

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313:761-4700 800:521-0600

Order Number 9405577

**The flute and piano repertoire of Joachim Andersen: A
pedagogical approach**

Priore, Irna Fernanda, D.M.A.

City University of New York, 1993

Copyright ©1993 by Priore, Irna Fernanda. All rights reserved.

U·M·I

300 N. Zeeb Rd.
Ann Arbor, MI 48106

A

**THE FLUTE AND PIANO REPERTOIRE OF JOACHIM ANDERSEN:
A PEDAGOGICAL APPROACH**

by

IRNA PRIORE

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts,
The City University of New York

1993

© 1993

IRNA FERNANDA PRIORE

All Rights Reserved

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirements for the degree of Doctor of Musical Arts.

9/20/93
Date

Rufus E. Hallmark, Jr.
Chair of Examining Committee

24 September 93
Date

An - W. Meigs
Executive Officer

Professor Joel Lester
Professor Douglas Hedwig

Professor Morey Ritt

Professor Anne Swartz

Professor Keith Underwood

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

Abstract

**THE FLUTE AND PIANO REPERTOIRE OF JOACHIM ANDERSEN:
A PEDAGOGICAL APPROACH**

by

Irna Priore

Adviser: Professor Joel Lester

This dissertation focuses on the works for flute and piano of Joachim Andersen. Andersen was born in Copenhagen in 1847 and died in the same city in 1909. He was a virtuoso flute-player, composer, and conductor. Chapter I deals with his biography. Since Andersen never took up the Boehm-system flute, an explanation of flute construction and a comparison between the old- and new-system flutes follow in chapter II. The same discussion also addresses the importance of the Paris Conservatoire in the establishment of the modern flute and the broadening of repertoire in consequence of that. Chapter III deals with the importance of light character pieces for flute, not only because of the lack of other types of repertoire in that era, but also as the establishment of the flute-player as a virtuoso during critical years of transition between old- and new-systems. For pedagogical reasons the

works of Andersen were divided into three categories: easy to moderate, moderate to difficult, and difficult. Three examples follow to illustrate each category: opp. 52, 7, and 26. For each piece there is an explanation of the form, harmonic issues, and interpretative and/or breathing suggestions. The final appendix presents a catalogue of all works by Andersen. Information on published editions, dedications, a commentary on the level of difficulty, form, key signature, and other related issues as a guideline for the flute teacher and the student follow in the pieces for flute and piano.

Acknowledgements

First, I would like to thank Professor Joel Lester profoundly for his advisement, involvement, patience, and support. His brilliant mind was always a source of inspiration to me.

Deep gratitude goes to Paula Robison for suggesting to me the topic of this dissertation and for her enthusiasm and moral support. Also, I would like to thank Arthur Ephross, director of Southern Music Company, for so willingly answering my questions on published and unpublished materials, repertoire, and copyright issues, among other things.

My gratitude also goes to Toke Lund Christiansen for providing a recording of Andersen's music and directing me to information on published materials; to Richard Karpen for introducing me to the Danish Libraries; and finally, to the staff at the Dansk Musik Information Center in Denmark for answering my letters and providing a copy of a manuscript in the Danish libraries.

Special thanks go to my husband, Tadeu Coelho, for his continuing help and support.

Foreword

As I completed this dissertation, I participated in the 21st National Flute Association Convention in Boston. It was a delight to hear that a great amount of nineteenth-century music, along with newly composed pieces, were the focus of attention. Great interest and research is now in progress to rediscover and to reissue nineteenth-century music for flute. I strongly agree with this attitude, since, as I explain in this dissertation, there is a great need for it, not only because of problems with the repertoire, but also because of its charm, lightness, and sometimes the humorous aspects of the music of that era.

It is not the purpose of this work to discuss issues concerning the greatness of composers, or to apply nineteenth-century ideals to twentieth-century music. This dissertation deals strictly with traditional repertoire and standard technique. Issues of extended technique for the flute are not addressed.

Table of Contents

Copyright page	ii
Approval page	iii
Abstract	iv
Acknowledgments	vi
Foreword	vii
Table of Contents	viii
List of Illustrations	xi
Introduction	1
I. Joachim Andersen: A Short Biography	4
II. Flutes and Flute Virtuosity in the Late Nineteenth Century	17

The Flute as a Virtuoso Instrument in the Late Nineteenth Century	33
III. The Pedagogy of Flute: The Relevance of Light Character Pieces in the Teaching of the Flute Today	39
Table: List of Major Pieces in the Repertoire for Solo Flute (in chronological order by composer)	44
Andersen's repertoire for flute and piano	53
Discussion of Selected Compositions: Analysis of Representative Works...	61
op. 52, Vol. II, n. 1, <i>Pastorale</i>	61
op. 7, <i>Impromptu</i>	68
op. 26, <i>Variations drolatiques</i>	80
Appendix: A Catalogue of Andersen's Compositions with an Explanation of the Level of Difficulty for Pedagogical Purposes.....	96
Bibliography.....	120

List of Illustrations

1. Andersen's portrait	xii
2. Etude op. 15 number 9a. New York: Carl Fischer, 1940	7
3. Etude op. 15 number 9b. New York: Carl Fischer, 1940	7
4. Cover of the first edition, op. 55, Zimmermann (from the first edition presented by Mrs. Andersen to the NYPL)	13
5. An autographed manuscript at the Musikhistorik Museum Carl Claudius Samling, Denmark.....	14
6. A sample presentation plate from the works presented by Mrs. Andersen to the NYPL in 1912	15
7. List of solo pieces for flute and piano by Max Leissering that appeared on the back cover of op. 51	16

8. Hotteterre-Leningrad flute, Hotteterre-Graz flute
(from Von Heune Catalogue) 18
9. Eight-keyed flute (from Nancy Toff's The Development of the Modern Flute)20
10. Boehm-system flute (from Boehm's The Flute and Flute Playing) 23
11. Rockstro flute (from Nancy Toff's The Development of the Modern Flute)..25
12. Schwedler flute (from Nancy Toff's The Development of the Modern Flute).29



1Andersen's Portrait

Introduction

The Flute and Piano Repertoire of Joachim Andersen

Joachim Andersen was one of the founders of the Berlin Philharmonic, where he spent ten years of his artistic life (1881-1891) as first flute and assistant conductor. He is widely known for his etudes for flute, which are among the finest in the genre. Along with the etudes, Andersen created an enormous output of solo pieces for the flute that are almost forgotten now.

The purpose of this dissertation is to revive interest in these pieces, not only because they are important samples of nineteenth-century flute music, but because they can also serve as a powerful tool in flute pedagogy. Moreover, there is a demand to rediscover music for flute from the nineteenth century, since that period produced a great amount of light character pieces, but very few has survived in the standard flute repertoire.

Andersen wrote most of his music for flute and piano as technically demanding pieces. These pieces bring to life an era in which the flutists were preoccupied with establishing themselves as skilled musicians, since in the preceding years the flute and flute-players had suffered from a bad reputation. This stigma was due to problems

of construction of the instrument, which began to be solved with the Boehm-system flute in the middle of the nineteenth century. Part of my study will be a comparison of the modern flute with the flute that Andersen probably had in mind when composing his pieces. This will include the differences between his technique and technique on the Boehm-system flute.

Since there is no detailed biography available on Andersen's life yet, I am including a biography based on information from the New Grove's Dictionary; publication clippings in The New York Public Library for the Performing Arts on Joachim Andersen; Toke Lund Christiansen's program notes for Morceaux pour la flûte avec accompagnement par de piano par Joachim Andersen; Povl Engelstoft's Dansk Biografisk Leksikon, s.v. "Joachim Andersen;" Claude Dorgeuille's The French Flute School 1860-1950; Amy Sue Hamilton's DMA dissertation, "The Relationship of Flute Construction to the Symphonic Role of the Flute and Orchestral Performance Practice in the Nineteenth Century," the DMA dissertation of Rhea Beth Jacobus, "The Literature of the French Flute School, 1800-1880: Style Characteristics, Sociological Influences, and Pedagogical Applications;" and Franz Pazdírek's Universal-Handbuch der Musikliteratur. This is not an exhaustive retrospective of Andersen's life and focuses mainly on his professional activities.¹

¹A very detailed biography of Andersen is now in progress by Kyle Dzapo, a candidate for the doctorate degree at the Northwestern University in Chicago.

With the exception of the etudes that are still in print, the solo pieces have seldom been reissued in recent years. Because of this situation, most of the materials to be used in this dissertation come from microfilms in the Lincoln Center Library. I will concentrate on the pieces for flute and piano that are available at the Lincoln Center Library and via printed editions I am able to access elsewhere.

Chapter I

Joachim Andersen: A Short Biography

Joachim Andersen was born in Copenhagen on April 29, 1847, and died in the same city on May 7, 1909. There is no certain date of his first marriage to Emma Christina Jansson, but it was no later than 1870. His second marriage to Sarah Dana Watson, a New Yorker by birth, took place on June 2, 1891, in Berlin. Andersen dedicated several pieces to Sarah Watson, and it was she who gave much of his music to the New York Public Library on 1912.

Andersen started to learn the flute at an early age from his father, the oboist Christian Joachim Andersen (1816-1899). Joachim, together with his brother Vigo (1852-1895), were taught in the old-system flute. Joachim Andersen first performed in public at the age of 13.

Andersen started his career as the first flutist in the local music club orchestra. He was engaged by the Royal Orchestra from 1868 until 1877, when he took a leave of absence and toured Europe. From 1877 to 1881 he was flutist with the Imperial Orchestra of St. Petersburg, after which he traveled to Berlin, and even made a brief visit to the United States. In Berlin, he first played in the Bilses Orchestra, and in

1882 was one of the founders of the Berlin Philharmonic. He played for almost ten years as first flute, and was frequently featured as soloist. This position afforded him the opportunity of working closely with such masters as Hans von Bülow, Joseph Joachim, and Dr. Wüllner, among others, which influenced him to turn more and more to conducting. At the beginning of his association with the Berlin Philharmonic, Hans von Bülow had appointed him assistant conductor.

Andersen's English biographies mention that his performance career as a flute-player became troubled in 1891, when Andersen was affected by a tongue disease. There are several different descriptions of this disease, usually described as a tongue paralysis. According to Amy Sue Hamilton, the disease was a consequence of over-using his tongue, since he was against double-*staccato* and strained his tongue muscles playing everything with simple-*staccato*.

He did not perform on the Boehm cylindrical flute, and supposedly found no merit in double-tonguing. He believed the true *staccato* could be produced only through single-tonguing, and he allegedly practiced single-tonguing to such an extreme that he injured the tip of his tongue to the extent he could not play at all in his later life.²

²Amy Sue Hamilton, "The Relationship of Flute Construction to the Symphonic Role of the Flute and Orchestral Performance Practice in the Nineteenth Century" (DMA diss., Northwestern University, Evanston Illinois, 1983), 512.

The quote in Hamilton's dissertation is based on Leonardo De Lorenzo's book My Complete Story of the Flute³. De Lorenzo was born in Italy in 1875 and traveled extensively in Europe and the United States as a performer and teacher. De Lorenzo played with the New York Philharmonic (1910), Minneapolis, Los Angeles and the Rochester Orchestras. He eventually taught at the Eastman School of Music (1923-35) and retired in California in 1935, at which time he dedicated himself entirely to composition and theoretical writings. The only mention of Andersen's career in De Lorenzo's book is a paragraph that is very similar to what Hamilton writes. Even though no source of De Lorenzo's information is given, De Lorenzo met and knew personally many of the flute-players of his time, as he relates in his book. He did assume, very confidently, that Andersen was against double-*staccato* and probably associated it with the tongue disease. However, it is hardly possible that Variations Drolatique, op. 26 or the Moto Perpetuo, op. 8 (as well as many other examples) were played with simple *staccato*. The etudes op. 15 number 9 also shows that Andersen was writing for double-*staccato* passages since the same music is asked to be played first with simple and then with double-*staccato* (see example on page 8.)

³Leonardo De Lorenzo, My Complete Story of the Flute - the Instrument - the Performer - the Music (New York: the Citadel Press, 1951).

22

No. 9a-E Major

Allegretto giocoso. M.M. ♩ = 92
with single tonguing

mf *ff* *ffabile* *f* *mf* *cresc.*

2 Etude op. 15 number 9b. New York: Carl Fisher, 1940.

23

No. 9b-E Major

Allegretto giocoso. M.M. ♩ = 92
with double tonguing

mf *ffabile* *f* *mf* *cresc.*

3 Etude op. 15 number 9a. New York: Carl Fischer, 1940.

A different description of Andersen's disease is given by noted flutist Toke Lund Christiansen: "It was a paralysis of the tongue, probably related to symptoms of syphilis, which abruptly stopped his instrumental career and made him concentrate on conducting."⁴ Christiansen never mentions the double-tonguing issue.

It might be that he was indeed sick, but in my opinion, the paralysis of the tongue was not related to over-using his tongue. Also, it is more likely that the main reason why he quit flute-playing was because he decided to become a conductor. Since he had many opportunities not only in Berlin, but also in Denmark, Andersen solicited many reference letters in order to pursue a conducting career, as this quote from a reference letter issued by the Berlin Philharmonic attests:

Mr. Joachim Andersen, up to now a member of the Berlin Philharmonic orchestra, has requested me to attest that the same has conducted the afternoon concerts during the summer seasons (1885-1892) performed by the orchestra in Nordseebad Scheveningen. During these performances he has earned the fullest satisfaction and highest regard not only in the musical aspects but the admiration of the orchestra members and the general public for the way he is conducting his own life. Since Mr. Joachim Andersen wants to concentrate all his efforts in future to conducting, I take this opportunity, also in the name of my colleagues, to recommend him highly to all good orchestras.

⁴Toke Lund Christiansen, program notes for Morceaux pour la flûte avec accompagnement par de piano par Joachim Andersen (SteepleChase Productions DK-2930, Denmark, 1991), 5. Christiansen (b. 1947) is the first flute of the Danish National Radio Symphony Orchestra.

Berlin, May 1, 1893
 Berlin Philharmonic Orchestra,
 Carls Mahns, CEO⁵

An earlier letter by Professor Karl Lindworth stated:

Upon request of Mr. Joachim Andersen I confirm with pleasure his extraordinary musical talents. Mr. Andersen now considers to pursue a career as conductor, in which he has already proven his abilities in his many performances as interim conductor of the Berlin Philharmonic orchestra. I gladly state my opinion that an orchestra under his energetic and capable leadership will surely achieve the greatest performances.

Berlin, November 18, 1892
 Professor Karl Lindworth⁶

Additional letters of recommendation by Joseph Joachim, Hans von Bülow, Edward Grieg, Johan Svendsen (royal court conductor), Martin Blumner (royal professor, director of the Academy of Voice in the Academy of Arts), Moritz Moszkowski, M. A. Reiss (general director of the Spa Administration), and the Administration of the Philharmonic orchestra (L. Sacerdoti and S. Landeker) point to the hypothesis that he switched careers because he wanted to, not because he was forced to do it.

⁵Joachim Andersen, Clippings from the New York Public Arts for the Performing Arts, 4.

⁶Andersen, Clippings, 3.

In 1893, Andersen returned to Copenhagen where he directed several orchestras. First he was invited to lead a series of concerts given at the Copenhagen's Odd-Fellow's Palace. There he also directed the orchestra concerts at the Exhibition Center (Udstillingen) in Lubeck. During this period, in 1896, Andersen founded a school orchestra in Copenhagen. Later, in 1898, Andersen was appointed conductor of the Palace orchestra and the Tivoli orchestra. In 1899, he was also appointed conductor of the Municipal Free Concerts in Rosenborg Garden.

In 1895 a tragedy in his personal life occurred: his brother Vigo, at the time first flute with the Thomas Orchestra in Chicago, committed suicide because of an unfulfilled love affair. Andersen was deeply affected by this, and it was in this year that he dedicated his etudes op. 60 to his brother. It was Joachim who had recommended his young brother Vigo to the Chicago orchestra.

Andersen's connection with the Paris Conservatoire came about in 1894, when Paul Taffanel chose Morceau de concert (op. 3) to serve as an examination piece for the Paris Conservatoire. In 1897, another piece, Deuxième morceau de concert, op. 61, was commissioned by Taffanel for the same purpose. Along with these two pieces, his etudes were mandatory in the flute class at the Conservatoire.

