie Mann 47</td>
</tr>
<tr>
<td>Five Miniatures</td>
<td>William McCauley 47</td>
</tr>
<tr>
<td>Five Scenes for Flute and Guitar</td>
<td>Stephen Chatman 77</td>
</tr>
<tr>
<td>Flageolet</td>
<td>Hodkinson 14</td>
</tr>
<tr>
<td>Flame of Roses</td>
<td>Jana Sharecky 96</td>
</tr>
<tr>
<td>Flute Concerto</td>
<td>Peter Paul Kowprowski 69</td>
</tr>
<tr>
<td>Flutenanny</td>
<td>Robert Turner 72</td>
</tr>
<tr>
<td>Flute Song</td>
<td>Timothy Sullivan 25</td>
</tr>
<tr>
<td>Focusing</td>
<td>Paul Dolden 7</td>
</tr>
<tr>
<td>Foundry</td>
<td>Paul Steenhuisen 24</td>
</tr>
<tr>
<td>Four Arabesques</td>
<td>Walter Buczynski 2, 64</td>
</tr>
<tr>
<td>Four Miniatures</td>
<td>Violet Archer 28</td>
</tr>
<tr>
<td>Four Seasonal Portraits</td>
<td>Thomas Schudel 55</td>
</tr>
</tbody>
</table>
Four Shephardic Songs

Sid Rabinovitch 83

G

Gargoyles  
Generations  
Ground  
Grey and White

David McIntyre 92  
Michael Conway-Baker 29  
Michel Gonneville 90  
Anthony Genge 11

H

Horizon I

Micheline Coulombe Saint-Marcoux 23

I

....I, Laika....,  
Images II  
Impromptu  
Improvisioni concertante #1  
Intermezzo for Flute and Harp  
Intertwined  
Interiors  
Invocations  
Iscicle  
Israfel  
Isstoyiwa: Duo for Flute and Percussion

Hope Lee 92  
Peter Paul Koprowski 15  
Euphrosyne Keefer 44  
Norma Beecroft 64  
Michael Conway-Baker 76  
Nancy Telfer 98  
Glenn Buhr 5  
Patricia Bloomfield Holt 80  
Robert Aitken 1  
Larry Lake 15  
Robert Rosen 94

J

J'aime Les Tierces Mineures  
Jeu II  
Joy and Tranquility  
Just a Few Moments Alone

Jean Papineau-Couture 20  
Norma Beecroft 87  
Ka-Nin Chan 34  
Donald Steven 24

K

Karen's Waltz  
Kasa-Halo of the Moon  
Keymiad on Celtic Dances  
Kokopelli: Concerto for Flute and Orchestra  
Krikos III  
Kuyas

Kenneth Nichol's 50  
Anthony Genge 40  
Glenn Buhr 77  
Scott Wilkinson 73  
Robert Rosen 95  
Harry Somers 97
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Bodega</td>
<td>Rodney Sherman</td>
<td>84</td>
</tr>
<tr>
<td>La Celine</td>
<td>Linda Catlin Smith</td>
<td>23</td>
</tr>
<tr>
<td>Laudes Domini</td>
<td>David McIntyre</td>
<td>49</td>
</tr>
<tr>
<td>Le Talon D’achille</td>
<td>Denis Lorrain</td>
<td>16</td>
</tr>
<tr>
<td>Les actes</td>
<td>Denis Dion</td>
<td>78</td>
</tr>
<tr>
<td>Les Mystères de la Clartè</td>
<td>Jean Lesage</td>
<td>46</td>
</tr>
<tr>
<td>Little Spanish Dance</td>
<td>Leon Zuckert</td>
<td>61</td>
</tr>
<tr>
<td>Lo Yareiu</td>
<td>Ben Steinberg</td>
<td>57</td>
</tr>
<tr>
<td>L’oiseau Blessé</td>
<td>Denis Gougeon</td>
<td>11</td>
</tr>
<tr>
<td>Lonely Princess</td>
<td>Ron Hannah</td>
<td>79</td>
</tr>
<tr>
<td>Love Is a Sacred Feast</td>
<td>Nancy Telfer</td>
<td>25</td>
</tr>
<tr>
<td>Luminaries</td>
<td>Diana McIntosh</td>
<td>47</td>
</tr>
<tr>
<td>Lure of the Fallen Seriphim</td>
<td>Glenn Buhr</td>
<td>64</td>
</tr>
<tr>
<td>Lyric Concertino</td>
<td>Charles Wilson</td>
<td>99</td>
</tr>
<tr>
<td>Lyric Concertino for Flute and String Trio</td>
<td>Charles Wilson</td>
<td>74</td>
</tr>
<tr>
<td>Lyric Serenade</td>
<td>William Wallace</td>
<td>72</td>
</tr>
<tr>
<td>Lyric Sonatina for Flute and Piano</td>
<td>Jean Coulthard</td>
<td>35</td>
</tr>
<tr>
<td>Lyric Song</td>
<td>Monte Pishney-Floyd</td>
<td>52</td>
</tr>
<tr>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meditation #1</td>
<td>Robert Rosen</td>
<td>95</td>
</tr>
<tr>
<td>Meditation #5</td>
<td>Robert Rosen</td>
<td>54</td>
</tr>
<tr>
<td>Microduet #2</td>
<td>Michael Horwood</td>
<td>80</td>
</tr>
<tr>
<td>Mirages</td>
<td>Patrick Cardy</td>
<td>34</td>
</tr>
<tr>
<td>Miyako Sketches</td>
<td>Elliot Weisegarber</td>
<td>60</td>
</tr>
<tr>
<td>Mobile</td>
<td>Timothy Brady</td>
<td>76</td>
</tr>
<tr>
<td>Mobiles</td>
<td>André Prevost</td>
<td>94</td>
</tr>
<tr>
<td>Mollesiennes</td>
<td>Anne Lauber</td>
<td>45</td>
</tr>
<tr>
<td>Monologo</td>
<td>Bengt Hambraeus</td>
<td>13</td>
</tr>
<tr>
<td>Mouvement pour Flûte et Piano</td>
<td>Anne Lauber</td>
<td>45</td>
</tr>
<tr>
<td>Musefully Listening, Nursing A Thought</td>
<td>Jack Behrens</td>
<td>31</td>
</tr>
<tr>
<td>Musica Concertante</td>
<td>Sasha Weinstangel</td>
<td>99</td>
</tr>
<tr>
<td>Musica Giocoso</td>
<td>Gerhard Wuench</td>
<td>61</td>
</tr>
<tr>
<td>Music for Flute Alone</td>
<td>David Duke</td>
<td>9</td>
</tr>
<tr>
<td>Music for Solo Flute</td>
<td>Milton Barnes</td>
<td>4</td>
</tr>
<tr>
<td>Music On A Quiet Song</td>
<td>Jean Coulthard</td>
<td>65</td>
</tr>
<tr>
<td>N</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Hockets</td>
<td>Anthony Genge</td>
<td>40</td>
</tr>
<tr>
<td>Nightingales</td>
<td>Richard Gibson</td>
<td>11</td>
</tr>
<tr>
<td>Night and Day</td>
<td>David McIntyre</td>
<td>48</td>
</tr>
<tr>
<td>Night and Wind</td>
<td>Timothy Sullivan</td>
<td>98</td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Night Music</td>
<td>Otto Joachim</td>
<td>80</td>
</tr>
<tr>
<td>Night Rain</td>
<td>Anthony Genge</td>
<td>78</td>
</tr>
<tr>
<td>Nocturne</td>
<td>Stephen Chatman</td>
<td>88</td>
</tr>
<tr>
<td>Nocturnes</td>
<td>John Fodi</td>
<td>39</td>
</tr>
<tr>
<td>Nogaku</td>
<td>Mark Hand</td>
<td>79</td>
</tr>
<tr>
<td>North Shore #3</td>
<td>Robert Daigneault</td>
<td>77</td>
</tr>
<tr>
<td>Northern Light</td>
<td>Elizabeth Raum</td>
<td>22</td>
</tr>
<tr>
<td>Nuvattuq</td>
<td>François Morel</td>
<td>18</td>
</tr>
<tr>
<td><strong>O</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offetory</td>
<td>Nancy Telfer</td>
<td>57</td>
</tr>
<tr>
<td>Opus Pocus</td>
<td>Harry Freedman</td>
<td>89</td>
</tr>
<tr>
<td>Oscillations</td>
<td>Jack Behrens</td>
<td>31</td>
</tr>
<tr>
<td><strong>P</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pan</td>
<td>Anita D. Perry</td>
<td>21</td>
</tr>
<tr>
<td>Paramirabo</td>
<td>Claude Vivier</td>
<td>98</td>
</tr>
<tr>
<td>Pastorale #2</td>
<td>Robert Daigneault</td>
<td>36</td>
</tr>
<tr>
<td>Petite Suite pour Flûte</td>
<td>Srl Irving Glick</td>
<td>11</td>
</tr>
<tr>
<td>Persephone’s Garland</td>
<td>Euphrosyne Keefer</td>
<td>81</td>
</tr>
<tr>
<td>Perspective #1: Texas Island</td>
<td>Michael Conway-Baker</td>
<td>29</td>
</tr>
<tr>
<td>Plainsong</td>
<td>Robert Aitken</td>
<td>1</td>
</tr>
<tr>
<td>Piccolo Concerto</td>
<td>Thomas Schudel</td>
<td>71</td>
</tr>
<tr>
<td>Pièce</td>
<td>Claude Vivier</td>
<td>58</td>
</tr>
<tr>
<td>Pieces for Flute and Piano</td>
<td>Chris Wind</td>
<td>59</td>
</tr>
<tr>
<td>Piece for Flute and Piano</td>
<td>Patrick Cardy</td>
<td>33</td>
</tr>
<tr>
<td>Pieces of Memory</td>
<td>David Passmore</td>
<td>52</td>
</tr>
<tr>
<td>Poem</td>
<td>James Tenney</td>
<td>25</td>
</tr>
<tr>
<td>Polygon for Alto Flute and Flute</td>
<td>Jean Anderson</td>
<td>1</td>
</tr>
<tr>
<td>Portrait</td>
<td>James Harley</td>
<td>13</td>
</tr>
<tr>
<td>Praire Winds</td>
<td>Thomas Schudel</td>
<td>55</td>
</tr>
<tr>
<td>Prelude, Arioso and Finale</td>
<td>Vernon Murgatroyd</td>
<td>50</td>
</tr>
<tr>
<td>Presto II</td>
<td>Sophie Eckhardt-Grammatte38</td>
<td></td>
</tr>
<tr>
<td>Prime</td>
<td>William Pura</td>
<td>21</td>
</tr>
<tr>
<td>“Puer nobis nascitur”</td>
<td>Healey Willan</td>
<td>73</td>
</tr>
<tr>
<td><strong>Q</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quatre Monodies</td>
<td>Clemont Pépin</td>
<td>21</td>
</tr>
<tr>
<td>Quatre Pièces pour Flûte et Piano</td>
<td>Jaques Hétu</td>
<td>42</td>
</tr>
<tr>
<td>Quatro Intermezzi</td>
<td>Otto Joachim</td>
<td>81</td>
</tr>
<tr>
<td>Quintette</td>
<td>Jaques Hétu</td>