In 1904 Andersen went to visit the Paris Conservatoire. This visit is better explained by Christiansen:

Marcel Moÿse [1889-1984] told me [Christiansen] the moving story that when Joachim Andersen came to Paris in 1904 (where Moÿse studied in Taffanel's class at the Conservatoire Supérieur de Paris), Taffanel played the big G major etude from opus 15, and Andersen's comment was, after listening to Taffanel's wonderful playing: "*I had no idea I had written something that beautiful!*"⁷

In 1905, Andersen was appointed by the Minister of War to be the examiner of all military bands in Denmark. He was also the director of the Imperial Conservatoire, conducting the student orchestra and teaching flute. He had an extremely busy schedule, dedicating himself entirely to the music education of his country, and was considered one of the greatest conductors of his time in Denmark.

As biographer Erik Abrahmsen wrote:

Andersen was not an unusual conductor, but both masterful and elegant with a certain cosmopolitan air. His model was surely Hans van Bülow, under whom he himself had played in Berlin. In both the Palace Orchestra and the Symphony Concerts in Tivoli an enormous repertoire was employed, such that these concerts came to have an extraordinary educational significance for Danish music life.⁸

⁷Christiansen, notes for Morceaux pour la flûte, 4.

⁸Erik Abrahmsen, "Joachim Andersen" in Dansk Biografisk Leksikon, ed. by Povl Engelstoft (Copenhagen, 1933). [Translated by Richard Karpen to be used in this dissertation.]

63 opuses. Op. 61, composed in 1895, and the etude op. 63, composed in 1897, are some of the few pieces that provide solid evidence of the year of the compositions. It seems that up to 1879 he already had composed the majority of his works, based on the copyright date provided by Max Leichssenring in a list of publications of that company. This list includes opp: 2, 3, 6, 7, 8, 9, 10, 15, 26, 27, 28, 30, 35, 41, 49, 51, 52, and 53, (see list on p. 16). Considering that out of his whole output opp. 15, 21, 30, 33, 37, 41, 60, and 63 are etudes, the majority of his works is for flute and piano and most of them were composed at the latest by 1879. Except by those two late dates in opp. 61 and 63, there is no account of later dates in the first editions that are available at the Lincoln Center Library. These dates lead me to the conclusion that Andersen composed most of his pieces while he was still traveling as a virtuoso flute-player. After leaving Berlin, Andersen was extremely busy in his musical activities in Denmark, and it does make sense to assume that he probably dedicated himself almost exclusively to conducting at that time.

Seiner lieben Frau. 

Acht Vortragsstücke

(für

Flöte und Klavier

von

JOACHIM ANDERSEN

(Op. 55.)

N ^o 1 Elegie M. 1. ...	N ^o 5 Legende M. 1. 80.
N ^o 2 Walzer . . . 1. 50.	N ^o 6 Scherzino . . . 1. 20.
N ^o 3 Notturmo . 1. 20.	N ^o 7 Albumblatt 1. 20.
N ^o 4 DieMühle. 1. 80.	N ^o 8 Tarantelle . 1. 80.

Verlag von **Jul. Heinr. Zimmermann.**

LEIPZIG. S^t PETERSBURG. MOSKAU.

Copyright 1884 by Jul. Heinr. Zimmermann, Leipzig

Feiner erschienen.

Andersen Joachim. Allegro militaire für 2 Flöten und Klavier.
do. do. für 2 Flöten und Orchester.

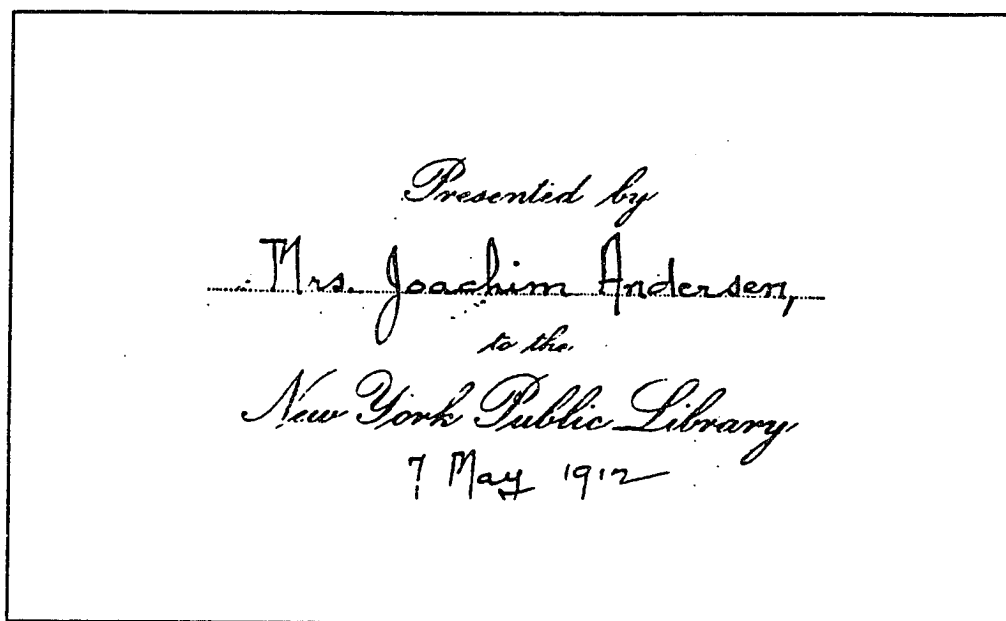
Leipz. - K. B. Giesels, Leipzig

4Cover of the first edition, op. 55, Zimmermann

(Med fuld og kraftig Tone, hver Takt med akcentueret Trætt, Tønnen høst kraftig
 og de Gæstestregen.

KUNSTSTYRELSEN KØBENHAVN
 CARL CLAUDIUS SAMLING
 MUSIKHISTORISKT MUSEUM

5An autographed manuscript at the Musikhistorik Museum og Carl Claudius Samling



6A sample presentation plate from the works presented by Mrs. Andersen to the NYPL in 1912

SOLO-PIECEN

mit Beileitung des Pianoforte oder Orchester

Andersen, Juach. Op. 2 Uebrigste Fantasie f. Flöte u. Piano 3 —	M. P.	Eilenberg, R. Op. 22 Blau Vögelchen für Flöte mit Piano 1.60	M. P.
— Op. 3 Concertstück für Flöte mit Piano 3.50	netto	— Op. 25 Schönerhelikopter für Flöte mit Piano 1.60	
— Op. 6 Deux Morceaux de Salon für Flöte u. Piano	Orchester 1.60 netto	— Op. 29 Heuzelmaachen für Flöte mit Piano 1.60	
— Op. 7 Imprompte für Flöte mit Piano	1.80	— Op. 31 Pfeffermäckchen für Flöte mit Piano 2 —	
— Op. 8 Menu perpétuel für Flöte mit Piano	2.50	— Op. 33 Verlorne Glück für Flöte mit Piano 1.50	
— Op. 9 Au Nord de la Mer, Morceaux de Salon	mit Orchester 2.50	Hedefeld, Edm. Liebesahnung Romanze für Flöte mit Piano 1.80	
— Op. 10 Tränentropfen für Flöte mit Piano 1.50		— Op. 6 Jagdtraum Romanze für Flöte mit Piano 1.30	
— Op. 15 21 grosse Etüden für Flöte 6 — netto		Popp, Wilh. Abendlied für Flöte und Horn mit Piano 2 —	
— Op. 20 Variations drolatiques für Flöte mit Piano 2.40	Orchester 3.60 netto	— Op. 110 Militärische Polka Brillantes Tonstück für Flöte u. Orchester 4 —	
— Op. 27 Variations elegiques für Flöte mit Piano 2 —	Orchester 2.40	— Op. 111 Militärische Polka Brillantes Tonstück für Flöte u. Orchester 1.80	
— Op. 28 Deux Morceaux für Flöte mit Piano 2.40	Orchester 4.50 netto	— Op. 319 Volkslieder-Album für Flöte (322 Lieder u. volkstümlich gewordene Musik zu den verschied. Tonarten) H. 1. Mk. 2.30. H. 2. Mk. 2.50	
— Op. 30 24 instructive Uebungen für Flöte (in allen Tonarten) 4 — netto		— Op. 323 Concert-Walzer für Flöte mit Piano 2 —	
— Op. 35 Wien Newlands Ukard. Fantasie für Flöte mit Piano 3 —	Orchester 4.50 netto	— Op. 330 Der Rattenfänger v. Hameln f. Flöte u. Piano 2 —	
— Op. 41 18 kleine Studien für Flöte 2.50 netto		— Op. 361 Nachtigallen-Concert. Salonstück für Flöte mit Piano 2.40	
— Op. 47 Pirat Polka. Fantasie über Finnische Lieder für Flöte mit Piano 2.40	Orchester 3.60 netto	— Op. 423 Scherzo-Capriccio für Flöte mit Piano 2 —	
— Op. 51 Quatre Morceaux für Flöte mit Piano 3 —		Wernicke, A. Romance Op. 100 für Flöte mit Streichorchester 2 — netto	
— Op. 52 Heft I. Drei Salonstücke für Flöte mit Piano 2.50		— Op. 1000 Orchester 3 —	
— Op. 52 Heft II. Vier Salonstücke für Flöte mit Piano 2.50		Chopin, F. Op. 64 N° 1. Minutenwalzer, von dem Hsten Virtuosen M ^r Paul Taffanel à Paris auf seinen Reisen mit grossem Erfolge gespielt für Flöte mit Piano 1.50	
— Op. 53 N° 1 „Canzone“ für Flöte mit Piano 1.60		Bird, Arthur. Op. 34 Variationen über ein amerik. Volkslied für Flöte solo mit Orchester 3.00 netto	
— Op. 53 N° 2 „Erinnerung“ Salonstück für Flöte mit Piano 1.50		— Dieselben Piano 3 —	

HAMBURG, MAX LEICHSSENRING.

7List of solo pieces for flute and piano by Max Leichserring that appeared in the back cover of op. 51

Chapter II

Flutes and Flute Virtuosity in the Late Nineteenth Century Comparison of the Instruments Used by Andersen and the Boehm-System Flute

These discussions on flute construction are based on Amy Sue Hamilton's dissertation and Nancy Toff's book The Development of the Modern Flute.¹⁰

Joachim Andersen began his studies on the old-system, eight-keyed flute. "His compositions were intended for this instrument. Andersen adamantly refused to switch to the Boehm flute, probably because both he and his brother had been grounded in the old-system by their father. It is likely that once he established his career as virtuoso on the old-system he was reluctant to change."¹¹ In order to understand why changing systems was a difficult matter for a virtuoso like Andersen, a close look at the problems of flute construction is necessary.

¹⁰Nancy Toff, The Development of the Modern Flute (Chicago: University of Illinois Press, 1979.)

¹¹Rhea Beth Jacobus, "The Literature of the French Flute School, 1800-1880: Style Characteristics, Sociological Influences, and Pedagogical Applications" (DMA diss., Ball State University, Indiana, 1990), 52.

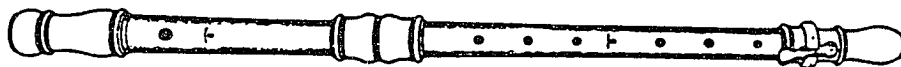
HOTTETERRE · LENINGRAD

Original by Hotteterre in the Stackelberg Collection, Institute for Theatre, Music etc., Leningrad.

Boxwood with ivory cap, barrel and footpiece, silver key. Original pitch $a=397$, also available at $a=392$.

This instrument and a similar one in Berlin, as well as a slightly different instrument in Graz, were all presumably made by Jacques Hotteterre. They are all marked with an anchor below the name. With the help of a Guggenheim Research Fellowship, Friedrich visited Leningrad in 1967 and studied this fine instrument in detail, taking many measurements and photographs. This flute is remarkable for its elegant appearance and superb musical qualities.

For French baroque music at $a=392$ pitch, copies of this flute have been favorites of several of today's outstanding flutists, including Konrad Hiltner, Sandra Miller, John Solom, and Robert Willoughby.

**HOTTETERRE · GRAZ**

Original by Hotteterre in the Joanneum Museum, Graz, Austria.

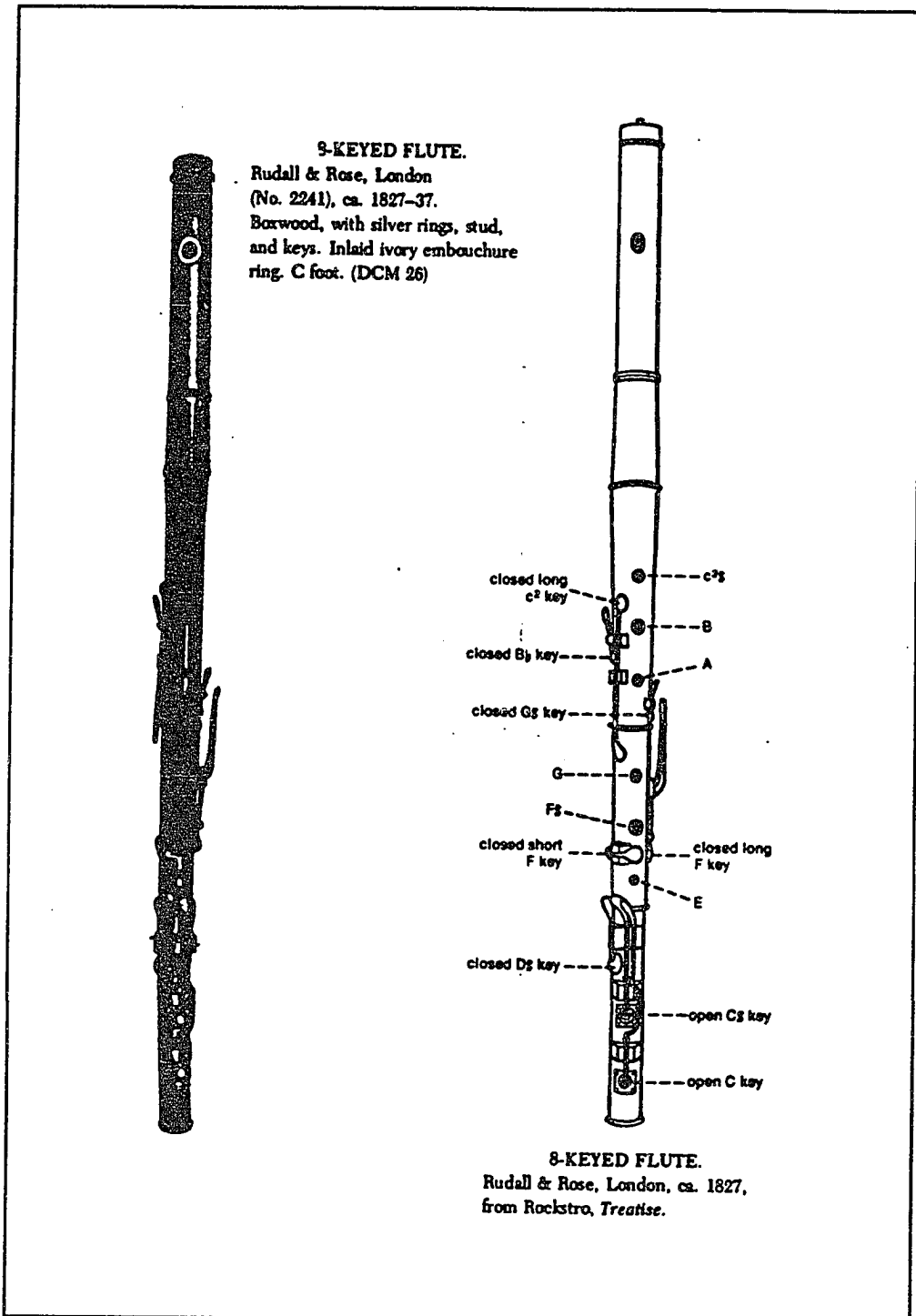
Ebony, with ivory cap, barrel, ring and silver key. Original pitch $a=392$.

Friedrich found it necessary to make some minor adjustments for pitch and better intonation. Copies of this instrument are frequently used by Barthold Kuijken and his many outstanding students.



8Hotteterre-Leningrad flute, Hotteterre-Graz flute (from Von Heune Catalogue)

Throughout the nineteenth century the flute was an instrument in transition in terms of its construction. There were several models in circulation at the same time, including the one-keyed, two-keyed, four-keyed, six-keyed, eight-keyed, and seventeen-keyed models. The Boehm flute did not become the standard until the twentieth century. The one-key flute, the Hotteterre model, had only the D sharp key. In the first half of the eighteenth century, Johann Joachim Quantz (1697-1773) introduced the E flat key into the flute mechanics, the tuning slide, and other minor alterations thus creating the two-keyed flute. More developments came about throughout the century as questionable improvements to the poor intonation and uneven sound production of the flute. The six-keyed flute, the flute intended by Wolfgang Amadeus Mozart for his Concerto in C major for flute and harp, K. 299, was introduced in England and added the C, C sharp, F, and G sharp keys. The eight-keyed flute was introduced in Europe at the end of the eighteenth century. It was a culmination of efforts of several flute-makers to improve the Hotteterre model of the one-keyed conical bore flute. The eight-keyed flute, perfected by two flute-makers, was a further development of the six-keyed instrument. First, in 1782, Dr. J. H. Ribock introduced the key for C (middle register) and then, in 1786, Johann George Tromlitz introduced the duplicated F natural key, called "the long F." This new instrument came to be known as the "German," "old-system," "simple-system," or "Meyer system" flute.