<td>90</td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Page</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>--------------------</td>
<td>------</td>
</tr>
<tr>
<td>Reel mystérieux</td>
<td>Mark Hand</td>
<td>79</td>
</tr>
<tr>
<td>Reflections in Sections</td>
<td>Ben Steinberg</td>
<td>24</td>
</tr>
<tr>
<td>Reverie</td>
<td>Thomas Schudel</td>
<td>56</td>
</tr>
<tr>
<td>Rhapsodie for Alto Flute</td>
<td>William McCauley</td>
<td>70</td>
</tr>
<tr>
<td>Rhapsodie for Flute and Piano</td>
<td>Vernon Murgatroyd</td>
<td>50</td>
</tr>
<tr>
<td>Riffs</td>
<td>John Weinzweig</td>
<td>26</td>
</tr>
<tr>
<td>Rondino for Nine Instruments</td>
<td>Murray Adaskin</td>
<td>86</td>
</tr>
<tr>
<td>Rondo</td>
<td>Kelsey Jones</td>
<td>14</td>
</tr>
<tr>
<td>Rondo for Flute and Harp</td>
<td>Alan Heard</td>
<td>79</td>
</tr>
<tr>
<td>Rose Music</td>
<td>Henry Kucharzyk</td>
<td>44</td>
</tr>
<tr>
<td>Sadly, Softly... The Rain</td>
<td>Wesley Robert Lowe</td>
<td>16</td>
</tr>
<tr>
<td>Sakura</td>
<td>Morris Kates</td>
<td>81</td>
</tr>
<tr>
<td>Salute to CMC</td>
<td>Morris Kates</td>
<td>91</td>
</tr>
<tr>
<td>Saturne</td>
<td>Denis Gougeon</td>
<td></td>
</tr>
<tr>
<td>Scan</td>
<td>Alex Pauk</td>
<td>20</td>
</tr>
<tr>
<td>Scherzino</td>
<td>Blago Simeonov</td>
<td>56</td>
</tr>
<tr>
<td>Scherzo</td>
<td>Blago Simineov</td>
<td>97</td>
</tr>
<tr>
<td>Scherzo</td>
<td>Gerhard Wuench</td>
<td>61</td>
</tr>
<tr>
<td>Secrets</td>
<td>Gary Kulesha</td>
<td>45</td>
</tr>
<tr>
<td>Senia</td>
<td>Paul Douglas</td>
<td>8</td>
</tr>
<tr>
<td>Serenade</td>
<td>Jacques Hétu</td>
<td>68</td>
</tr>
<tr>
<td>Serenade</td>
<td>Morris Kates</td>
<td>81</td>
</tr>
<tr>
<td>September “Coloratura”</td>
<td>Piotr Grella-Mozejko</td>
<td>12</td>
</tr>
<tr>
<td>Set of Two</td>
<td>Patricia Holt</td>
<td>43</td>
</tr>
<tr>
<td>Seven Fantasias, Op.13</td>
<td>John Fodi</td>
<td>10</td>
</tr>
<tr>
<td>Schaconne</td>
<td>Michael Parker</td>
<td>51</td>
</tr>
<tr>
<td>Shringara</td>
<td>Daniel Foley</td>
<td>78</td>
</tr>
<tr>
<td>Signatures</td>
<td>Violet Archer</td>
<td>2</td>
</tr>
<tr>
<td>Six Country Sketches</td>
<td>Jean Anderson</td>
<td>75</td>
</tr>
<tr>
<td>Six Haiku</td>
<td>David G. H. Parsons</td>
<td>94</td>
</tr>
<tr>
<td>Six Studies for Flute</td>
<td>Arsenio Giron</td>
<td>11</td>
</tr>
<tr>
<td>Six themes solaires: Saturne</td>
<td>Denis Gougeon</td>
<td>12</td>
</tr>
<tr>
<td>Slink</td>
<td>Stephen Chatman</td>
<td>6</td>
</tr>
<tr>
<td>Slow Movement</td>
<td>Clifford Crawley</td>
<td>35</td>
</tr>
<tr>
<td>Small Painting Music</td>
<td>Robert Daigneault</td>
<td>88</td>
</tr>
<tr>
<td>Softly</td>
<td>Peter Allen</td>
<td>28</td>
</tr>
<tr>
<td>Softly As the Flute Blows</td>
<td>Morris Surdin</td>
<td>72</td>
</tr>
<tr>
<td>Soliloquy #1</td>
<td>Milton Barnes</td>
<td></td>
</tr>
<tr>
<td>Soliloquy #1</td>
<td>Robert Daigneault</td>
<td>65</td>
</tr>
<tr>
<td>Soliloquy</td>
<td>Harry Freedman</td>
<td>39</td>
</tr>
<tr>
<td>Solo for Flute</td>
<td>Robin Minard</td>
<td>18</td>
</tr>
<tr>
<td>Solo for Flute #1, #2, #3</td>
<td>Chris Wind</td>
<td>27</td>
</tr>
<tr>
<td>Sonata</td>
<td>Michael Conway-Baker</td>
<td>27</td>
</tr>
<tr>
<td>Sonata</td>
<td>Arsenio Giron</td>
<td>40</td>
</tr>
<tr>
<td>Sonata</td>
<td>Pierick Houdy</td>
<td>43</td>
</tr>
<tr>
<td>Sonata</td>
<td>Leslie Mann</td>
<td>47</td>
</tr>
<tr>
<td>Sonata</td>
<td>David McIntyre</td>
<td>52</td>
</tr>
<tr>
<td>Sonata</td>
<td>Allen Rae</td>
<td>52</td>
</tr>
<tr>
<td>Sonata</td>
<td>Timothy Sullivan</td>
<td>57</td>
</tr>
<tr>
<td>Sonate</td>
<td>Micheline St.-Marcoux</td>
<td>54</td>
</tr>
<tr>
<td>Sonata Fantasia</td>
<td>Samuel Dolin</td>
<td>37</td>
</tr>
<tr>
<td>Sonata for Flute, Viola and Harp</td>
<td>Srul Irving Glick</td>
<td>78</td>
</tr>
<tr>
<td>Sonata for Flute and Orchestra</td>
<td>Milton Barnes</td>
<td>63</td>
</tr>
<tr>
<td>Sonata in tre movimente</td>
<td>Marian Mozetich</td>
<td>82</td>
</tr>
<tr>
<td>Sonata for Flute, Clarinet in “A”, and Piano</td>
<td>Violet Archer</td>
<td>86</td>
</tr>
<tr>
<td>Sonata for Flute and Piano</td>
<td>Michael Conway-Baker</td>
<td>30</td>
</tr>
<tr>
<td>Sonatina for Flute and Piano</td>
<td>Laurie Duncan</td>
<td>37</td>
</tr>
<tr>
<td>Sonata pour Flute et Piano</td>
<td>Rachel Laurin</td>
<td>46</td>
</tr>
<tr>
<td>Sonata for Flute and Piano</td>
<td>Milton Barnes</td>
<td>30</td>
</tr>
<tr>
<td>Sonata for Flute and Piano</td>
<td>Michael Miller</td>
<td>49</td>
</tr>
<tr>
<td>Sonata for Flute and Piano</td>
<td>David McIntyre</td>
<td>48</td>
</tr>
<tr>
<td>Sonata for Flute and Piano</td>
<td>Oscar Morawetz</td>
<td>49</td>
</tr>
<tr>
<td>Sonata for Flute and Piano</td>
<td>Elliot Weisegarber</td>
<td>60</td>
</tr>
<tr>
<td>Sonatina</td>
<td>John Rea</td>
<td>53</td>
</tr>
<tr>
<td>Sonatina</td>
<td>R.M. Murray Schafer</td>
<td>54</td>
</tr>
<tr>
<td>Sonatina for Flute and Piano</td>
<td>Wolfgang Bottenberg</td>
<td>32</td>
</tr>
<tr>
<td>Sonatina for Flute and Piano</td>
<td>Srul Irving Glick</td>
<td>40</td>
</tr>
<tr>
<td>Sonata Nocturne</td>
<td>Scott Wilkinson</td>
<td>59</td>
</tr>
<tr>
<td>Sonatina for Solo Flute</td>
<td>Barbara Pentland</td>
<td>21</td>
</tr>
<tr>
<td>Sonatina for Two</td>
<td>George Fiala</td>
<td>38</td>
</tr>
<tr>
<td>Songs from “Child of the Morning”</td>
<td>Vernon Murgatroyd</td>
<td>50</td>
</tr>
<tr>
<td>Songs and Dances</td>
<td>Quenten Doolittle</td>
<td>37</td>
</tr>
<tr>
<td>Songs and the Moon</td>
<td>Brent Dutton</td>
<td>8</td>
</tr>
<tr>
<td>Sparkle</td>
<td>Patrick Cardy</td>
<td>33</td>
</tr>
<tr>
<td>Spectre</td>
<td>Gary Hayes</td>
<td>42</td>
</tr>
<tr>
<td>Spirit Essence</td>
<td>Mary Gardiner</td>
<td>89</td>
</tr>
<tr>
<td>Star Gazing</td>
<td>Nancy Telfer</td>
<td>58</td>
</tr>
<tr>
<td>Statements</td>
<td>Violet Archer</td>
<td>3</td>
</tr>
<tr>
<td>Suites</td>
<td>Timothy Sullivan</td>
<td>57</td>
</tr>
<tr>
<td>Suite: Eleven Short Pieces for Solo Flute</td>
<td>G. Gordon Nicholson</td>
<td>19</td>
</tr>
<tr>
<td>Suite for Flute Solo, Opus 20B</td>
<td>Leslie Mann</td>
<td>17</td>
</tr>
<tr>
<td>Suite for Solo Flute</td>
<td>Violet Archer</td>
<td>2</td>
</tr>
<tr>
<td>Suite for Flute and Piano</td>
<td>Clifford Crawley</td>
<td>35</td>
</tr>
<tr>
<td>Suite for Flute and Piano</td>
<td>Alice Ho</td>
<td>43</td>
</tr>
<tr>
<td>Suite for Flute and Piano</td>
<td>Gordon Nicholson</td>
<td>50</td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Page</td>
</tr>
<tr>
<td>-------------------------------------------------</td>
<td>---------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Suite pour Flûte et Piano</td>
<td>Jean Papineau-Couture</td>
<td>51</td>
</tr>
<tr>
<td>Suite for Flute and Strings</td>
<td>Kelsey Jones</td>
<td></td>
</tr>
<tr>
<td>Suite for Flute, Viola, Harp</td>
<td>Ben Steinberg</td>
<td>84</td>
</tr>
<tr>
<td>Sur Sa Pointe Animée...</td>
<td>Silvio Palmieri</td>
<td>19</td>
</tr>
<tr>
<td>Sweet for Flute</td>
<td>Alfred Fisher</td>
<td>9</td>
</tr>
<tr>
<td>T</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Take One To Duo-S-Berg</td>
<td>Morris Surdin</td>
<td>57</td>
</tr>
<tr>
<td>Temperments Pour Flûtes</td>
<td>Richard Desilets</td>
<td>7</td>
</tr>
<tr>
<td>Tam-O-Shanter</td>
<td>Lothar Klein</td>
<td>14</td>
</tr>
<tr>
<td>Tango</td>
<td>Glenn Morely</td>
<td>93</td>
</tr>
<tr>
<td>The Breath of Pleasure</td>
<td>David G. H. Parsons</td>
<td>93</td>
</tr>
<tr>
<td>The Legend of the First Rabbit</td>
<td>Mary Gardiner</td>
<td>90</td>
</tr>
<tr>
<td>The Necklace of Clear Understanding</td>
<td>Rudolf komoros</td>
<td>15</td>
</tr>
<tr>
<td>The Nightingale At My Window</td>
<td>Leon Zuckert</td>
<td>61</td>
</tr>
<tr>
<td>The Reunion</td>
<td>Norman Sherman</td>
<td>96</td>
</tr>
<tr>
<td>The Trojan Women</td>
<td>Healey Willan</td>
<td>85</td>
</tr>
<tr>
<td>The Singing Bird of Eternity</td>
<td>Alfred Kunz</td>
<td>69</td>
</tr>
<tr>
<td>This Time</td>
<td>Ann Southam</td>
<td></td>
</tr>
<tr>
<td>Thoronnet</td>
<td>Robert Komorous</td>
<td>9</td>
</tr>
<tr>
<td>Three Dialogues</td>
<td>Robert Fleming</td>
<td>38</td>
</tr>
<tr>
<td>Three Haiku On Simple Times</td>
<td>Robert P. Bauer</td>
<td>4</td>
</tr>
<tr>
<td>Three Miniatures</td>
<td>Dirk Keetbaas</td>
<td>14</td>
</tr>
<tr>
<td>Three Joyous Carols</td>
<td>David McIntyre</td>
<td>49</td>
</tr>
<tr>
<td>Three Movements</td>
<td>Edward Artega</td>
<td>29</td>
</tr>
<tr>
<td>Three Movements</td>
<td>Bruce Carlson</td>
<td>77</td>
</tr>
<tr>
<td>Three Movements</td>
<td>Vernon Murgatroyd</td>
<td>50</td>
</tr>
<tr>
<td>Three Pieces</td>
<td>Derick Healey</td>
<td>42</td>
</tr>
<tr>
<td>Three Pieces for Flute and Guitar</td>
<td>Morris kates</td>
<td></td>
</tr>
<tr>
<td>Three Pieces for Solo Flute</td>
<td>Gerhard Wuench</td>
<td>27</td>
</tr>
<tr>
<td>Time Presses and Night Begins to Fall</td>
<td>Patrick Cardy</td>
<td>33</td>
</tr>
<tr>
<td>Three Songs</td>
<td>Ben Steinberg</td>
<td>59</td>
</tr>
<tr>
<td>Toccata In Ten</td>
<td>William Wallace</td>
<td>59</td>
</tr>
<tr>
<td>Transformation</td>
<td>Stephen Gellman</td>
<td>39</td>
</tr>
<tr>
<td>Tre Pezzi Brevi</td>
<td>Norma Beecroft</td>
<td>31, 76</td>
</tr>
<tr>
<td>Tristeza pastorii</td>
<td>Leon Zuckert</td>
<td>85</td>
</tr>
<tr>
<td>Three Fragments for Flute and Piano</td>
<td>F.R.C. Clarke</td>
<td>34</td>
</tr>
<tr>
<td>Three &quot;Kind of Popular&quot; Pieces</td>
<td>Walter Buczynski</td>
<td>32</td>
</tr>
<tr>
<td>Three Movements</td>
<td>Murray Adaskin</td>
<td>86</td>
</tr>
<tr>
<td>Three Movements</td>
<td>Edward Artega</td>
<td></td>
</tr>
<tr>
<td>Three Pieces for Flute and Guitar</td>
<td>Morris Kates</td>
<td>81</td>
</tr>
<tr>
<td>Three Pieces for Flute Solo</td>
<td>Gerhard Wuench</td>
<td>22</td>
</tr>
<tr>
<td>Three Pieces for Solo Flute</td>
<td>Robert Rosen</td>
<td>22</td>
</tr>
<tr>
<td>Three Plus One</td>
<td>Michael Conway-Baker</td>
<td>87</td>
</tr>
<tr>
<td>Three Songs</td>
<td>Ben Steinberg</td>
<td>97</td>
</tr>
<tr>
<td>Piece</td>
<td>Composer</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------</td>
<td>-----------------------</td>
<td>------</td>
</tr>
<tr>
<td>Three Songs for Flute and String Trio</td>
<td>Keith Tedman</td>
<td>97</td>
</tr>
<tr>
<td>This Time</td>
<td>Anne Southam</td>
<td>97</td>
</tr>
<tr>
<td>Toccata in Ten</td>
<td>William Wallace</td>
<td>97</td>
</tr>
<tr>
<td>Toot Suite</td>
<td>David Tanner</td>
<td>25</td>
</tr>
<tr>
<td>Traces for Flute and Computer</td>
<td>David Eagle</td>
<td>9</td>
</tr>
<tr>
<td>Trance</td>
<td>Barbara Pentland</td>
<td>83</td>
</tr>
<tr>
<td>Trio</td>
<td>Jean Anderson</td>
<td>86</td>
</tr>
<tr>
<td>Trio for Flute, Viola and Harp</td>
<td>Srul Irving Glick</td>
<td>90</td>
</tr>
<tr>
<td>Trio Jubilus</td>
<td>Gilles Trembley</td>
<td>98</td>
</tr>
<tr>
<td>Trilogy</td>
<td>Glenn Buhr</td>
<td>32</td>
</tr>
<tr>
<td>Trois Solos D’un Personnage</td>
<td>Alain Lalonde</td>
<td>15</td>
</tr>
<tr>
<td>Two Pieces for Solo Flute</td>
<td>Ronald Tremain</td>
<td>26</td>
</tr>
<tr>
<td>Une Énigme Éclaircie</td>
<td>Sylvio Palmieri</td>
<td>18</td>
</tr>
<tr>
<td>Variations for Flute and Clarinet</td>
<td>Morris Kates</td>
<td>91</td>
</tr>
<tr>
<td>Valentines</td>
<td>Thomas Schudel</td>
<td>23</td>
</tr>
<tr>
<td>Valentines for Flute and Clarinet</td>
<td>Morris Kates</td>
<td></td>
</tr>
<tr>
<td>Valentine Variations</td>
<td>Elizabeth Raum</td>
<td>53</td>
</tr>
<tr>
<td>Verségères</td>
<td>Jean Papineau-Couture</td>
<td>20</td>
</tr>
<tr>
<td>Visions</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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APPENDIX 1