9Eight-keyed flute (from Nancy Toff's *The Development of the Modern Flute*)

The eight-keyed instrument became somewhat of a standard in the nineteenth century throughout Europe. But the other models remained in circulation in many locations. Furthermore, more keys were introduced in the eight-keyed flute, also as tentative improvements in intonation and evenness of sound.

With no single standard throughout the nineteenth century, the flute was an unreliable instrument in terms of intonation and evenness of sound when compared to string instruments and was distrusted by composers. Theobald Boehm (1794-1881), who was a virtuoso flute-player and witnessed many developments of the flute, was also dissatisfied with the problems that the instrument had and the bad reputation that the flute had acquired through the years. With a scientific inclination and a speculative mind, Boehm dedicated himself to the study of flute construction, but did not limit himself only to that. He was a true scientist, and meticulously studied acoustics in order to understand the physics of his instrument. His first model dates from 1829, and was called the "improved old-system." It consisted of a conical bore with nine keys mounted on short silver pillars. In that same year Boehm went to England, where he met the virtuoso flute-player Charles Nicholson (1795-1837), who, like Boehm, was also a flute-maker. Impressed by the richness of Nicholson's sound, Boehm dedicated himself to improving his model, broadening the tone-holes and the diameter of the flute. Boehm's 1831 model was known for its "firmness, equality, and richness of tone" and simple fingering, qualities that were never attributed to a flute before. Although this was a step further in the construction of the instrument,

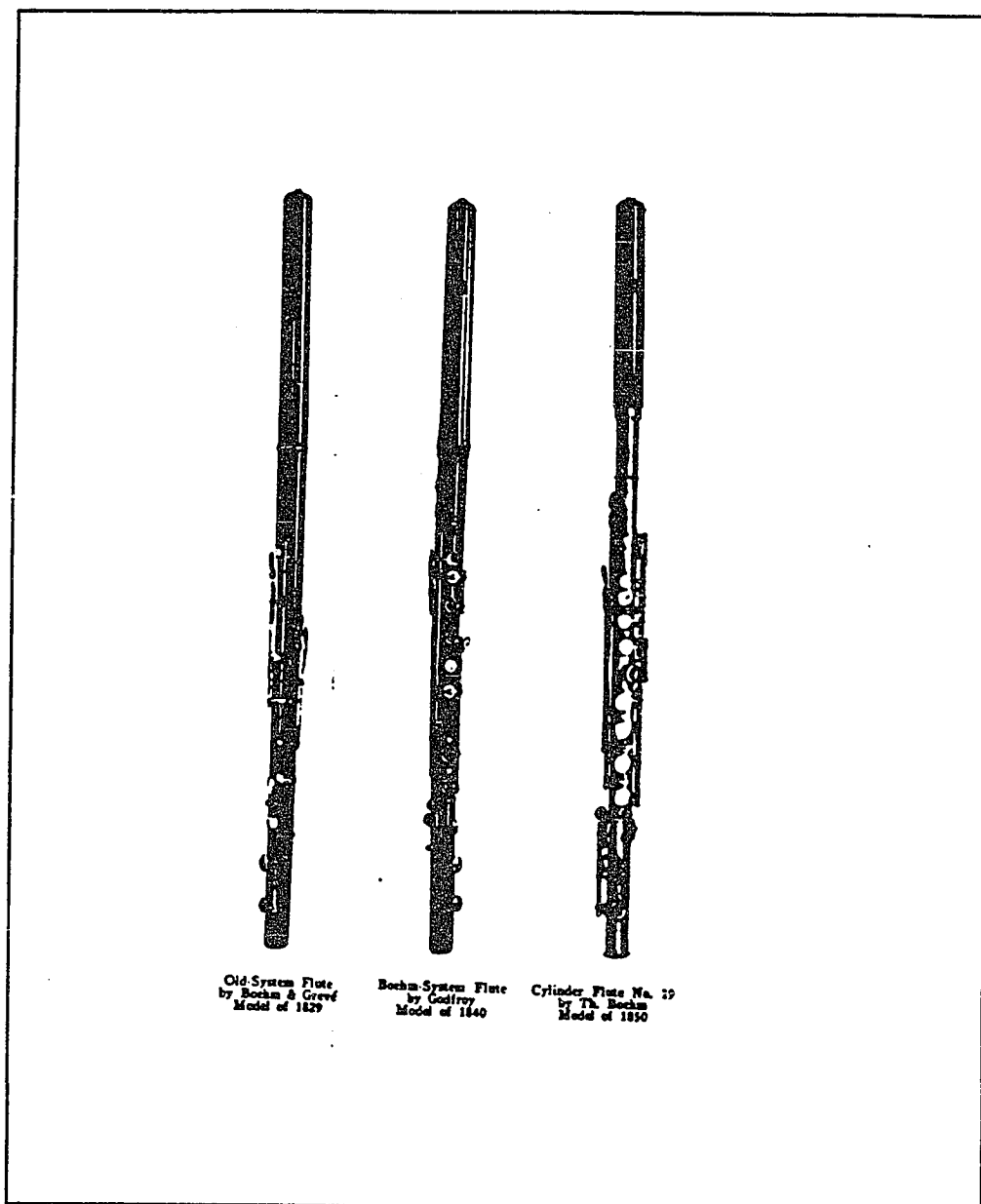
Boehm did not yet consider it the final model. In 1832, Boehm created another model. The holes were acoustically placed and the tuning slide between the head and body was eliminated. This model became more popular than the earlier ones.

In the years 1846-47, Boehm studied acoustics under Dr. Carl von Schafhautt at the University of Munich. He experimented with several modifications to his own models, and came up with the 1847 model that today is known as the "modern flute."

The fundamental principles, set out by Boehm, for his new flute models were:

1. That the strength, as well as the full and clear tone of the fundamental notes, is proportional to the volume of air put in motion.
2. That simple vibration can be most perfectly excited in large tubes having a contraction at the embouchure.
3. That every modification in diameter or length of this contraction has a great influence on the emission and intonation of the aliquot parts.
4. That this contraction must not be made in straight lines, but in curves.
5. That, moreover, the divisions of the columns of air into aliquot parts, or the formation of vibrational nodes - in short, all phenomena which appear in a vibrating column of air - are exhibited in a cylindrical tube that is best adapted for the construction of the flute.
6. That cylindrical tubes with the cone, as applied by me [Boehm], at the upper end may be considered as entirely cylindrical; since the influence of the cone on the pitch is so insignificant, that in a tube with the fundamental note C it scarcely occasions a difference in length of 0.00492 ft.¹²

¹²Theobald Boehm, Essay on the Construction of the Flute (London: Rudall, Carte and Co., 1882), 17.

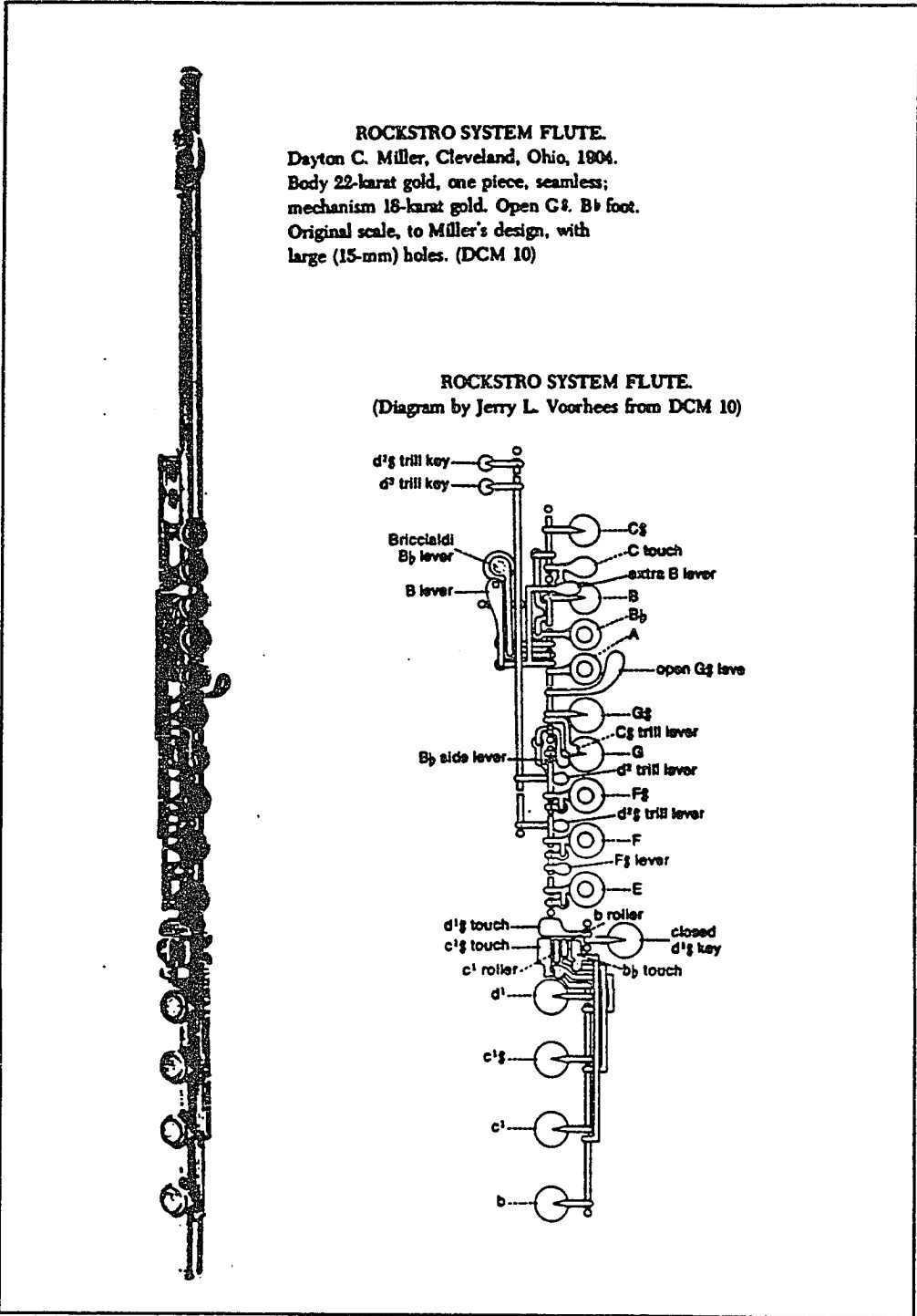


10 Boehm-system flute (from Boehm's The Flute and Flute Playing)

The more evident features to observe in the new model were the diameter of the body that was enlarged to 19 millimeters and that the body was made of silver instead of wood, with silver closed keys and simpler fingering (the cross-fingering used for the eight-keyed flute was reduced to minimum). This flute could produce a rich, even sound, and it was able to play in any key.

In the same period in Europe, during the 1840's and 1850's, other flute-makers were also making improvements to the flute. They all disagreed among themselves, each claiming that the other's innovations were not adequate. The most prominent flute-makers were Auguste Buffet (d. 1885), Jean-Baptiste Coche (1806-1880), and Louis Dorus (1813-1896), all working in Paris. Their inventions and modifications of the key mechanics of the flute contributed in many ways to the development of the modern flute, opening the field for even further modifications.

One might imagine that Boehm's improvements of the instrument would have put an end to the arguments about flute construction and would be immediately accepted. In fact, just the opposite happened. Boehm was criticized at every stage of his development of the flute. Flute-makers continually attacked Boehm, arguing that the new improvements were absurd. One of the strongest cases against Boehm was made in 1889 by Richard S. Rockstro in his Treatise on the Construction, the History, and the Practice of the Flute. Rockstro accused Boehm of stealing technology from other makers, again asserting that Boehm's model was absurd.



ROCKSTRO SYSTEM FLUTE.
 Dayton C. Miller, Cleveland, Ohio, 1904.
 Body 22-karat gold, one piece, seamless;
 mechanism 18-karat gold. Open G \sharp . B \flat foot.
 Original scale, to Miller's design, with
 large (15-mm) holes. (DCM 10)

ROCKSTRO SYSTEM FLUTE.
 (Diagram by Jerry L. Voorhees from DCM 10)

11 Rockstro flute (from Nancy Toff's The Development of the Modern Flute)

...his [Boehm's] flutes were not made according to his figures; had they been so made, they must have been even more out of tune than they were. I know of two attempts to make flutes according to his "schema" (1868): the result of the first experiment was pronounced "ghastly" by the gentleman who tried it, an eminent flute manufacturer. I was witness to the complete failure of the second experiment, which I know to have been most carefully and conscientiously conducted. Boehm, by his own account, first attempted to obtain correct measurements by "rule of thumb," and then sought a theory to fit them. In both attempts he failed, for his practice and his theory were not only incorrect, but they were totally incompatible with each other...¹³

Of course, Rockstro was also a flute-maker, and had a model that he thought was superior. Rockstro's flute became somewhat popular in Germany in the last quarter of the nineteenth century, and even moreso in the beginning of the twentieth century, but was eventually replaced by the Boehm-system flutes.

Whereas in Germany, years after the invention of the Boehm-system flute, flute-makers and flutists were still resisting the new-system, English flutists partially accepted the new model, and French flutists (with Louis Dorus) adopted it as the standard flute at the Paris Conservatoire, at least since 1860.

...Louis Dorus, flautist in the orchestras of the Opéra and Société des Concerts, became enthusiastic about the new flute and practiced it secretly for some months. His reappearance as

¹³Richard Shepherd Rockstro, A Treatise on the Construction, the History and the Practice of the Flute (London: n.p. 1890; reprint ed.; London: Musica Rara, 1967), 382.

a soloist with a Boehm flute was evidently a great success with audiences. But it was not until he succeeded Tulou in 1860 as Professor at the Conservatoire, where he imposed the Boehm flute, that the use of the old flute declined rapidly - in France at least.¹⁴

Instead of complaining about how different the old-system was from the new, French flute-players enjoyed the fact that the instrument was more responsive and more in tune. They also explored the nuances in the quality of sound of a faster vibrating air column and the virtuoso capabilities of the instrument. During this period, the Paris Conservatoire commissioned pieces for the Boehm-system flute, elevating the standard of flute-playing and serving as a model for the rest of Europe.

It is interesting to note that other noted musicians besides Andersen were strongly in favor of the old-system flute. Among these were the virtuosi flute players and composers Karl and Franz Doppler, the flutists at the Vienna Philharmonic. They exerted a great influence as performers and teachers, because they were also orchestral players and they composed virtuoso music for solo flute. Because of musicians like them, the Boehm-system flute found great opposition in Germanic countries, even as it was being accepted in other places as the standard.

¹⁴Dorguille, The French Flute School, 14.

book Katechismus der Flöte und des Flötenspiel¹⁵, had a flute system on his own called "reform" because it "was the perfection of the conical wooden flute through mechanical refinement and accurate tone-hole placement."¹⁶ Schwedler had noted the low regard given the flute by musicians, and was aware that the problem was in the construction of the instrument. As Amy Sue Hamilton puts it:

In discussing the orchestral role of the flute, Schwedler believed that the instrument had acquired a negative reputation with conductors, owing to the past intonation flaws of the flute. If the wind section were out of tune, the conductor immediately assumed that the flutes were at fault; therefore, the modern flutist had to cultivate impeccable intonation in order to counteract these negative beliefs.¹⁷

The reform flute was well accepted in Germany as late as 1928. But it was still a problematic instrument due to complicated fingering. A reference to the problems of performance when the flutists were still using the reform flute is made by Hamilton:

In 1928, the flutist Macaulay Fitzgibbon claimed that the "ultra-modern" school of composers, such as Richard Strauss, had absolutely no mercy on the lungs or the fingers of the *unfortunate* flutists performing their works. Citing *finger-twisting* passages of enormous difficulty, Fitzgibbon believed that Strauss

¹⁵Maximilian Schwedler, Katechismus der Flöte un des Flötenspiel (Leipzig: J. J. Weber, 1897).

¹⁶Hamilton, "The Relationship of Flute Construction," 470.