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APPENDIX 2
SCORES
Flute stops when voice begins but keep fingers moving to bring flute sound back as echo.

Voice:

**Very faint, just a whisper from resultant air in singing.**
Directions for Performance

1. gradually bring in the first overtone until both tones are sounding.

2. colour trill, achieved by alternating between various fingerings which produce approximately the same pitch.

3. S → F → S = trill from slow to fast to slow.

4. finger lower octave but without the thumb B♭/B♮ key.

4a. if no low B♭ is available, play C♯ \( \begin{array}{c} \text{4} \\ \text{3} \end{array} \). This applies throughout the piece.

5. to produce colour trill on C♭, alternate left hand 2nd and 4th fingers, then at the forte, switch to alternating all right hand fingers independently, finally pausing on a harmonic low C♭.

6. all boxed material in this piece is to be repeated as often as desired. However, the boxes should be played in the order given and each box represents a beat in tempo (see Notation).

6a. attempt to sing and play the same pitches. The male voice will of course sound 8va bassa.

7. finger the lowest notes then gradually increase the air pressure until the notated harmonics result.

8. a great deal of diaphragm pressure is required to support the multiphonic trills.

9. blow airstream gradually lower and support.

10. voice: \( \begin{array}{c} \text{4} \\ \text{3} \end{array} \) = sing highest note possible.

Notation

\( \begin{array}{c} \text{4} \\ \text{3} \end{array} \) pauses of increasing duration

\( \bullet \) a breath, not an actual break

\( \text{m} \) multiphonic from the indicated fingering

\( \$ \) a noise usually produced by excessive wind pressure—distorted multiphonics often result

\( \bar{\text{x}} \) sing at pitch indicated (with the exception of 6a, see above)

\( \bar{\text{j}} \) airy wind sound on designated pitches

\( + \) key clap

\( \odot \) key clap with embouchure hole stopped by tongue

each box represents a beat in tempo, for example:

\( \begin{array}{c} \text{4} \\ \text{3} \end{array} \) = \( \begin{array}{c} \text{4} \\ \text{3} \end{array} \) → ad lib.
à Lise Daoust

L'oiseau Blessé

1987

Denis Gougeon

1951

© 1986 Les éditions Dobemon inc. (CAPAC)
1) "Die Zauberflöte", W.A. Mozart.
NOTATION

Respiration brève
Quick breath

Le plus vite possible
As fast as possible

Accelerando
Accelerando

Rallentando
Rallentando

Long point d'orgue
Long fermata

Glissando
Glissando

Rythme irrégulier
Irregular rhythm

Microton vers l'aigu (↑) ou vers le grave (↓)
Higher microtone (↑) or lower microtone (↓)

6va bassa pour voix grave
6va bassa when necessary

Flatterzunge
Flutter tongue

Doigté normal
Normal fingering

Embouchure couverte
dern. Embouchure plate turned in

Son avec bruit de clef
Sound with key slap

PIZZICATO:
propel the air with a short dry articulation with the tongue between the lips to obtain a percussive effect.

TONGUE-RAM:
interject the tongue with force directly into the embouchure hole, completely closing it.

WHISTLE-TONE:
blow lightly across the embouchure plate held in an extremely open position.

TABLEAU DES DOIGTÉS / FINGERING CHART

main gauche / main droite
left hand / right hand
APPENDIX III

Canadian Musical Organizations and Libraries

Canada is often cited as unique in its financial and emotional support for music, provided directly by its government and national organizations (although the fate of government funding for the arts hangs in the balance, drastically compromised due to continuous economical setbacks in the current Canadian recession). The musical history of the mid-20th-century owes its growth, success, and continued survival to these organizations. Unlike other countries, up until now Canada has relied less on private funding. To glean a full perspective on Canadian music, a short description of these organizations are listed.

The Canada Council

Constituted in 1957 by an act of Parliament, the Canada Council was formed primarily “... to foster and promote the study and enjoyment of, and the production of works in the arts.”1 The Canada Council offers a broad range of grants and services to artists and arts organizations. It awards the Glenn Gould Prize, the Killam Program of Scholarly Awards, and other prestigious awards. The Council works closely with federal and provincial cultural agencies that give grants supplied from an endowment fund of fifty million Canadian dollars. The Council also acts as an umbrella organization representing the interests of

1Helmut Kalimann and Gilles Potvin, Kenneth Winters (with Mark Muller and Robin Elliot) eds., The Encyclopedia of Music in Canada, second ed. (Toronto: University of Toronto Press, 1992), 191.
national musical organizations such as the Canadian Federation of Music Teachers, Canadian College of Organists, Canadian Music Publishers Association, Les Jeuness Musicales du Canada, Canadian Library Association, CAPAC, BMI, and the Canadian League of Contemporary Composers. In addition, there are more than a hundred support programs for communities. Six sections are responsible for the development of the arts: Dance, Music Theatre, Visual Arts, Music, Writing and Publishing, and Media Arts. Coupled to these divisions are the Exploration Programs to support innovative projects that venture into new territory, Art Bank which purchases art collections, and Touring which aids touring artists.

THE CBC

The Canadian Broadcasting Company is a publicly owned broadcasting system created in 1936. Within the conglomerate are a variety of institutions and programs, including the CBC Opera Company, the CBC Quebec Chamber Orchestra, the CBC Symphony Orchestra, CBC Recording, and more. Many of its top music executives are composers, and its numerous records, program archives, and library are invaluable. The quality and magnitude of the organization has surpassed even that of its original British model—the BBC. Many Canadian composers have confessed that if it were not for the CBC dissemination of their music, they would still be unknown.

Its importance in the cultural and social fabric of Canada is incalculable ... no other single organization has played so large a role in making Canada and the outside world so aware of her cultural pursuits. It has remained
the primary purveyor of Canadian music and performance to the largest possible part of the population.²

As a crown company subsidized by the federal government, the CBC must report to the government.

The Canadian Music Centre

As early as 1930, Sir Ernest MacMillan saw the need for a national repository for Canadian works. At first, the Canada Council and The League of Composers collected and dealt with requests for Canadian music. When the mandate grew too large to handle, The Canadian Music Centre (CMC) was formed to serve as Canada's national collection of music by its serious concert composers. The national office is in Toronto, with regional offices in Montreal, Calgary, and Vancouver. The Centre supports the creative work of more than 200 composers, by collecting, reproducing, promoting, recording, and distributing the music of its affiliated composers (Associate composers with membership in the Centre). In these services, it works with Canadian and international musicians, conductors, scholars, educators, and other creative artist groups such as choreographers, film makers and broadcasters.

The Centre's responsibilities are enormous. It copies, binds, ships, and sells music. Its library has a large collection of discs, some no longer in print, as well as tapes donated by composers, the CBC, and individual performers. The Centre has its own recording label called Centredisc which has published twelve

² Kallman, 229.
internationally reviewed CDs of Canadian music performed and composed by Canadians. Financially, the CMC owes its very existence to the Canada Council. Over the years, support has come from other agencies such as The Ontario Ministry of Citizenship and Culture, The Ontario Arts Council, Ministere des affaires culturelles au Quebec, The British Columbia Cultural Fund, The Alberta Arts Council and Alberta Culture, Alberta Foundation for the CMC, The University of Calgary, and the Arts Councils of the cities of Toronto, Montreal and Vancouver.

Throughout its history, the CMC has played an integral role in the musical life of Canada: it has provided a meeting place for The Canada Council, Canadian Music Educators Association, and The National Youth Orchestra Committees. The CMC has compiled scores for juries and CBC competitions as well as administering prizes, awards, and support for special festivals and historic events. Meanwhile the CBC keeps to its primary duties of producing, circulating, and maintaining manuscript scores. It has established itself as the top institute of its kind in the world. The CMC can be reached at the following phone numbers below:

CMC Toronto (416) 961-6601
CMC Montreal (514) 849-9175
CMC Calgary (403) 220-7403
CMC Vancouver (604) 734-4622
Publishers Of Canadian Music

Acoma Editions
409 Northcliffe Blvd.
Toronto, Ont. M6E 3L3

Les Editions Lucian Badian
#601, 3250 Ellendale
Montreal, Quebec H35 1W4

Berandol Music Ltd.
2500 John St., Unit 220
Markham, Ont. L3R 3W3
(416) 415-1349

Boosey and Hawkes Ltd
52 Cooper Sq., 10th floor
New York, N.Y. 10003-7102
USA
(212) 979-7056

Contemporary Showcase
c/o ACNMP
Chalmers House
20 St., Joseph St.,
Toronto, Ont. M4Y 1J9

Counterpoint Musical Services
500 Alden Rd., Unit 25
Markham Ont. L3R 5H5
(905) 415-9232

Les Editions Doberman
C.P. 2021
St., Nicholas, Quebec G0S 3LO
(418) 831-1304

European American Music
P.O. Box 850
Valley Forge, PA 19482
USA
(215) 648-0506

International Music Sales
Through Musical Offering

E.C. Kerby
through Hal Leonard

960 E. Mark St., Box 227
Winona, MN 55987
USA
(507) 454-2920

Musical Offering
386 Huron St.
Toronto, Ont. M5S 2G6
(416) 598-3848

Editions Musicales Transatlantique
50, rue Joseph de Maistre
F-75018 Paris
France
(1) 42 28 21 40

Les Editions Clermont Pépin
C.P. 181
Outremont, Quebec H2V 4MB

G. Ricordi and Co. (Canada) Ltd.
through Counterpoint

Salabert Publications
through SEDIM

Sedim
151-153 ave. Jean-Jaurès
75019 Paris
France

Gordon V. Thompson
through Warner/Chappell Music

Universal Editions (Canada) Ltd.
through European American Music

Warner/Chappell Music
85 Scarsdale Rd.
Jaymar Music
Box 2191
London, Ont., N6A 4E3

Jobert
through SEDIM

Don Mills, Ont., M3B 2R2
1-800-268-7736

Waterloo Music Co. Ltd.
3 Regina St. N
Waterloo, Ont., N2J 4A5
(519) 886-4990
Music Libraries

Alfred Whitehead Memorial Music Library:
Mount Allison University
Sackville, NB., E0A-3C0.
(506) 364-2561, Fax (506) 364-2617.
**Book Holdings:** 9,000 monographs, 75 periodicals subscriptions, 1,300 bound periodicals.
**Score, Sheet Music Holdings:** 11,000 scores or books of music.
**Record, Tape, Video Holdings:** 6,000 LPs, 400 CDs, 112 reels of microfilm, 500+ tapes, 3,287 microfiche (99 titles).
**Comments:** Subjects include music theory, history, criticism, biography, musicology, music education. Special collections include 20th century Canadian music scores and recordings, and the Musical Canadian Mary Mellfish Collection of Folk Music. Publications include Canadian Music Scores and Recordings (Mount Allison University holdings) and Sources in Canadian Music.

Association of Canadian Orchestras/Ontario Federation of Symphony Orchestras:
# 311-56 The Esplanade. Toronto, ON M5E-1A7.
(416) 36698834, Fax (416) 366-1780.
**Book Holdings:** Subjects include conducting orchestral music repertoire, programming, touring.
**Score, Sheet Music Holdings:** Scores of Canadian work for children, scores/parts for orchestral repertoire (approximately 2,000 titles).
**Record, Tape, Video Holdings:** Videos of children’s concerts.
**Comments:** Music is loaned to member orchestras only. We also have books and information about managing music organizations and various other aspects of running non-profit organizations.

Banff Centre Library:
P. O. Box 1020, Station 43, Banff, AB T0L 0C0.
(416) 762-6265, Fax (403) 7626266.
**Book Holdings:** 17,500 books and 200+ periodical titles on the arts and related subjects.
**Score, Sheet Music Holdings:** 9,700+ performance music scores and parts.
**Record, Tape, Video Holdings:** 9,500+ recordings (record, CD, cassette, DAT), 680+ video tapes (performing art, dance, ballet, music theater, etc.).
**Special Services:** Library facilities for listening and for viewing video (VHS & 3/4”), 84 hours/week access.