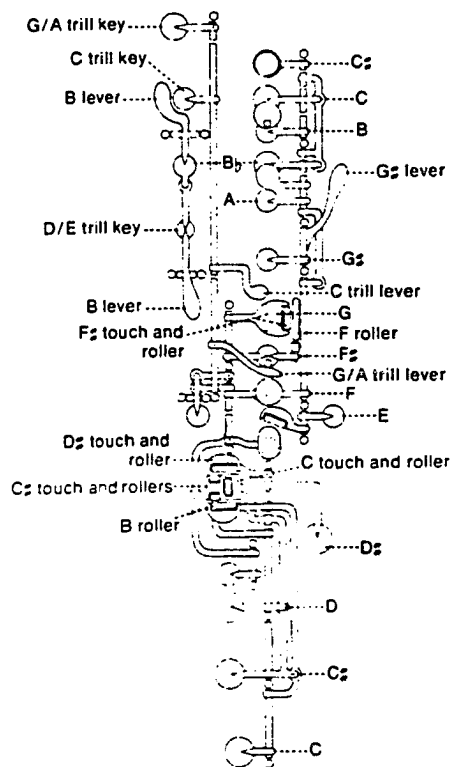
¹⁷Hamilton, "The Relationship of Flute Construction," 476.

SCHWEDLER REFORM FLUTE.

Moritz Max Mönig, Leipzig, ca. 1925.
German silver, silver-plated. Keys on posts
and rods. 8 rollers. Conical bore. B foot.
This is the only Schwedler reform flute
entirely of metal. It was made for
Maximilian Schwedler by Moritz Max Mönig
as a mark of gratitude. Schwedler did not
approve of the metal flute, however, and
replaced it with a wooden one. (DCM 1026)

SCHWEDLER REFORM FLUTE.

(Diagram by Jerry L. Voorhees from DCM 1026)



SCHWEDLER REFORM FLUTE.

Moritz Max Mönig, Leipzig, ca. 1930.
Ebony, with silver head and fittings. B foot.
These materials were the usual ones for
reform flutes. (DCM 1584)

12 Schwedler flute (from Nancy Toff's The Development of the Modern Flute)

had reached the limit of the technical capabilities of the flutist. These technical goals were rarely reached by contemporary flutists, and he assumed that many of these passages were composed for an overall effect; therefore, each note need not be accurately played. Fitzgibbon also noted the adverse effect that these loud, fast upper-register passages had on flute intonation in the orchestra.¹⁸

It was not an easy matter for a flute-player to switch to a new instrument, because each instrument implies a different fingering and sometimes even a different embouchure technique. There were several new flute models available, some accepted in some locations, others accepted in other locations. There were no rules. Questions of tone color, blending with other woodwind instruments, and intonation were everywhere the subject of strong arguments. The Boehm-system flute, the 1847 model, was made out of silver. The sound of the Boehm's silver cylindrical flute is brighter, with the possibility of a faster vibrating air column with thinner and more resonant walls, giving rise to a "brighter" sound (see Boehm's quotation on page 22). The wooden flute characteristics were a rich dark sound and slower vibrating air column arising from the thick wood walls pruned to express calm, soft, melodic pieces, characteristics that became associated with flute music in the late nineteenth-century. *Vibrato* in the wooden flute was done not only with the air, but also with different fingerings. Because of these differences, German flute-players refused to play on the metal flute. The flute-players of the Vienna Philharmonic, Karlsruhe

¹⁸Hamilton, "The Relationship of Flute Construction," 531.

Orchestra, Meiningen Orchestra, and Berlin Philharmonic were all in favor of the eight-keyed.¹⁹ Hamilton writes:

...in the 1880's, most German professional flutists were unwilling to accept the new sound quality of the cylindrical silver flute... German orchestral flutists completely rejected the fingering system, hole size and placement, bore shape, and material of the Boehm flute of 1847. Instead, Germans pursued the improvement of the conical wooden flute, because the sound of this instrument was so firmly entrenched in the minds of nineteenth-century German conductors, composers, and flutists as the only acceptable orchestral flute sound.²⁰

Another difference between the old-system wooden flutes and Boehm's silver flute is that it is somewhat difficult to produce an even chromatic scale on the old-system flutes, while this is not the case in the modern flute. In the old-system the smaller holes produce a weaker sound since there is not enough venting for the notes. Some problems with the construction of the old-system caused that composers like Andersen rarely would use more than four flats or sharps in their flute and piano compositions. This was due again to the problems of the intonation of the old-system flute, awkward fingering positions that had to be used in order to play keys with more than four sharps or flats, and covering half of the tone-holes to produce a chromatic scale. Andersen only used more than four sharps or flats in some etudes that he did

¹⁹From now on, references to the "old-system" flutes are attributed only to the eight-keyed flute.

²⁰Hamilton, "The Relationship of Flute Construction," 469.

not publish. In the preface for Joachim Andersen: 100 Posthumous Studies for Solo

Flute Toke Lund explained that the manuscripts of these etudes

...are almost exclusively in the sharp keys, and a great many of them have 5 or 6 sharps...The result...is that such pieces become extremely uncomfortable to play on the flute (in fact, it is quite extraordinary for a flute-player to write such music!) and therefore I [Toke Lund] have decided to transpose all studies with more than three sharps or flats as their key signature.²¹

²¹Toke Lund, preface for Joachim Andersen: 100 Posthumous Studies for Solo Flute (Copenhagen: Wilhelm Hansen, 1982).

The Flute as a Virtuoso Instrument in the Late Nineteenth Century

In 1860, the Paris Conservatoire started to commission pieces for the Boehm-system flute, elevating the standard of flute-playing and serving as a model for the rest of Europe. The teachers of the Conservatoire went even further by rejecting flute-players who did not want to switch to the new-system. Paul Taffanel (1844-1908) joined Louis Dorus's class in 1860, and was appointed flute teacher at the Paris Conservatoire in 1893. Taffanel was responsible for reviving the W. A. Mozart concerti for flute and the J. S. Bach flute sonatas by making them mandatory pieces, since they had been forgotten for more than fifty years. Taffanel also commissioned pieces for the Conservatoire. The majority of the pieces composed in this time were show pieces for the pedagogical purposes of the Conservatoire. With few exceptions, most of the compositions for the Boehm-system flute were written by flutist/composers, such as Boehm, Taffanel, and Andersen, among others. The main purpose of the compositions was to show the new capabilities of the flute and its virtuosic power.

In 1879, Taffanel founded the *Société de Instrument à Vent*, which greatly influenced music in Europe, because it not only emphasized the need for new music, but also promoted interest in chamber music groups as an alternative to string and

piano combinations. The *Société* was especially important for the flute because it reintroduced the flute as a chamber music instrument, consequently reviving the woodwind quintet, forgotten since the times of the quintets of Franz Danzi (1763-1826). The pieces composed for the *Société* between the years of 1879 to 1893 that included flute were the following (as listed by Claude Dorgeuille):²²

Georges Alary: Cavatine et Intermezzo (fl, ob, cl, hn, bsn)

Adrien Barthe: Aubade (fl, ob, cl, hn, bsn)

Charles de Bériot: Sonata (fl, pn)

Emile Bernard: Divertissement (2fl, 2ob, 2cl, 2hn, 2bsn)

René de Boisdeffre: Three Pieces (fl, pn)

Septet op. 29 (pn, fl, ob, cl, hn, bsn, dbass)

Louis Diémer: Sextet (pn, fl, ob, cl, hn, bsn)

Jacques Ehrhart: Valses (pn, fl, ob, cl)

Benjamin Godard: Three Pieces (fl, pn)

Charles Gounod: Symphonie (fl, 2ob, 2cl, 2hn, 2bsn)

Théodore Gouvy: Octet (fl, ob, 2cl, 2hn, 2bsn)

Second Octet (same orchestration)

Septet (fl, 2ob, 2cl, 2bsn)

Clémence de Grandval: Mélancolique (fl, harp)

²²Claude Dorgeuille, The French Flute School 1860-1950, translated with additional materials by Tony Bingham (London: At the Sign of the Serpent, 1987), 17.

Emil Hartmann: Serenade op. 43 (fl, ob, 2cl, 2hn, 2bsn, cello, bass)

Edouard Lalo: Aubade (fl, ob,cl, hn, bsn, 2vln, via, cello, bass)

Sylvio Lazzari: Octet, op 20 (fl, ob, cor ang, 2hn, 2bsn)

Charles Lefèvre: Scherzando -Meditation (fl, ob, 2cl, 2hn, 2bsn)

Suite (fl, ob, cl, hn, bsn)

Rudolf Novatchek: Sinfonietta (fl, ob 2cl, 2hn, 2bsn)

A. Périlhou: Divertissement (2fl, 2ob, 2cl, hn, bsn)

George Pfeiffer: Sextet (pn, fl, ob, cl, hn, bsn)

Camille Saint-Saëns: Caprice, op. 79 (pn, fl, ob, cl)

Ludwig Thuille: Sextet, op. 6 (pn, fl, ob, cl, hn, bsn)

Charles Widor: Suite (fl, pn)

The flute (any system) was indeed not regarded as a serious instrument and there was a necessity to display virtuosity to prove the opposite. And even with all the new music that have been written for the new-system flute and all the emphasis in virtuosity, still there were flutists that could not handle or accept the demands of the instrument. Even though the Boehm-system flute brought a new standard in flute technique, it would be a mistake to consider that the only difficult music written for flute was composed in the nineteenth century. The concerti of C.P.E. Bach (1714-1788) are very demanding, as is the flute music of François Devienne (1759-1803) and Saverio Mercadante (1795-1870), among others. The flute music of the nineteenth century used the already established virtuosity of the piano, violin, and

even the flute repertoire and inserted operatic-like melodies as a means of expression.

Rhea Beth Jacobus writes:

In the Romantic period, the extremely expressive melody was frequently combined with virtuosic passages. The musical correlate to the hero figure is the virtuoso; both were at their prime in the 19th century. Further, the hero-figure as grandiose and virtuosic performer found it necessary, of course, to attract audiences. This goal had its parallel, too, in Napoleon's rulership. The Emperor felt that showmanship was a necessary prop of rule.²³

However, the music for flute in the nineteenth century had a peculiarity: the necessity to show the flute as an instrument capable of virtuosity was linked not only to the figure of the hero, but also to the problem of flute construction. Since flute-makers were trying to convince their clientele of the superiority of their own instrument, new music had to be written for the flute in order to show how good the instruments were. Consequently, virtuosity was a means for the flutists/composers and the flute-makers to survive in their business. In his treatise of 1889 Rockstro criticizes Boehm for composing a new piece for the flute just for the purpose of showing that the instrument was capable of playing in keys with more than four flats or sharps. Even though these kinds of pieces served a purpose in flute history, great criticism surrounded them. They were not considered a high form of art, as Louis Fleury explains in an article in 1922:

It [the flute] is, first an instrument of expression, and it achieves expression by remaining within its peculiar limits. Whether he

²³Jacobus, "The Literature of the French Flute School", 19.

plays on a Quantz with one key, or a Devienne with four, or a Tulou with thirteen, or the modern instrument perfected by Boehm, the flautist must never forget that he is playing on a reed, perfected but still a reed, and that any attempt to enlarge his boundaries will lead to disaster. Such attempts have, alas! been made, and that is why an instrument of the front rank in the XVIIth and XVIIIth centuries went quite out of fashion and was neglected by the composers of the XIXth. The flautists themselves are to blame. It would be true to say that the great virtuosos of the last century - men like Berbiguier, Tulou, Demersseman, Nicholson and Drouet - did more harm to their instrument, in spite of their undoubted mastery of it, than the clumsiest amateur could ever have done.²⁴

This kind of criticism was common to the flute, even though the virtuoso phenomenon was eminent in all spheres of the musical world since the early nineteenth century. "They created the notion of the instrumentalist as hero, genius, superman, while at the same time personifying that notion and fulfilling it in a way that no one since has ever achieved."²⁵ As Rhea Beth Jacobus points out, the virtuoso phenomenon was a necessity of society and a requirement to succeed in the music business, since audiences were drawn to the virtuosic capabilities of the interpreter, and by the lightness and sometimes humorous quality of the pieces. In fact, it seems that the virtuoso is always a figure that commands the attention not only

²⁴Louis Fleury, "The Flute and its Power of Expression," in *Music and Letters*, vol. III, October 1922, edited by A. H. Fox Strangways, reprint (Amsterdam: Swets & Zeitlinger, 1963), 383.

²⁵Harvey Sachs, *Virtuoso* (London: Thames and Hudson, 1982), 12.

of audiences, but composers as well.²⁶ Why then, was Fleury so critical of composers who created this virtuosic music? It seems that there was a bad attitude toward the flute itself, which was only overcome when the flute-player became respected as capable musician, virtuoso, and interpreter. These new attributes were acquired slowly through the years, far into the twentieth century. Responsible for this change in attitude were no doubt the eminent figures at the Paris Conservatoire. Their commitment to flute pedagogy expanded greatly the repertoire and the limits of the instrument through newly commissioned pieces which emphasized the flute as a virtuoso and expressive instrument.

²⁶Numerous examples of this fact can be cited. Among them: the Partita (1717-18) for flute alone, BWV 1013, by J. S. Bach, and the B minor sonata (c. 1736), BWV 1030, were written for the virtuoso Pierre Bufardin (1689-1768); Mozart wrote the concerto in G and D (1777-78) for the eminent flute player Johann Baptist Wendling, a member of the Mannheim Orchestra; Taffanel was also a virtuoso and influenced many people, as mentioned before; most recently Joaquín Rodrigo (b. 1901) wrote his Concerto Pastoral (1978) for the virtuoso James Galway (b. 1939).

Chapter III
The Pedagogy of Flute
The Relevance of Light Character Pieces
in the Teaching of the Flute Today

The attitude that a flute is an instrument suitable only for placid, intimate, or pastoral melodies was very much in vogue in the late nineteenth century, but certainly not anymore. Compositions for flute in the twentieth century went beyond these limitations, as can be observed in the works of Edgard Varèse (1885-1965), Sergei Prokofiev (1891-1953), Frank Martin (1890-1974), and Pierre Boulez (b. 1926), among others. Flute-players have jumped from a standard of limited capabilities to one of respect because of great control of the instrument. Standard flute technique today requires a high level of dexterity. And in order to obtain dexterity, flutists have to be concerned about repertoire. It is very common that students will learn the only two Mozart solo flute concerti by a very early age, without any knowledge of style or the proper technique. Since these are the only solo flute concerti by Mozart, the students will probably have to deal with those pieces for the rest of their professional lives. In comparison with other instruments, there is a lack of major concerti and sonatas, such as the ones composed for piano or violin. The flute repertoire compared to

these other instruments is limited. There are only a few concerti by major composers in the late eighteenth century²⁷ and in the late nineteenth century there are almost no sonatas²⁸ or concerti for the flute by major composers.²⁹ The great part of the nineteenth-century repertoire for flute and piano is the light pieces which were composed by minor composers in that era.

In Andersen's times the flute was an instrument very much in transition. It was a difficult time for flute-players because of problems of construction and repertoire. It was very common in flute books to use transcriptions of operatic arias for teaching purposes³⁰. Andersen was aware of this, since he also arranged several operatic arias for flute, and he also composed one aria for soprano and flute obligato.

²⁷The major pieces by eighteenth century composers are the three Mozart concerti and the D major concerto attributed to Joseph Haydn (1732-1809) - considered to have been composed by Leopold Hoffmann (1730-1793). Michael Haydn (1737-1806) also composed one concerto for solo flute and Franz Anton Hoffmeister (1754-1812) composed two concerti in D major and G major.

²⁸Undine sonata, op. 167, by Carl Reinecke (1824-1910) for flute or clarinet or violin, was composed in 1883. It is probably the only example of a romantic sonata for flute composed in the late nineteenth century.

²⁹The concerti for solo flute written from the time of Mozart to the end of the nineteenth century that have remained in the repertoire: François Devienne: 7 concerti for flute and orchestra; Saverio Mercadante: 6 concerti (c. 1824). The Carl Reinecke's concerto for flute was written in 1908, very much in the romantic tradition.

³⁰Marcel Moÿse (1889-1984) created an exercise book dedicated to expression and flexibility that mainly uses operatic arias. With the same purpose are the methods of: Taffanel and Gaubert, Henry Altès (1826-1895), Giuseppe Gariboldi (1833-1905), Ernst Wagner (1875-?), etc.

The reason that many works were written or transcribed for this purpose was to fill a gap in repertoire. The light character pieces filled the gap in repertoire and also had an immediate appeal to audiences because of their simplicity, familiarity of tunes (such as operatic arias), and humorous aspects that served as a display of virtuosity for the performers.

Teachers and performers of the early twentieth century worked hard to elevate the standards and prestige of flute-players. They accomplished it in part because of the methodical technical approach and the establishment of a standard flute among flute-players. Consequently, the modern flutist regained the status of a respected musician: one able to play whatever the circumstances require. To rediscover Andersen and the nineteenth-century repertoire is to look with modern eyes at these pieces and to realize that even today they still serve the same purpose of developing technique. Text methods like Suzuki or Rubank arrange or adapt familiar tunes for the flute, as a way of leading the students in every phase of their development. Bravura pieces rank as the crown of such efforts in these types of methods, one of the reasons that national and international competitions prepare contests among young flute-players every year with bravura pieces in the required repertoire. Bravura pieces serve a very definite purpose, which is to develop the player's endurance, flexibility, and dexterity. It is my belief that this alone is a strong reason to reintroduce nineteenth-century music for flute.

As was discussed in Chapter II, Andersen may have composed his pieces with the old-system flute in mind. Despite the differences in sound quality of the old-system flutes and the Boehm-system, these pieces can be well suited to the modern flute-player, because the limitations of the old-system flute (such as cross-fingerings, bad response in certain registers, intonation problems) were very much improved with the Boehm-system. The important reason for using these pieces now is that, since the flute repertoire is quite limited, and chances are that the majority of pieces composed in this century will not be based on the diatonic system, they remain powerful for developing technique. This is because the flute in itself is based on a diatonic scale and many of the proven methods for developing technique are based on the diatonic system.

To summarize: the nineteenth-century light character piece was fashionable around the time that it was written and rapidly dropped out of the flute repertoire, for several reasons. As Fleury commented in his article, there was a certain prejudice against light pieces. Also, light pieces were usually used for pedagogical purposes, such as the ones composed for the Paris Conservatoire, and they were predictable, obvious, and sometimes their only purpose was to show dexterity and not to convey an innovative compositional device or harmonic language. Each year, a new piece was commissioned and the ones already used were dropped from the list. The new style of flute-playing was also reflected in the music of the twentieth century, with the use of atonal principles and other innovative techniques.

The nineteenth- and eighteenth-century music became fashionable again in the twentieth century with the advent and popularity of recordings. The person in the twentieth century responsible for the revival of much of the baroque and romantic repertoire for the flute was Jean-Pierre Rampal (b. 1922). He not only re-published and revised most of the flute repertoire, but he also has recorded extensively (more than 350 recordings, including 78 and 33 r.p.m., and CD.)

Table:
List of the Major Pieces in
the Repertoire for Flute (in Chronological Order by Composer)

A piece is usually considered part of the repertoire when it proves to survive for a long period of time. The aspects that contribute to such a phenomena could be, but are not restricted to the following: the originality of a piece, such as *Le Merle Noir* by Messiaen; the originality of the musical language, such as the *Sequenza* by Berio; its correlation with historical or sociological facts, such as the Prokofiev sonata; and the ability of displaying the performer's virtuosity.

The pieces presented in this list have remained in the repertoire throughout the years. The purpose of this list is to show, in a limited frame of time, the direct effect of flute construction on the repertoire and the influence of certain players after 1850³¹.

³¹This is not an exhaustive list and it shows only the repertoire for solo flute, solo with orchestra, piano, or harpsichord accompaniment. Several compositions have been written for the flute by minor composers that are not listed here. Compositions written for recorder are left unlisted. For a more detailed information on flute repertoire see James Pellerite's *A Handbook of Literature for the Flute*.

I. Compositions that were probably conceived for flutes with eight or more keys, c.
1850 to 1900

Jean Louis Tulou (1786-1865)

- Solos for flute and orchestra, opp. 79, 82, 94, and 96

Albert (1821-1883) and Karl Doppler (1825-1900)

- *Hungroise Fantasy*, op. 26
- Fantasy in F minor, op. 10

Carl Maria Reinecke (1824-1910)

- Sonata "Undine," 1883
- Concerto, 1908, dedicated to Maximilian Schwedler

Jules Demersseman (1833-1866)

- Six Solos Concerti for flute

II. Compositions for the Boehm-system flute, c. 1850 to c. 1970³²

1. by French composers or in the French tradition:

Théodore Dubois (1837-1924)

- Sonata

Paul Taffanel (1844-1908)

- Andante Pastorale et Scherzettino, 1907

Charles Marie Widor (1844-1937)

- Suite for flute and piano, dedicated to Paul Taffanel

Gabriel Fauré (1845-1924)

- Fantasia, for flute and piano, op. 79, 1898, dedicated to Paul Taffanel

- Morceau de concours, 1898

³²Theobald Boehm composed about fifty pieces for solo flute. Among them: Variations on "Nel cor piu," "Fantasia on a Swiss Air," "Grand Polonaise," etc. There are a number of flutist/composers that wrote extensively for the flute. They are not shown in this list, since like Andersen's solo music, their output are almost forgotten. This list is restricted to c. 1970. A great number of pieces have been written for the solo flute since then.

Benjamin Godard (1849-1895)

- Allegretto
- Suite, op. 116

Cécile Chaminade (1857-1944)

- Concertino for flute and orchestra, 1902

Georges Hüe (1858-1948)

- Fantaisie, 1913

Claude Debussy (1862-1918)

- *Syrinx*, 1913, dedicated to Louis Fleury
- Sonata for flute, viola, and harp, 1915

Albert Roussel (1869-1937)

- *Jouer de flûte*, for flute and piano, 1924, dedicated to Marcel Moÿse, Gaston Blanquart, Louis Fleury, and Philippe Gaubert

André Caplet (1878-1925)

- Improvisations

Philippe Gaubert (1879-1941)

- Nocturne et Allegro scherzando, 1906, dedicated to Paul Taffanel
- Sonata, 1918
- Fantaisie, 1920, dedicated to Louis Lafleurance

Georges Enesco (1881-1955, Rumanian)

- Cantabile et Presto, 1904, dedicated to Paul Taffanel

Alfredo Casella (1883-1947, Italian)

- Sicillienne et Burlesque, 1914

Edgard Varèse (1885-1965, French-American)

- *Density 21.5* for flute alone, 1936, dedicated to George Barrère

Jacques Ibert (1890-1962)

- Concerto, 1934, dedicated to Marcel Moÿse
- Pièce for solo flute, 1919

Frank Martin (1890-1974, Swiss)

- Ballade, 1939

Henri Tomasi (1901-1971)

- Concertino in E major, dedicated to Gaston Crunelle

Arthur Honegger (1892-1955)

- *Danse de la Chèvre* for solo flute, 1919, dedicated to René de le Roy

Francis Poulenc (1899-1963)

- Sonata, 1957, written for Jean-Pierre Rampal, dedicated to the memory of Madame Sprague Coolidge

Eugene Bozza (b. 1905)

- *Agreste*, 1942, dedicated to Gaston Crunelle
- *Image*, dedicated to Marcel Moÿse

Andre Jolivet (1905-74)

- *Cinq incantations*, 1936
- *Chant de linos*, 1944, dedicated to Gaston Crunelle
- Concerto, 1949

Jean Rivier (b. 1896)

- Ballade, 1966
- Concerto, dedicated to Jean-Pierre Rampal

- Sonatine, 1956, dedicated to the memory of his son

Olivier Messiaen (1908-1992)

- *Le merle noir*, 1954

Jean Françaix (b. 1912)

- Concerto

- Divertimento pour flûte et piano, 1955, dedicated to Jean-Pierre Rampal

Henri Dutilleux (b. 1916)

- Sonatine, 1943

Pierre Sancan (b. 1916)

- Sonatine, 1946, dedicated to Gaston Crunelle

Pierre Boulez (b. 1925)

- Sonatina, 1946

Pierre Max Dubois (b. 1930)

- Concerto

II. other than French composers³³:

Arthur Foote (1853-1937)

- *A Night Piece*, dedicated to George Laurent

Carl Nielsen (1865-1931, Danish)

- Concerto, 1926

Charles Griffes (1884-1920, American)

- *Poem*, 1918, written for George Barrère

Bohuslav Martinu (1890-1959, Czech)

- Sonata, 1945, dedicated to George Laurent

Sergei Prokofiev (1891-1953, Russian)

- Sonata, op. 94, 1943

Walter Piston (1894-1976, American)

- Sonata

³³This list is also limited to c. 1970, since a great number of pieces for solo flute have been written since 1970.

Paul Hindemith (1895-1963, German)

- Sonata, 1936

- Eight Pieces

Aaran Copland (1900-1991, American)

- Duo, 1971, in memory of William Kincaid

Alec Wilder (b. 1907 American)

- Sonata, 1965

Eldin Burton (b. 1913)

- Sonatina, 1948, dedicated to Samuel Baron

Luciano Berio (b.1925, Italian)

- *Sequenza*, 1958, dedicated to Severino Gazzeloni

Jindrich Feld (b. 1925, Czech)

- Sonata, 1957, dedicated to Jean-Pierre Rampal

Robert Muczynski (b. 1929, American)

- Sonata, 1960-61, dedicated to Harry Arwood

Andersen's Repertoire for Flute and Piano

Andersen's repertoire for flute and piano fell into almost total obscurity after his death. In recent years only his etudes have been published, and if it was not for this, his music would be totally neglected today. However, all the major schools around the world still use and revere his etudes. Erick Abrahmsen writes:

His music is not particularly original (influenced by Wagner and Brahms) but to a great extent it was in the technical pieces that he sought to create works of more individual character than the public had been previously accustomed to. It is for this reason that these compositions have been such an invaluable contribution to the teaching literature. As study pieces they are truly excellent, and continue to be used at various large conservatories abroad.³⁴

Andersen composed his music in different categories: music for the young player, salon pieces (lighter, shorter, and tone-development pieces), and concert pieces. In most of the music that he wrote two characteristics are present: expressivity and virtuosity. Andersen tried to explore expressivity in the atmospheric pieces and he explored the fast chromatic passages in the difficult pieces. His output consists of the following:

³⁴Abramhsen, "Joachim Andersen," 65.

1. solo pieces
 - a. salon pieces: light in character, usually short, expressive, harmonically intricate, sometimes virtuosic, mood, or atmospheric invoking pieces, such as opp. 7, 19, 24, etc.
 - b. concert pieces: longer, more virtuosic, less complex in harmony and motivic development, and technically difficult, such as opp. 3, 5, etc.
2. dance and opera transcriptions, such as op. 45.
3. technical studies, opp. 15, 33, etc.

In this dissertation, only the flute and piano repertoire will be discussed. Within this category, a further subdivision will be made for pedagogical purposes only, to guide the student flutist and the teacher in order that these pieces can be used as pedagogical tools for the development of the young player. For this reason, the pieces will be grouped according to the following description:

1. easy to moderate
2. moderate to difficult: expressive
3. difficult: technically demanding

The criteria used to distinguish the categories are as follows:

1. Easy to moderate/expressive: pieces mainly consisting of *legato* phrases and longer note values. For an example, see *Pastoral* op. 52 on page 61. They serve to teach the student how to achieve direction in a phrase, to promote flexibility of the

muscle of the lips, and to learn how to center the sound in each register. These pieces can be introduced in the first year of studies. They are also useful for students who have problems with breathing (since the *legato* phrases require airflow control) and for those who need to develop fullness of sound. The following pieces belong in this category:

op. 6 2. *Desir* (moderate)

op. 19 *Albumblatt* (easy to moderate)

op. 22 *La Resignation - Méditation* (moderate)

op. 23 *Gavotte* (moderate)

op. 24 2. *Réverie* (moderate)

5. *Berceuse* (easy to moderate)

op. 28 *Deux morceaux*

1. *Berceuse* (moderate)

op. 47 *Solovortrag für junge Flötenspieler, thema mit variationen* (moderate)

op. 51 *Quatre morceaux*

1. *L'Astende, Die Erwartung* (moderate)

3. *Consolation, Tröstung* (moderate)

op. 52 Heft I. *Drei Salonstücke*

2. *Wiegenlied* (moderate)

Heft II. *Vier Salonstücke*

1. *Pastorale* (easy to moderate)

2. *Tanzlied* (moderate)

3. *Idylle* (moderate)

op. 53 N.2 *Erinnerung*, Salonstück (moderate)

op. 55 *Vortragsstücke*

1. *Elegie* (easy)

2. *Walzer* (moderate)

3. *Notturmo* (moderate)

7. *Albumblatt* (moderate)

op. 56 *Fünf Leichtere Stücke*

1. *Im Herbst* (easy)

2. *Die Blumen* (moderate)

3. *Unterm dem Balkon* (moderate)

4. *Abendlied* (moderate)

5. *Aus vergangenen Zeiten* - Intermezzo (moderate)

op. 57 *Trois morceaux*

1. *Le calme* - Romance (moderate)

2. *Sérénade mélancolique* (moderate)

op. 59 *Fantasies nationales*

1. *Danois* (moderate)

2. *Ecossais* (moderate)

op. 62 *Dix morceaux*

3. *Dans la gondole* (moderate)

4. *Sérénade d'amour* (moderate)

2. Moderate to difficult: expressive and/or technically demanding pieces require more flexibility of the lips and more advanced technical control. For an example, see *Impromptu*, on p. 68. They usually present more elaborated harmonies and more complex formal structure. The expressive pieces deal with a great variety of dynamic markings in all registers, which also promotes development of control over the tone quality. The following pieces belong in this category:

op. 6 *Deux Morceaux de Salon*

1. *Solitude*

op. 7 *Impromptu*

op. 9 *Au bord de la Mer*, Morceau de Salon

op. 22 *Polonaise*

op. 24 *Six morceaux de salon, en deux suites*

Suite I

1. *Chant pastorale*

3. *Alla Mazurca*

Suite II

4. *Barcarolle*

op. 28 *Deux morceaux*

2. *Gavotte*

op. 46 *Wiedersehen - Lied ohne Worte*

op. 51 *Quatre morceaux*

2. *Intermezzo*

op. 52 Heft I. *Drei Salonstücke*

1. *Melodie*

Heft II. *Vier Salonstücke*

4. *Jagdstueck*

op. 53 N.1 *Canzone*

op. 55 *Vortragsstücke*

5. *Legende*

6. *Scherzino*

op. 56 *Fünf Leichtere Stücke*

op. 57 *Trois morceaux*

op. 59 *Fantasies nationales*

1. *Danois*

2. *Ecossais*

3. *Russe*

4. *Suédois*

5. *Italien*

6. *Hongrois*

3. Difficult: technically demanding pieces require great dexterity and endurance. For an example, see page 80. Since the pieces are all based on the tonal system, the study of scales and *arpeggios* in certain keys can be coordinated with pieces that

use the same key signature. The compositional procedure of these pieces is usually theme and variations, in which the variations explore *staccato*, thirty-second notes in a fast movement, *staccato* triplets, and cadenzas. They usually emphasize endurance. Continuous playing is usually required, with few places for breathing and resting. The following pieces belong in this category:

op. 2 *Ungarische Fantasie*, with orchestra or piano.

op. 3 *Concertstücke*, with orchestra or piano

op. 5 *Ballade et Danse des Sylphes*

op. 8 *Moto perpetuo*

op. 10 *Tarantelle*

op. 16 *Fantaisie caractéristique*. Dedicated to his brother Vigo Andersen, member of the Royal Orchestra at Copenhagen.

op. 24 *Six morceaux de salon, en deux suites*

Suite II

6. *Babillard*

op. 26 *Variations drolatiques*

op. 27 *Variations élégiaques*

op. 35 *Wien Neerlands Bloed*, Fantasia on the Holandaise folk song for flute.

op. 49 *Pirun Polska (Polka du diable) Introduction et Caprice sur des airs finnois*.

op. 51 *Quatre morceaux*

4. *Valse*

op. 52 Heft I. *Drei Salonstücke*

3. *Schmetterling*

op. 54 *Deuxième Impromptu*

op. 55 *Vortragsstücke*

4. *Die Mühle*

8. *Tarantelle*

op. 57 *Trois morceaux*

3. *Le tourbillon*

op. 58 *Introduction et fantaisie sur des airs hongrois*

op. 61 *2me morceau de concert*

op. 62 *Dix morceaux*

2. *Intermezzo*

Discussion of Selected Compositions: Analysis of Representative Works

In the following section, three of Andersen's pieces are studied closely from several perspectives: form, technical differences between the Boehm-system flute and the eight-keyed flute, and pedagogical purposes. They were selected because they clearly illustrate the categories presented earlier: easy to moderate, moderate to difficult, and difficult; and they also suggest a strong correlation between title and music. Even though they represent the essence of what Andersen wrote, they do not exemplify his whole output, which is very extensive. The intention of these discussions is to illustrate the categories mentioned above and serve the flute-player to better understand the form, discuss phrasing and some harmonic issues when they are relevant. They also serve as a tool for teaching interpretation.