Bibliothèque du Conservatoire de musique de Québec:
270 rue St-Amable, Quebec, PQ, G1R-5G1.
(418) 643-2868, Fax (418) 644-9658.
**Book Holdings:** 5,000 titles.
Score, Sheet Music Holdings: 27,000 titles, (60,000 items).
Record, Tape, Video Holdings: 7,000 titles.
Special Services: Inter-library loan to music department (University or Conservatory) only.
Comments: Loan reserved to students and teachers only.

Bibliothèque Municipale de Hull:
Maison du Citroyen, 25 rue Laurier, Hull, PQ J8X-4CB.
(819) 656-7990, Fax (819) 595-7487.
Record, Tape, Video Holdings: 3,511 cassettes; 1,932 videos; 168 CDs.

Bibliothèque de musique:
Pavillon Bonenfant, University de Laval, Quebec, PQ., G1K-7P4.
(418) 656-7990, Fax (418) 656-7897.
Book Holdings: 24,000 volumes plus 7,000 microfilms on musicology, music education, music history, instrumental teaching and learning.
Score, Sheet Music Holdings: 30,000 scores and 2,000 sheets including standard repertory, 20th Century music, early Canadian and European printed music.
Record, Tape, Video Holdings: 14,300 LPs, 4,000 cassettes, 2,100 CD’s, 50 films and 90 videos.
Special Services: 3,500 doctoral dissertations in music education from University microfilms, 144 pieces of printed music dating from before 1800.
Comments: Inter-library loan service, music reference service, CD-ROM’s. Open Sept.-April: Mon.-Fri. 8:30-23:00(Weekends: 10:00-17:30); May-Aug.: Mon.-Fri. 8:30-23:00 (Closed Weekends).

Bibliothèque nationale du Québec:
125 Sherbrooke St. W, Montreal, PQ., H2X-1X4.
Book Holdings: 31.
Score, Sheet Music Holdings: 150,000 titles.
Record, Tape, Video Holdings: 80,000.
Special Services: Bibliographies, histories, encyclopedias.

Brandon University Music Library (John E. Robbins Library):
270 18th St., Brandon, MB R7A-6A9.
(204) 727-9630.
Book Holdings: 6,500 titles, 120 periodicals.
Score, Sheet Music Holdings: 13,000.
Record, Tape, Video Holdings: 3,556 LPs, 2,000 tapes, 1,048 CDs, 215 videos.
Special Services: Musical theatre collection, listening and VHS facilities.
Comments: Circulation of LPs restricted.
Canadian Association of Music Libraries and Documentation
Centres/Association canadien des bibliothèques, archives et Centres
documentation de musicoux:
National Library of Canada, Music Division
395 Wellington St., Ottawa, ON K1A-0N4.
(613) 995-3400, Fax (613) 996-4424.
**Book Holdings:** 19,500.
**Score, Sheet Music Holdings:** 31,400 scores and 65,000 items of sheet music.
**Record, Tape, Video Holdings:** 130,000 sound recordings.
**Special Services:** Dubbing of sound recordings and photo reproductions of
printed and manuscript material within terms of the copyright law and sheet
music publications pre-1950; indexing of Canadian music periodicals.
**Comments:** The library specializes in Canadian music and music in Canada but
also houses and maintains an extensive international collection of books, scores
and periodicals. Goals are to support Canadian studies and to provide backup
services to other libraries and communities without music library services.
Printed materials available through inter-library loan. Reference and
consultation services by mail, telephone, electronic mail and in person.

Canadian Broadcasting Corporation Music Library:
P. O. Box 500, Station A, Toronto, ON M5W-1E6.
(416) 205-5858, Fax (416) 205-8574.
**Book Holdings:** 1,500.
**Score, Sheet Music Holdings:** 200,000 popular song sheets, 5,000 scores.
**Record, Tape, Video Holdings:** 150,000 LPs, 20,000 CDs.
**Comments:** CBC production staff only, researchers by appointment.

Canadian Music Centre Library:
Ettore Mazzolend Library
20 St. Joseph St., Toronto, ON., M4Y-1J9.
(416) 961-6601, Fax (416) 961-7198.
**Book Holdings:** 100 monographs and 400 vertical files with biographical
information, program notes, reviews and photographs, for reference only.
**Score, Sheet Music Holdings:** Free lending library of approximately 12,000
scores by Canadian composers.
**Record, Tape, Video Holdings:** 3,000 recordings for reference use only.
**Special Services:** Scores, recordings and manuscript paper available for
purchase.
**Comments:** No-cost loans are available. Contact CMC in person, by mail or by
telephone.
**Branches:**
# 300-430 rue St. Pierre, Montreal, PQ H2y-2M5.
(514) 849-9175.
Conservatoire de musique de Montreal / Bibliothèque:
100 Notre-Dame E, Montreal, PQ., H2Y-1C1.
(514) 873-7481, Fax (514) 873-7943.
Book Holdings: 57,416 books and scores.
Record, Tape, Video Holdings: 9,574 sound recordings, 522 CDs, 835 other audio/visual documents.
Special Services: Inter-library services.

John M. Cuelenaere Library
125 12th Street East
Prince Albert, SK. S6V 1B7
306-763-8496
Book Holdings: 900 volumes
Record/Tape: 7,915 records, and cassettes, 363 CD's, 964 videos

Eckhardt-Grammatte Library
223 School of Music, University of Manitoba
Winnipeg, MN. R3T-2N2
204-474-9567/474-6845, Fax 204-275-0800
Book Holdings: 20,000
Score Sheet Music: 34,000
Record/Tape: 7,000
Special Services: Music Index on CD-ROM

Edmonton Public Library
7 Sir Winston Churchill Square
Edmonton, AB. T6J-2V4
403-423-2331
Score/Sheet Music Holdings: 2,000 +
Record/Tape/Video: 25,000 LP's, 30,000 CD's, 80,000 cassettes

Hamilton Public Library
PO Box 27,00 Station A
55 York Blvd. 5th Floor
Hamilton, ON. L8N-4S4
905-529-8111, Fax 905-529-5326
Book Holdings: 11,800
Score/Sheet Music: 9,915
Record/Tape/Video: 20,183

Killarn Library, Special Collections
Halifax, NS. B3H-4H8
902-494-3615, Fax 902-494-2062
Book Holdings: 6,600  
Score/Sheet Music: 7,600  
Record/Tape/Video: 7,000

Leddy Library, University of Windsor  
Windsor ON, N9R-3P4  
519-253-4232, Fax 519-973-7076  
Book Holdings: 5,836  
Score/Sheet Music: 6,500  
Record/Tape/Video: 1,600  
Special Services: Music Index on CD-ROM

The Leon and Thea Koerner Music Library  
Victoria, BC. V8V-2X8  
604-386-5311  
Book Holdings: 5,000  
Score/Sheet Music: 10,000  
Record/Tape/Video: 4,000

London Public Library  
305 Queens Ave., London ON. N6B-3L7  
519-661-5100, Fax 519-663-5396  
Book Holdings: general collection of books about music.  
Score/Sheet Music: 4,020  
Record/Tape/Video: 19,493 LP's, 14, 898 cassettes, 3,673 CD's  
Special Services: extensive song analytics.