Easy to moderate: op. 52, Vol. 2, n. 1 *Pastorale* (musical example on pp. 66-67)

It can be seen in table II that a great number of compositions prior to the advent of the Boehm-system flutes use the key of G-major. The reason is that a G major scale is produced effortlessly in the eight-keyed flute, just by lifting one finger at a time. In other words, the key that has fewer cross-fingerings is G major in the

eight-keyed flute. Other keys such as D major and B minor were all equally explored because of similar advantages.³⁵

One difference in the performance of a piece that was composed for the eight-keyed flute and is played on the Boehm-system flute is fingerings. However, the very thing that was easily performed on the eight-keyed flute, such as a G major scale, is a matter of some trouble in the Boehm-system. The F-sharp position is the only one in the low register that requires cross-fingerings. In the middle register, D and F sharp positions require cross-fingerings. This means that what was done very comfortably on the eight-keyed flute does not apply necessarily to the Boehm-system flute. It is no coincidence that Andersen wrote this piece in G major, so that fingering would not be a problem and the student could concentrate on other aspects of performance, such as tone production, for example. This piece is also a good exercise for the left hand. Since the melodic line mainly uses notes above G in the second octave, the positions invariably fall for the left hand on both the Boehm-system and the eight-keyed flutes.

This piece is typical of the genre of pastorals, which is represented by the 6/8 meter and the frequent lilting rhythm of a quarter-note followed by an eighth-note. There is a short introduction by the piano before the A section, which starts at m. 9.

³⁵The two solo flute concerti by Mozart are in G major and D major.

The B section starts with the upbeat to m. 17 and goes to 25. The return of A occurs at m. 26. The piano concludes the piece with a short *coda*. This piece is of interest in teaching beginners since it can be used to develop interpretation. The ABA form suggests a different articulation of motives: the A section to be played more *legato* and the B section more articulated.

In the A section the harmonic rhythm is slower than the B section. The phrase starts with a bass pedal for six measures moving toward the cadential point on mm. 15 and 16. These measures imply an intensification of the melodic motif which repeats itself up to the dominant at m. 15, where the harmonic rhythm becomes faster. The B section presents more harmonic and rhythmic activity, with a more active role of the accompaniment. The accompaniment imitates the flute with an inversion of the motif. The tonic chord is delayed up to the return of A. Harmonically, the *coda* is very stable. It includes the two main ideas of the piece: it uses the tonic pedal of the section A and the melodic activity that occurs in section B.

As a typical nuance in Andersen's music, which draws its influence from the music of late romantic composers, the phrases are long, almost as if there were no interruption, no breathing between phrases. Solutions for the breathing problems in the A section are: a quick breath can be taken in the dotted motives on mm. 10 and 14, and after the second beat of m. 16a. There is an inconsistency in the writing: m.

10 is presented without a rest and m. 12 presented with a rest. These places should be considered for quick breaths. But the melody should flow continually even with the repeated eight-measure phrase. In the B section, mm. 17, 19, 21, 22, and 23 the dotted motives are presented with a rest in between the first beat, which then would agree with the breathing solutions of section A. There is no need to take a breath in every measure in which the dotted motive with a rest appears. In mm. 17, 19, and 21 is acceptable; then in the sequence of mm. 21, 22, and 23, a breath at 23 should be enough. The return of the A melody is quite similar, but with a different ending. The same principle for breathing can be applied.

This is a good piece for the beginner because it offers a wide variety of musical nuances. Some of the issues that can be considered when practicing this piece are as follows. The range indicated in the opening measures remain for the entire piece, which are the middle and high registers. Flexibility is required because of the tempo changes and because of the variety of articulation markings. It also is an exercise in continuous playing, which is a good practice for the student because it helps with the articulation of phrases and its practice urges the student to learn quick breathing (which is not so easy). The flute line is separated by the piano accompaniment by two octaves, which enhances the melodic line. The embellishment on the flute line on m. 10 breaks the continuous line, giving some punctuation to the melodic activity and also allows time for a quick breath. *Marcato* and *staccato* markings are introduced in the B section. Different kinds of articulation are present within the

legato phrase. Tempo changes occur at the end of the B section, m. 24, toward the return of B; at m. 30 the *poco a poco rit.* and the *lento* indicates a gradual slow down toward the end of the piece. At 35, the *fermata* preceded by the *rall.* works as a *cadenza*, concluding the flute line.

2

Herrn WILLIAM MAXWELL zugeeignet.

Nº 1. Pastorale.

Joachim Andersen, Op. 52 II^{tes} Heft.

Flöte

Allegretto = $\text{♩} = 4$

Pianoforte.

Allegretto.

7

13

17

p

pizz. a picco

© 1901 by Max Leichsenring

151

13 Pastorale, op. 52, Vol.2, n. 1. Hamburg: Max Leichsenring.

22

27

33

35

rit. *lento* *cresc.* *a tempo sf* *a tempo*

rit. *lento* *cresc.* *mf*

rit. *lento* *pp* *rit.* *lento* *p*

rit. *sf* *Tempo I.* *f* *Tempo I.*

d.m.

851

Detailed description: This page of a musical score contains four systems of music. The first system (measures 22-26) features a vocal line with lyrics and a piano accompaniment. The tempo markings are *lento*, *cresc.*, *a tempo sf*, and *a tempo*. The second system (measures 27-32) continues the vocal and piano parts, with tempo markings *rit.*, *lento*, *cresc.*, *mf*, *rit.*, *lento*, *pp*, *rit.*, *lento*, and *p*. The third system (measures 33-34) shows the vocal line with *rit.* and *sf* markings, and the piano part with *Tempo I.* and *f* markings. The fourth system (measures 35-38) is primarily piano accompaniment with a *d.m.* marking. A circled 'rit.' is present in the vocal line of the first system, and a circled '3' is in the right margin.

Moderate to difficult: op. 7 *Impromptu* (musical example on pp. 74-79)

Impromptu was a generic title commonly used during the romantic period. It means an improvisation, a composition of loose form. This piece, dedicated to Paul Taffanel, was one of Andersen's that enjoyed some popularity. Its appeal to audiences is direct: a beautiful passionate melodic line, with an intense accompaniment (repeated triplets under the melodic line.) The phrases are irregular with a continuous flow.

This is a very good piece to develop awareness of expression. In this piece there is a great concentration of expressive markings, rhythmic markings (cross rhythms between flute and piano, use of different groupings such as quintuplets, sextuplets, etc.), and dynamic markings, since all these effects occur in a short period of time (see the first 15 measures of the flute solo, for example.) As was said before, very few compositions were written for the flute in the late romantic period. But even a piece like Undine, by Reinecke, does not offer as great a variety of expressive markings in such a short period of time. The piano-writing is also very helpful to the flute line in terms of balance: it allows the flute to be more prominent by using fewer notes per chord when the flute is in the middle or low registers. In the more excited passages there is an increase of notes per chord, as the flute plays louder or higher in the register (as an example of this, see mm. 74 and 75.)

Andersen uses the high B, such as in m. 32, for passages with great excitement. High B is somewhat difficult to obtain in the old-system flute, unless played *forte* or *fortissimo*, which is the case in this passage. This problem is not an issue in the Boehm-system flute. This is an important interpretative matter, and something of which the player should be aware when performing compositions meant for the old-system flutes. The struggle to perform this passage on the eight-keyed flute is one of the things that contributes to the excitement of the piece. This should be brought into consideration when performing it on the Boehm-system flute in order not to miss the excitement of the passage.

Andersen creates continuity by avoiding the tonic chord, and by using deceptive cadences, which pushes the music forward. An example of this occurs at mm. 13 to 21, where the tension increases with a repeated dominant seventh chord that does not resolve, but instead goes to E minor. The continuous writing represents a problem in performance, not because of the harmonic intricacies, but because there are few obvious places to breathe. Breathing has to be done within phrases by breaking of the slur-marking phrases.

There are four corrections that need to be made in this piece. Even though there was no way of comparing the first edition to the manuscript (because there is not one available), the corrections are obvious, based on the main idea of the piece. There is a missing tie in m. 12 from the second to the third beat; a missing sharp in

m. 26, third beat, (supposed to read F sharp); a wrong note at m. 44 (the downbeat should be a D instead of E, to be in accordance with the theme of the movement); and a missing tie in m. 67 from the second to the third beat.

In this piece, the form is not clearly articulated by compositional devices as is the case in the *Pastoral*. Yet a formal analysis is necessary in order to bring forth some performance issues. This piece is in free binary form, almost like a rhapsody, with a piano introduction from mm. 1 to 8. The A section starts in m. 9 and goes to 42, and the A' section goes to mm. 43 to 69; the *coda* starts in m. 69. The piece is very chromatic for both piano and flute and it presents great harmonic intricacies. The *cadenza* in mm. 42 and 43 is very important not only because of its expressive features but also because it helps to articulate the form. It is also in the middle register which makes it easy to perform it softly with the appropriate fluidity. The *cadenza* also serves to lead the piece to the return of A. This piece has a continuous flow, having phrases overlapping one another.

The piece is in C major. There is a general avoidance of the tonic chord throughout the piece. Even though it is marked common time (4/4) there is a great part of the music that is in 12/8. Some overlap of rhythmic figures occurs. The piece starts off the tonic chord, reaching a I⁶ position in m. 9 in a slow progression toward the root-position C major sonority that is only heard with the flute entrance. The

arrival of the *coda* is the first time that the tonic is heard as a strong downbeat in root position, at m. 69. The overall harmonic progression of this piece follows:

Introd.	A			A'				<i>Coda</i>			
II V ⁷	I ⁶	III	V ⁷	I ⁶	bIV	$\frac{6}{4}$	V	I	bVI	$\frac{6}{4}$	V I
m. number	9	23	42 (cad.)	44	60	62-68		69	74	76	78-end

Since the type of writing suggests some freedom for the performers, some flexibility with tempo can be taken, considering that breathing is very difficult in this piece. If the breathing is not considered carefully, the interpretation of the piece will suffer from that. What makes the breathing even more difficult is that if a breath is forgotten, there will be few or no places to recover, again, interfering with the interpretation. The phrase starting at m. 12 presents the first problem with breathing. Since this is a long phrase and the tension remains until m. 17 after the A, the place that offers more time for a breath without breaking the line occurs at the m. 12, after the D in the second beat. Still, the phrase is long and requires energy, and this breath might not be enough. If it is possible, a breath at m. 13 after the E should be avoided, because the E is a dissonance against the piano and this note should be sustained until its resolution. A possible place for breathing occurs at m. 14 before the second beat. Since the piano has an accent marked for the second beat, the flutist could break the line by taking a breath, accenting then the second beat, even

it this is not marked. After these two places, the next breathing could only occur at m. 17.

The next long phrase starts at m. 29. A breath should be taken after the first beat, and there is not a good place to breath again until m. 36 after the first beat, following the tied note. This is a difficult phrase because of its length and solutions for the breathing problem should always take into consideration that the phrase cannot be broken in order to maintain the intensity of the passage. Some breath could be taken breaking the tie after the second beat of m. 30, before the *ff* on m. 32 between the A sharps on the second beat, and quick breaths between the *marcato* notes in m. 33.

Another problematic phrase regarding breathing starts at m. 59. The breathing in this passage can be considered not only for the physical needs but as a punctuation to the musical phrase. Since this phrase leads to the climax of the piece, great intensity should be achieved when performing this passage. Quick breaths can be taken between the *marcato* notes at m. 60 or 61, and between the *staccato* notes on 63 and 64. The phrase that starts at m. 73 also offers some problems concerning breathing. A breath should be taken after the first eighth-note at m. 73, and if it is possible, the phrase should be sustained until m. 78, which is also too long. A possible solution is to take a breath after the second trill before the grace notes and perform the grace notes as a pick up for the high G at m. 76.

There is one main melodic idea, which first occurs from m. 8 to 12. Fragments of this idea are heard several times, serving to unify the piece. The A section is the longest in the whole piece. It is more complex because of the use of distant keys and a more chromatic writing than the other sections. There is a great use of changing tempos and dynamic markings. Also, the range of the flute reaches the high B at m. 32, where great excitement in the music is desirable. The *cadenza* links the A section with the A' section. It is short and is built upon the dominant chord. This *cadenza* is not for virtuoso purposes but for expression; it is slow, very soft (*pp*), and tranquil.

The A' section is introduced after the short *cadenza*. It is shorter and harmonically less complex than the A section. The A' uses the same melodic material worked out in a different manner. The first seven measures, mm. 44 to 50, are identical to mm. 9 to 15. At m. 51 the resolution is the first inversion of the tonic chord instead of a prolonged dominant chord as occurs in m. 16. This leads to a different phrase that eventually, at mm. 60, arrives at the German VI chord, the climax, which reaches the climax of the music in m. 62. The German sixth resolves to the ⁶ chord, that leads to the dominant. This harmonic sequence prepares for the arrival of the only strong root position chord at m. 69. The *coda* starts at m. 69 and is simpler and calmer than the previous sections. The piece ends quietly with a long sustained C for the flute.

IMPROMPTU.

Joachim Andersen, Op. 7.

Andante.

FLÛTE.

PIANO.

agitato con passione

*2da. marcato **

4

dim.

poco a poco riten.

mf espressivo

7

a tempo

pp a tempo

cresc.

cresc.

pp

cresc.

pp

cresc.

Druck und Verlags von F. W. Carver's Verlag, Oscar Brandenstein, Leipzig

3311

15 Impromptu, op. 7. Hamburg: Max Leichssering.

15

16

21

24

26

300

dim. riten.
a tempo
a tempo
p dim.
pp
riten.

cresc.
stringendo - poco a poco
crescendo
stringendo - poco a poco

a tempo
appassionato
a tempo
dim.
a tempo
a tempo
p espress.

cresc.
cresc.
mf
ppac.

p appassionato
cresc.
cresc.

* * * * *

28

cresc.

30

cresc.

cresc.

32

string. *marcato*

34

piu lento *un poco accelerando*

dimin. *un poco accelerando*

37

cresc. *a tempo* *dim.* *rit.* *pp*

p *rit.*

Detailed description: This is a page of musical notation for a string instrument, likely a violin or viola. The page is numbered 76 in the top right corner. The music is organized into measures, with measure numbers 28, 30, 32, 34, and 37 clearly marked. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key markings include 'cresc.' (crescendo), 'marcato', 'piu lento', 'dimin.' (diminuendo), 'a tempo', 'rit.' (ritardando), and 'pp' (pianissimo). The score is written on a grand staff with a treble clef and a bass clef. The music features a mix of eighth and sixteenth notes, often grouped in beams, and includes some complex rhythmic patterns. There are also some markings that look like '2a' and '1a' with asterisks, possibly indicating first and second endings or similar performance instructions. The overall style is that of a classical or romantic-era musical score.

41

p dim. pp *tranq.* *rit.* *tranq.* *dim.* *a tempo*

p *pp* *p*

46

cresc. *pp*

cresc.

50

a tempo *dim. rit.* *rit.* *a tempo*

cresc. *cresc.* *dim.* *p* *cresc.*

Detailed description: This page of a musical score contains measures 41 through 50. It is arranged in five systems, each with a vocal line (top staff) and a piano accompaniment (bottom staff). The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions like 'tranq.' (tranquillo), 'rit.' (ritardando), 'a tempo', 'dim.' (diminuendo), 'cresc.' (crescendo), and 'pp' (pianissimo) are used throughout. The piano part features complex textures, including triplets and dense chordal passages. Measure numbers 41, 46, and 50 are clearly marked at the beginning of their respective systems.

50

crec. string. poco

crec. string. poco

51

ff appassionato poco

crec. p

poco

crec. p

52

riten. a tempo

adagio

piu lento poco a poco

riten. a tempo

p

53

riten. a tempo

p dolce

p

dim. riten. string.

Detailed description: This page of a musical score contains measures 50 through 63. It features two systems of staves. The first system (measures 50-51) shows string parts with dynamics like *crec.* and *poco*. The second system (measures 52-53) includes piano accompaniment with dynamics such as *ff appassionato*, *poco*, *crec.*, and *p*. The third system (measures 54-55) is marked *riten. a tempo* and *adagio*, with dynamics *p* and *piu lento poco a poco*. The fourth system (measures 56-57) continues the *riten. a tempo* marking with dynamics *p* and *p dolce*. The fifth system (measures 58-59) includes dynamics *p*, *dim.*, *riten.*, and *string.* The notation includes various note values, rests, and articulation marks.

71

dim. poco

p *riten.*

74

pp piu lento *molto cresc.*

pp piu lento *molto cresc.* *ff*

77

pp

81

cresc. *p* *pp* *espressivo*

85

tragg. *callando* *poco a poco rall.*

poco a poco rall. *dim.* *pp* *ppp*

330

Difficult: op. 26 *Variations drolatiques* (musical example on pp. 86-95)

As its title suggests, this piece is indeed an "amusing variation" because it does not reveal itself in a simple variation form pattern, as usually is the norm for these kinds of compositions. The theme appears late in the music, and what is heard first serves as an introduction to the real theme and variation that follows after 85 measures of a prolonged introduction. This introduction even behaves for a short period of time as if it was the real theme, since a variation of the first measures is heard from mm. 56 to 85. The piano foreshadows the appearance of the real theme at m. 48 to 52, which is repeated by the flute from mm. 53 to 55. Eventually, in m. 86, the real theme is introduced and the theme and seven variations follows without any distractions, but with some recollections of the introduction. Extreme and unexpected dynamic and tempo markings, along with prolonged patterns, also contribute to the humorous character of the piece. In terms of harmonic structure, this piece presents a simple pattern, which is imitated throughout the piece. The phrasing is more complex and presents an irregular pattern until the real theme and variation starts at m. 86. After m. 86 the phrases present a structure of 8 + 10 measures that are followed for all variations. The main purpose of this music is to show dexterity, endurance, and flexibility.

There are some idiomatic features that occurs spontaneously on the wooden flutes that does not correspond with the Boehm flute. The old-system flute presents

a conical bore, tapered toward the foot joint. Because of the acoustic of the instrument, an increased resistance in the high register occurs, but the contrary occurs on the lower register, where the focus and volume are usually more prominent. This features of the old-system flutes are relevant to the performance of this piece on modern flutes because the variations explore nuances on the high and lower register that were typically adequate on the wooden flute. The modern flute usually has an even distribution of sound because its cylindrical body, not favoring particularly a specific register. In theme and variations pieces for the flute, usually the theme is presented by the high register notes, while the ornamentation of the line is done by lower notes. According to professor Keith Underwood that was present in several Marcel Moyse classes, Moyse would ask the flutist to bring out the melody not by volume but as if the flutist was playing a slow movement of a Mozart concerto. In other words, with much care, delicacy, and direction of the line, while the accompaniment notes should be played with *crescendo*. Moyse played on a modern instrument, but he was very much aware of the old school of playing, having lived at the end of the transition phase of flute construction. Applying his principle to the acoustic characteristics of the wooden flute, theme and variations can be considered very idiomatic on wooden flutes, since the acoustic of the instrument favors more sound in the lower register. Since the Boehm flute has a more even quality of sound, it is not as easy to play to emphasize the embellishments in the low register of a piece in variation form as it is in the wooden flutes. When performing op. 26 or any other

piece in theme and variation form of the late nineteenth century, the flutist should be aware that the high notes of the melody should be played softly and with care.

An analysis of the formal structure is very important in the piece because the form is not clear until the variations start. The beginning of the piece does not use the same material that is used for the variations, therefore serving as an extended introduction. It starts out with a piano introduction, a *Danse suedois*, that leads to a flute *cadenza*, at m. 48. The *cadenza* is over a dominant chord and it explores chromaticism and *arpeggio* patterns. The theme of the introduction returns in variation form but this is not the main motif of the piece. The theme for the seven variations (*Air suedois*) comes after m. 87. The theme comprises an A section of four measures, which are repeated, and a B section of ten measures. The harmonic structure is simple, built on G major. The scheme of the piece follows:

Introduction: (*Danse suedois*): 8 + 4 + 2 + 2, mm. 1 to 16. This very extended introduction functions like a preparation for the *cadenza* that follows, much like arias in a light opera or operetta. The thirty-second notes should be played very fast, since this is a cut time.

Transition and *cadenza*: mm. 17 to 47; the transition is based on thirty-second note scale patterns, and the *cadenza* on chromatic passages and *arpeggio* patterns. It starts with the piano on m. 17 and it is taken over gradually by the flute, culminating in a

cadenza. Breathing problems occur because there are no rests at or after the resolutions for the flute. As in Andersen's etudes, the resolution of cadential patterns occurs an octave higher than the passage-work. A breath could be taken after the resolution in the upper register, in order to facilitate the synchronization with piano accompaniment. The *cadenza* should be arranged in groups that highlight the D major chord - A, F sharp, and D.

Variation on the *Danse suedois*: 7 (real theme) + 12 (theme from the beginning) + 8 + 10, mm. 48 to 85; continuous sixteenth notes. At m. 85 the flute has a *vivace* with a *crescendo* marking on the second beat that leads to the "thema" at m. 86, marked *mf*. This is another "amusing" feature that could be done exaggerating the dynamics and tempo change in order to make it more frolic.

Theme (*Air suedois*): 8 + 10, mm. 87 to 100; based on a simple rhythmic pattern of eighth-note/eighth-note, dotted-eighth note/sixteenth note. Extreme dynamics should be used in m. 94 (*forte* or *fortissimo*) and mm. 96 and 97 should be played very softly.

Variation I: 8 + 10, mm. 100 to 113; continuous sixteenth-notes. As features of the "amusing" character of the piece, the grace notes are asked to be played "burlesque," and the *crescendo* marking contradicts the resolution of the phrase at m. 113.

Variation II: 8 + 10, mm. 114 to 127; triplet sixteenth-note with different articulations. Some chromaticism is used in this variation. This variation should not be taken in a fast tempo because of the melodic line is with the piano accompaniment.

Variation III: 8 + 10, mm. 128 to 141; grace notes alternated with thirty-second notes. There is one wrong note at m. 136: the grace note at the second sixteenth note should be an F sharp instead of G to conform with the chromatic pattern that is established by this variation.

Variation IV: 8 + 10, mm. 142 to 155; slurred thirty-seconds notes. This variation should be played very fast, since the slurred markings and the simple accompaniment do not impose any complications for the flute line. Extreme dynamics should be used.

Variation V: 8 + 10, mm. 156 to 169; irregular runs of 10, 11, 12, and 13 thirty-second notes (as in the introduction). The irregular patterns should be played very fast, as in variation IV. This is truly a display of technical agility. It ends *piano* in the high register, which goes against the acoustical features of the eight-keyed flute, but is not a problematic issue for the Boehm flute. The eighth note should be considered at a speed of 160.

Variation VI: 8 + 10, mm. 170 to 183; embellishments of four notes over a rhythmic pattern of eighth note/sixteenth note/thirty-second note, and *staccato* thirty-seconds. This variation uses the grace note idea with the scale patterns of the introduction, a feature that unifies the piece. This variation again should be taken in a very fast tempo.

Variation VII: 8 + 17, mm. 184 to 204; thirty-second notes in groups of four with different articulations. There are some abrupt changes in the dynamic markings that bring out the theme. As a contrast with the other variations, this one presents a heavier accompaniment, where the flute has twice as many notes as the piano. Again, this should be taken in a very fast tempo. The seventh variation leads directly to the *Presto l'istesso* at m. 205, where the theme is heard in the third octave. In the *coda*, mm. 205 to 212, high B is used in the final measures.

2

VARIATIONS DROLATIQUES

Amusing Variations on a Swedish Air

Allegro vivace. $\text{♩} = 116$.

Joachim Andersen, Op. 26.

Piano. *f* (Danse suédoise.)

7

13

19

25

7346-14

The Cundy-Bettoney Co., Boston, Mass.

21Variation drolatiques, op. 26. Boston: The Cundy-Bettoney Co.

30 3

35

41

47

p *ritardando* *ad libitum*

7346-14

Detailed description: This is a page of musical notation for piano, containing measures 30 through 47. The score is written in a grand staff (treble and bass clefs). Measure 30 begins with a treble clef and a forte (*f*) dynamic. The right hand features a complex, rapid melodic line with many sixteenth notes, while the left hand provides a steady accompaniment. A *dim.* (diminuendo) marking appears in the left hand around measure 34. Measure 35 continues the melodic development. Measure 41 shows a *dim.* marking in the right hand and a *pp* (pianissimo) dynamic in the left hand. Measure 47 is marked *p* and includes the instruction *ritardando ad libitum*, indicating a gradual deceleration. The final system shows a dense texture of notes in both hands, ending with a double bar line.

48 Moderato quasi Allegretto.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).
System 1 (Measures 48-53):
- Measure 48: Treble clef has a melodic line starting with a quarter note, followed by eighth notes. Bass clef has a rhythmic accompaniment of eighth notes.
- Measure 49: Treble clef continues the melody. Bass clef accompaniment.
- Measure 50: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 51: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 52: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 53: Treble clef has a melodic phrase. Bass clef accompaniment.
System 2 (Measures 54-59):
- Measure 54: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 55: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 56: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 57: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 58: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 59: Treble clef has a melodic phrase. Bass clef accompaniment.
System 3 (Measures 60-65):
- Measure 60: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 61: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 62: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 63: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 64: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 65: Treble clef has a melodic phrase. Bass clef accompaniment.
System 4 (Measures 66-71):
- Measure 66: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 67: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 68: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 69: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 70: Treble clef has a melodic phrase. Bass clef accompaniment.
- Measure 71: Treble clef has a melodic phrase. Bass clef accompaniment.

7346-14

72

Musical notation for measures 72-78. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The music features a complex, fast-moving melodic line in the treble clef and a more rhythmic accompaniment in the grand staff.

79

Musical notation for measures 79-85. The system consists of a single treble clef staff and a grand staff. The treble clef staff has a melodic line with some slurs and a *rit.* marking. The grand staff has a bass line with a *p* dynamic marking.

THEMA.

86

Allegretto.

Musical notation for measures 86-91. The system consists of a single treble clef staff and a grand staff. The treble clef staff has a melodic line with first and second endings. The grand staff has a bass line with a *p* dynamic marking. The tempo is marked **Allegretto.**

92

Musical notation for measures 92-98. The system consists of a single treble clef staff and a grand staff. The treble clef staff has a melodic line with a *trapp.* marking. The grand staff has a bass line with a *rall.* marking. The tempo is marked *a tempo*.

7346-14

6

VAR. I. 100

Capriccioso

106

VAR. II. 114

116

122

7346-14

VAR. III. 128

7

132

134

136

7346-14

p

cresc.

dim. *p*

8

VAR. IV. 142

146

1. ritrato
2. ritrato

148

ritrato

ritrato

7346-14

Detailed description of the musical score: The score is for Variation IV, measures 142-148. It is written in 2/4 time. The upper staff is a single melodic line, and the lower staff is a piano accompaniment. Measure 142 starts with a piano (p) dynamic. Measure 143 has a piano (p) dynamic. Measure 144 has a piano (p) dynamic. Measure 145 has a piano (p) dynamic. Measure 146 has a piano (p) dynamic. Measure 147 has a piano (p) dynamic. Measure 148 has a piano (p) dynamic. The score includes performance instructions such as 'ritrato' and 'rit.' and dynamic markings like 'f' and 'mp'.

VAR. V. 156 9

The musical score is arranged in four systems, each with a violin part on the top staff and a piano part on the bottom staff. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *f*, *pp*, *ppp*, and *fz*. It features complex articulations including slurs, accents, and hairpins. The first system includes markings *II*, *NO*, *SR*, and *FR*. The second system includes first and second endings, a *16c* marking, and dynamic markings *f*, *p*, and *pp*. The third system includes a *16.2* marking and dynamic markings *ppp*, *pp*, and *f*. The fourth system includes markings *II*, *NO*, *SR*, and *FR*, and dynamic markings *pp*, *f*, and *fz*. The score concludes with the number 7346-14.

7346-14

10 VAR. VI. 170

174

178

VAR. VII. 184

184

188

7346-14

Appendix:

A catalogue of the Compositions and an Explanation of the Level of Difficulty for Pedagogical Purposes

Information on publishers, places, dedications, and dates is provided as they appear in the first editions. Because of this, discrepancies in dates and spelling occur. The etudes are for flute alone; the great majority of the pieces are for flute and piano. The few exceptions are indicated. Only specific titles are indicated in italics. There are lists of Andersen's compositions by opus number but without title. In this list many opus numbers are designated as unpublished, which follows Mrs. Andersen's list of published works on the cover of the works that were donated to the NYPL in 1912, with additional information that I obtained elsewhere. The copyright date of 1879 appeared in a list of published solo pieces by Max Leichssenring (see page 90). Since the date 1879 does not always show in the scores, it will appear in brackets. Since I did not have access to the first edition of the etudes, they do not appear with publisher information, unless they belong to the list on page 13. A description of the pieces selected to illustrate the three categories, easy to moderate, moderate to difficult, and difficult, follow, with brief descriptions of tempo, key signature, length, form, and sometimes compositional procedures. German translations are provided.

op. 1 unpublished

op. 2 *Ungarische Fantasie*, mit Orchester, mit Piano. Herrn Heinrich Gantenbert, Kgl. Kammermusiker und Lehrer an der Kgl. Hochschule für ausübende Tonkunst zu Berlin. [Hongroise Fantasy with orchestra or with piano. Dedicated to Mr. Heinrich Gantenbert, chamber musician and teacher at music academy in Berlin.]

Hamburg: Max Leichssenring. [Copyright 1879]

Difficult.

This piece, in A minor, is in theme and variation form. This piece present contrasting sections with emphasis on dexterity. This piece is like a concertino for flute and orchestra. The flute part presents a truly virtuoso line, with *cadenzas* and heavy ornamentation.

op. 3 *Conzerstück*. Seinem Freunde Herrn Wilhelm Tieftrunk. Begleitung des Orchesters oder des Pianoforte. [To my friend Wihelm Tieftrunk. For piano or orchestra accompaniment.]

Hamburg: Max Leichssenring. [Copyright 1879]

London: Rivier and Hawkes; New York: Edw. Schuberth & co.; Eigenthum für Russland: Riga G. Engelmann.

Difficult.

A very demanding piece in E major, with a contrasting section in E minor. Great use of *cadenzas* in a concertino-like character.

op. 4 unpublished

op. 5 *Ballade et Danse des Sylphes*. A Monsieur le Baron de Korff (Meyerbeer's son-in law.)

Paris: Brandus & Cie. Éditeurs.

Difficult.

This piece comprises two contrasting movements: *Andante Sostenuto* and *Allegro ma non troppo*. It is a long and repetitive piece. The main tonal center is A minor throughout the work. There is great use of chromatic passages. The first movement is slow and requires great flexibility of the sound. The second movement is supposedly very fast and requires endurance. There is a more recent edition of this work by Gerard Billaudot, 1983.

op. 6 *Deux morceaux de salon*. À Mademoiselle Bertha Lechler

1. *Solitude*

2. *Desir*

Hamburg: Max Leichssenring; London: Rivière & Hawkes; New York: Edw. Schuberth & Co.; Russland: Riga, G. Engelmann. [Copyright 1879]

Moderate to difficult.

Solitude is an *Andante sostenuto*. It is short, slow, and very expressive. The main tonal center is E minor, but the *coda* is in E major. Great flexibility is required.

Desir is a *Moderato con Moto*. It is relatively slow, very expressive, and makes use of the high register frequently.

op. 7 *Impromptu* [for Paul Taffanel]

Hamburg: Max Leichssenring. [Copyright 1879]

Moderate to difficult.

This *Andante* in A minor is very expressive and has an interesting and busy piano accompaniment. It is quite a long piece and is technically demanding. Because of its length, it not only requires flexibility but also endurance.

op. 8 *Moto perpetuo*, Caprice

Hamburg: Max Leichssenring. [Copyright 1879]

Stich u. Druck v.F.W. Garbrecht's Nachf., Oscar Brandateiter Leipzig.

Difficult.

One of the most difficult solo pieces written by Andersen. It requires great control of *staccato* and there is virtually no place for breathing. Its main tonal center is G major. It is quite long and resembles Paganini's *caprice* number 5, because of its continuous playing.

op. 9 *Au bord de la Mer*, Morceau de salon. A Monsieur le Professor Moritz Fürstenau, Chevalier de plusieurs Ordres. Hamburg: Max Leichssenring. [Copyright 1879]

Moderate to difficult.

This piece is in ABA form, where the outer movements are expressive and simpler than the contrasting B section. They also differ in the tonal center, where the A sections are in A minor and the B section in A flat major. It is a long piece and requires endurance. This piece was dedicated to the eminent flutist Moritz Fürstenau (1824-1889), professor at the Dresden Conservatoire from 1858 to the end of his life.

op. 10 *Tarantelle*. Herr Wilhelm Barge, Lehrer am Conservatorium der Musik zu Leipzig hochachtungsvoll gewidmet. [Reverently dedicated to Mr. Wilhelm Barge, teacher at the music academy at Leipzig.]