MacOdrum Library, Carleton University  
1125 Colonel By Rd.  
Ottawa, ON. K1S-5B6  
613-788-5770, Fax 613-788-4467  
Book Holdings: 120,000  
Score/Sheet Music: 28,588  
Record/Tape/Video: 10,000  
Special Services: 71 serial journal titles.

McGill University Marvin Duchow Music Library  
#1100-550 Sherbrooke Street West  
Montreal, PQ H3A-1B9  
514-398-4695, Fax 514-398-8276  
Book Holdings: 25,000  
Score/Sheet Music: 37,000  
Record/Tape/Video: 13,500 sound recordings, 3,000 CD's, 45 video
Metropolitan Toronto Reference Library, Arts Department
789 Younge Street, Toronto ON. M4W-2G8
416-393-7077, Fax 416-393-7229
Book Holdings: 20,000
Score/Sheet Music: 45,000
Record/Tape/Video: 28,000
Special Services: clipping files include over 6,000 files on musicians and music subjects with Canadian emphasis.

Mills Memorial Library, McMaster University
1280 Main Street, West, Hamilton ON. L8S-4L6
905-525-9140, Fax 905-546-0625
Book Holdings: 13,000
Score/Sheet Music: 27,000
Record/Tape/Video: 23,000 LP's, 1,500 cassettes, 2,800 CD's.

New Westminster Public Library
716 6th Ave., New Westminster, BC. V3M-2B3
604-521-8874
Book Holdings: 1,900
Record/Tape/Video: 9,637

Ottawa Public Library:
120 Metcalfe St., Ottawa, ON., K1P-5M2.
(613) 236-0301, Fax (613) 567-4013.
Record, Tape, Video Holdings: 312 records, 2,786 tapes, 2,474 videos (VHS), 1830 CDs, 2,474 laser disks.

Provincial Archives of Alberta:
12845 102nd Ave., Edmonton, AB., T5N-OM6.
(403) 427-1750, Fax (403) 454-6629.
Score, Sheet Music Holdings: By Alberta songwriters or about Alberta subject matter (published or manuscript).
Record, Tape, Video Holdings: By Alberta musicians, performers, producers, record labels, studios, music teachers, radio broadcasts or about Alberta subject matter (commercially available and/or unreleased).
Special Services: Tape duplication possible within the framework of Copyright law.
Comments: No circulation. Access on premises only. Access on premises only.

Queen's University Music Library:
Harrison Locaine Hall, Kingston, ON., K7L-3N6.
(6133) 545-2839.
Book Holdings: 12,812.
Score, Sheet Music Holdings: 13,702.
Record, Tape, Video Holdings: 11,530.

Saskatoon Public Library:
311 23rd St. E, Saskatoon, SK., S7K-0J6.
(306) 975-7597, Fax (306) 975-7542.
Book Holdings: 3,000.
Score, Sheet Music Holdings: 1,400.
Record, Tape, Video Holdings: 20,000 LPs, 5,000 CDs, 7,000 videos.
Special Services: 800 bookable public performance rights videos.
Comments: Books circulate 28 days, sound recordings 14 days, information
videos seven days, entertainment videos four days.

Stratford Public Library:
19 St. Andrew St., Stratford, ON., N5A-1A2.
(519) 271-0220, Fax (519) 271-2843.
Book Holdings: General.
Score, Sheet Music Holdings: Bound volumes, Various styles.
Comments: Broad collection of CDs, books-on-tape, film classics and
entertainment videos.

Tate Library, Laurentian University:
(705) 673-4148, Fax (705) 673-6917.
Book Holdings: 3,500.
Score, Sheet Music Holdings: 1,275.
Record, Tape, Video Holdings: 3,700.
Special Services: An Otari high speed audio cassette copier provides copies for
in-library use only.
Comments: Books and scores available to Laurentian University students and
through inter-library loan. Records, tapes and videos available for in-library use
only.

Trent Institute for the Study of Popular Culture:
Trent University, Peterborough, ON., K9J-7B8.
(705) 748-1768, Fax (705) 748-1795.
Record, Tape, Video Holdings: PXO-CAN and CAPAC collections
(approximately 30,000 titles).
Comments: Collections not yet catalogued and research usable. Access limited
and by appointment only.

University of Montreal Bibliothèque de musique:
200 Vincent-d'Indy Ave., Montreal, PQ., H3C-3J7.
(514) 343-6432, Fax (514) 343-5727.
**Book Holdings:** 26,500 (printed material and microfilms).
**Score, Sheet Music Holdings:** 29,275.
**Record, Tape, Video Holdings:** 14,600.
**Comments:** User fees for non-university subscribers $50/year. No loans of recorded material.

**University of Calgary Music Library:**
2500 University Dr. NW., Calgary, AB T2N 1N4.
(403) 220-6162, Fax (403) 282-6837.
**Book Holdings:** 30,000 volumes.
**Score, Sheet Music Holdings:** 30,000 scores.
**Record, Tape, Video Holdings:** 25,000 LPs, CDs and cassettes.
**Special Services:** In-house listening facilities for LPs, CDs and cassettes. Special collections include the Morris Surdin Collection of Scores and Scripts relating to the CBC drama series, Lute Society of America Microfilm Collection, Canadian Folk Music Society Collection, Manuscript Collections of Canadian Composers.

**University of Ottawa Music Library:**
302 Perez Bldg., 50 University St. Ottawa On., KIN-6N5. (613-564-5717, fax: 613-564-5643).
**Book Holdings:** 41,500
**Record, Tape, Videos Holdings:** 7,200 LP's, 1,600 CD's, 900 cassettes.

**University of Toronto Faculty of Music:**
Toronto ON., M5S-1AJ
(416-978-3734, Fax: 416-978-5771)
**Holdings:** 175,000, bound vols., journals, scores, chamber music parts, 8,500 microfilms.
**Record, Tape Video Holdings:** 95,00 LP's, 12,000 CD's, 30,000 78's, 4,00 open reel tapes, 700 audio cassettes.

**University of Western Ontario:**
London, ON., N6A-3K7 (519-679-2111, Fax: 519-661-3911
**Book Holdings:** 34,000
Score, Sheet music 63,000
**Record, Tape, Video:** 30,000 sound recordings and CD's.
**Special Services:** Inter-library loan, Opera Collection (comprised of rare manuscripts and 1st ed. of manuscripts 1597-1900). Mahler-Rose Collection (letters, documents and related musical materials pertaining to the life of Mahler) and Metastasio Collection (opera scores and librettos based on his texts).