Hamburg: Max Leichssenring; London: Rivière and Hawkes; New York: Edw. Schuberth & Co.; Paris: J. Maho; Kopenhagen: Kongl. Hofmusikhandel; Milwaukee: Wm. Rohfiling & Co.; Eigenthum für Russland: Riga, G. Engelmann.

Hamburg: Max Leichssenring. [Copyright 1879]

Difficult.

It is a fast piece, *Vivace con fuoco*, and requires great endurance, considering its length. Makes use primarily of *staccato* triplets, and the speed of the movement makes the piece more difficult. Its tonality is centered around B minor.

opp. 11 to 14 unpublished

op. 15 Vierundzwanzig grosse Etüden [24 Grand etudes]

Hamburg: Max Leichssenring. [Copyright 1879]

op. 16 *Fantaisie caractéristique*. Avec accompagnement de Piano ou D'orchestre. À son frère Vigo Andersen Membre de l'Orchestre royale à Copenhague. (Meinen lieben Freunde Wilhelm Tieftrunk ge. Erinnerung Joachim Andersen, Berlin 25 Juni 1885); [Dedicated to my dear friend Wilhelm Tieftrunk - remembrance of Joachim Andersen.]

Hambourg: Aug. Cranz, Editeur. [1885]

Difficult.

Great use of *cadenzas*, in contrasting sections. This is long pieces that requires endurance and dexterity.

opp. 17 and 18 unpublished

op. 19 *Albumblatt* [album page]

[Hamburg: Max Leichssenring]

Easy to moderate.

A graceful short *Allegretto* in A major, this piece is expressive and explores the high register of the flute.

op. 20 unpublished

op. 21 *Vierundzwanzig Übungen* (in dur und moll) [24 exercises - major and minor]

op. 22 *Sechs Salonstücke* [Six salon pieces]

Méditation: La Resignation and Polonaise. Dedié à Monsieur François Hagen.

The Flute Player's Journal, first series consisting of sonatas and original compositions for the flute and piano forte.

London: Rudall, Carte & Co. 23.

Even though it says in the title "six salon pieces" only two are found in this set. The opus number does not appear in the publish edition. The only account that this set is indeed op. 22, is a hand-writting inscription in the copy that belong to the Andersen's.

op. 23 *Gavotte*, in The Flute Player's Journal, first series, consisting of original compositions for the flute and piano forte.

London: Rudall, Carte & Co. 23.

Moderate.

A somewhat short piece in D major, it is graceful and requires flexibility. It makes great use of scale patterns.

op. 24 *Six morceaux de salon, en deux suites*

Suite I

1. *Chant pastorale*

2. *Réverie*3. *Alla Mazurca*

Suite II

4. *Barcarolle*5. *Berceuse*6. *Babillard*

The Flute Player's Journal, first series consisting of sonatas and original compositions for the flute and piano forte.

London: Rudall, Carte & Co. 23. Hamburg: Max Leichssenring. [Copyright 1879]

Suite I: Moderate to difficult.

The set is long and requires endurance and technical control.

1. *Chant pastorale*: Moderate to difficult.

A short piece in G major, it makes use of fast *staccato* passages and fast sequences in the high register.

2. *Réverie*: Moderate.

The movement is marked *Molto lento*, which implies long and sustained lines. It is in F major, and it explores a wide range of dynamic levels, which requires flexibility.

3. *Alla Mazurca*: Moderate to difficult.

This is an expressive movement in ABA form, where the A is in A minor and the B in A major. There are abrupt changes of tempo, more diversity of motives, and accentuated notes in the low register. The middle section is lighter in character, since

it employs mainly *staccato* triplets. There is a short *coda* that combines motives from the A and the B section, ending with a *stringendo*, which emphasizes the bravura style.

Suite II: The set is long and presents contrasting movements. It is moderate to difficult and requires endurance and technical control. These pieces were dedicated to Miss Sara Watson.

4. *Barcarolle*: Moderate to difficult.

The main key of the movement is F minor, however, there is a short section in F major. This *Andantino quasi Allegretto* requires flexibility and technical control.

5. *Berceuse*: Easy to moderate.

This is a short and expressive piece in D major, which requires flexibility.

6. *Babillard*: Difficult.

This is a long and difficult piece in G major. It makes use of chromatic passages and explores octave displacement of the melodic line. There is almost no place for breathing and requires endurance.

op. 25 unpublished

op. 26 *Variations drolatiques sur un air suédois* (Pendant du Carnaval russe de Ciardi).

Avec accompagnement de Piano u d'Orchestre. A Wilhelm Popp.

Hamburg: Max Leichssenring. [Copyright 1879]

Difficult.

This is an *Allegro vivace* in G major, and requires great dexterity. It is a show piece, and has a virtuoso *cadenza*. It is composed of a theme and seven variations, where the variations increase in the level of difficulty. This piece was dedicated to the flutist and composer Wilhelm Popp. A more recent edition was issued by The Cundy-Bettoney Co. in Boston.

op. 27 *Variations élégiaques*. A madame Cornélie Hagen.

Hamburg: Max Leichssenring. [Copyright 1879]

Difficult.

This is a show piece in F major, which requires dexterity and endurance. It presents continuous playing, and makes uses of *staccato* triplets, *staccato* sixteenth-notes, and slurred thirty-seconds. It is composed of a theme and six variations, even though the variations are not indicated by numbers. A more recent edition was issued by The Cundy-Bettoney Co. in Boston.

op. 28 *Deux morceaux*. A mademoiselle Agnes Stolzmann

1. *Berceuse*

2. *Gavotte*

Hamburg: Max Leichssenring; London: Rivière and Hawkes. [Copyright 1879]

The *Berceuse* (Moderate) is a beautiful melodic and expressive short piece. It is in ABA form, where the A sections are in E minor, and the B section in E major. The *Gavotte*

(Moderate to difficult) is in ABA form: the A sections are in F major, and the B section in D major. The sections contrast not only in key signature, but also in tempo and compositional devices. The A section makes use of *staccato* notes in the middle and high registers. The B section is faster, marked *molto piu vivo*. The passage works are usually slurred and it explores the low register as well.

op. 29 unpublished

op. 30 *Vierundzwanzig instruktive Übungen* [24 instructive exercises]

Hamburg: Max Leichssenring. [Copyright 1879]

opp. 31 and 32 unpublished

op. 33 *Vierundzwanzig kleine Exerzitionen* [24 small exercises]

op. 34 unpublished

op. 35 *Wien Neerlands Bloed*, Fantaisie über die holländische Volkshymne für flöte, mit Begleitung des Pianoforte oder des Orchesters. Herrn M.A. Reiss, Generaldirector des Seebad Scheveningen in Verehrung gewidmet. [Fantasy on the Deutch Folkshymne for flute and piano or orchestra accompaniment. Dedicated in reverence to Mr. M. A. Reiss, managing director of the resort of Scheveningen.]

Hamburg: Max Leichssenring. [Copyright 1879]

Difficult.

In theme and variation form. Great use of *cadenzas* that serve as link between sections. It requires dexterity and endurance, because it presents continuous playing.

op. 36 unpublished

op. 37 *Sechszwanzig kleine Capricen* [36 small caprices]

opp. 38 to 40 unpublished

op. 41 *Achtzehn kleine Studien* [15 small sketches]

Hamburg: Max Leichssenring. [Copyright 1879]

opp. 42 and 43 unpublished

op. 44 *L'hirondelle*. Valse Caprice. Valse de concert. A Madame Ella Francella.

Copenhagen & Leipzig: Wilhelm Hansen.

Moderate to difficult.

A somewhat long piece, requires good control of *staccato* in the high register. It presents contrasting section and some short *cadenzas*.

op. 45 Opern-Transkriptionen

1. Mozart, *Figaro*
2. Bellini, *Norma*
3. Boieldieu, *Die weisse Dame*
4. Nicolai, *Die lustigen Weiber*
5. Mozart, *Don Juan*
6. Donizetti, *Lucia*
7. Weber, *Der Freischütz*
8. Mozart, *Die Zauberflöte*

Kopenhagen & Leipzig: Wilhelm Hansen, Musik-Verlag.

Difficult

The pieces are all in theme and variation form, based on the melody of operatic arias. Requires dexterity and endurance. It makes great use of cadenzas.

op. 46 *Wiedersehen - Lied ohne Worte*. Mr. and Mrs. J. V. B. Bleecker Jr. gewidmet.

Copyright 1894 by Jul. Heinr. Zimmermann, Leipzig. [Reunion - song without words.

Dedicated to J. V. Bleecker.]

Leipzig, St. Peterburg, Moskau: Zimmermann.

Moderate to difficult.

It is a long and expressive piece, and explores mainly the high register.

op. 47 *Solovortrag für junge Flötenspieler*, thema mit variationen. Hern Felix Sechel gewidmet. [Solo for the young flute-players, theme with variations. Dedicated to Mr. Felix Sechel.]

Copyright 1894 by Jul. Heinr. Zimmermann, Leipzig.

Leipzig, St. Petersburg, Moskau, London: Zimmermann.

Moderate.

As the title suggest, this piece is for the young flute-player. It was dedicated to Felix Sechel. The theme is short and simple, with two periods of eight measures each. There are only two variations and a short *coda*. The theme presents mainly quarter notes, with some embellishment of eighth notes. The first variation explores eighth notes alternating slurs and *staccato* markings; the second uses *staccato* triplets. The *coda* picks up the eighth note variation, but also uses some quarter notes, as in the theme. This piece requires flexibility and some technical control.

op. 48 *Allegro militaire* für 2 Flöten und Klavier. Herrn Heinrich Erichson gewidmet.

Copyright 1894 by Jul. Heinr. Zimmermann, Leipzig. [Dedicated to Mr. Heinrich Erichson.]

Lepzig, St. Pettersburg, Moskau: Jul. Heinr. Zimmermann.

op. 49 *Pirun Polska (Polka du diable) Introduction et Caprice sur des airs finnois*. Pour accompagnement d'Orchestre ou de Piano. À Madame Maria Landeker.

Hamburg: Max Leichssenring. [Copyright 1879]

Difficult.

This piece presents a slow introduction and a fast Allegro. It is in theme and variation form. It requires great dexterity and endurance. Great use of *staccato* articulation.

op. 50 *Schwedische Polska-Lieder* von I. Dannström für flöte und pianoforte bearbeitet von Joachim Andersen. [Swedish polka-songs arranged for flute and piano by Joachim Andersen.]

1. D-moll (Fräulein Fanny Christensen)
2. G-dur (Fräulein Fanny Christensen)
3. E-moll (Herrn Albert Züge)
4. C-dur (Herrn Albert Züge)
5. D-moll (Herrn Ernest Andersen)
6. F-dur (Herrn Ernest Andersen)

Kopenhagen & Leipzig: Wilhelm Hansen, Musik-Verlag.

op. 51 *Quatre morceaux*. Á Madame Adele Tieftrunk.

1. *L'Astende* (Die Erwartung) [The expectation]
2. *Intermezzo*
3. *Consolation* (Tröstung) [Consolation]
4. *Valse*

Hamburg: Max Leichssenring; London: W. C. Hawkes & Son. [Copyright 1879]

This set is composed by four contrasting movements. It is difficult and requires endurance.

1. *L'Astende* (Die Erwartung): Moderate.

This is an expressive *Andante con moto* in A flat major that makes use of the high register and of a wide range of dynamic changes. The main melodic motive is slurred eighth notes, which require flexibility of the lips.

2. *Intermezzo*: Moderate to difficult.

This is a fast, short, and graceful movement in B minor. Speed makes it harder. Its basic motivic idea is the slurred and *staccato* scale patterns.

3. *Consolation* (Tröstung): Moderate.

This movement explores the high register in a wide range of dynamic levels. It is short, expressive, moderato tempo, in A major.

4. *Valse*: Difficult.

This movement is in ABA form where the A sections are in F major, and the B section in B flat major. It is a *molto vivace*, makes uses of slurred sixteenth notes, and requires endurance and flexibility.

op. 52

Heft I. *Drei Salonstücke*. Meiner Schwägerin Mrs. Wm. C. Chapin verehrungsvoll zugeeignet. [Three salon pieces. Dedicated with reverence to my sister-in-law.]

1. *Melodie* [Melody]

3. *Schmetterling* [butterfly]

Heft II. *Vier Salonstücke*. Herrn William Maxwell zugeeignet. [Four salon pieces. Dedicated to Mr. William Maxwell.]

1. *Pastorale* [Pastoral]

2. *Tanzlied* [Dance-song]

3. *Idylle* [Idyll]

4. *Jagdstueck* [Hunting piece]

Hamburg: Max Leichssenring. [Copyright 1879]

This set is long and presents four contrasting movements.

1. *Melodie*: Moderate to difficult.

This is a song-like short movement in B flat major, graceful and fast paced. It explores the high register and has some written out ornamentation.

2. *Wiegenlied*: Moderate.

This is a short movement in E flat major. There are constant eighth notes with different articulation. It is a good piece with which to introduce the student to pieces that has no obvious places to breath (such as rest, piano interludes, or wide skips), and requires continuous playing.

3. *Schmetterling*: Difficult.

A fast piece in ABA form. The A sections are in G major, and the B section in D major. The A sections also require continuous playing in fast passage works. The melody is displaced in the octaves. The B section is more song-like, even though it also presents some difficult scale passages.

Heft II. Vier Salonstücke: this set is consistent in the overall level of difficulty, and it is a good set for a young player.

1. *Pastorale*: Easy to moderate.

A short, graceful, and song-like movement, in G major. It uses mainly the high register.

2. *Tanzlied*: Moderate.

This is a short movement in E minor, resembling a type of Hungarian dance. There are accentuated notes that gives a sense of syncopation. It primarily uses the high register in *staccato* notes.

3. *Idylle*: Moderate.

A short, chromatic, and expressive *Andante sostenuto* in E major. There are many nuances in tempo change and dynamic markings. It presents written out ornamentation and requires flexibility.

4. *Jagdstueck*: Moderate to difficult.

This is the hardest movement in the set because it requires dexterity. It is in G major, short, and fast sixteenth scale passages.

op. 53

N.1 *Canzone*. Miss Amy Whitman gewidmet. [Dedicated to Miss Amy Whitman.]

N.2 *Erinnerung*, Salonstücke. Miss May Bleecker gewidmet. [Remembrance. Dedicated to Miss May Bleecker.]

Hamburg: Max Leichssenring. [Copyright 1879]

Canzona: Moderate to difficult.

It is a rather long movement, with fast sixteenth scales and *arpeggios* passages, exploring the high register.

N.2 *Erinnerung*, Salonstück: Moderate.

It is in B flat major, expressive *Allegretto*, which requires flexibility of the lips.

It explores equally high and middle registers.

op. 54 *Deuxième Impromptu*. Aux frères Alfred et Philip Halstead.

Leipzig: Stich und Druck von C. G. Röder.

Difficult.

Very chromatic, this piece is very expressive and requires great technical control. Some short *cadenzas* are used as a link in between sections.

op. 55 *Vortragsstücke*

1. *Elegie*

2. *Walzer*

3. *Notturmo*. Seiner lieben Frau. [To my dear wife.]

4. *Die Mühle*. Seiner lieben Frau. [To my dear wife.]

5. *Legende*.

6. *Scherzino*.

7. *Albumblatt*. Seiner lieben Frau. [To my dear wife.]

8. *Tarantelle*. Seiner lieben Frau. [To my dear wife.]

Copyright 1894 by Jul. Heir. Zimmermann, Leipzig. [There is a discrepancy in the copyright dates: the cover says 1894 and the first page of each piece says 1893.]

Leipzig, St. Peterburg, Moskau: Zimmermann.

Moderate to difficult.

This set presents a mixture of easy and difficult pieces. A more recent edition by Zimmerman came out in 1984 in two different volumes: numbers 1, 7, and 3 as one set, and numbers 2, 4, 5, 8 as a separate set. Number 6 was not reissued in these collections.

op. 56 5 *Leichtere Stücke*. Hern E. C. Richardson gewidmet. [Easier pieces. Dedicated to E. C. Richardson.]

1. *Im Herbst* [In Autumn]

2. *Die Blumen* [The flowers]

3. *Unterm dem Balkon* [Under the balcony]

4. *Abendlied* [Evening song]

5. *Aus vergangenen Zeiten* - Intermezzo [From times passed]

Leipzig, St. Peterburg, Moskau: Zimmermann.

Copyright 1894 by Jul. Heir. Zimmermann, Leipzig.

op. 57 *Trois morceaux*. Dedié à ma belle-soeur Mme. M. A. Stone.

1. *Le calme* - Romance

2. *Sérénade mélancolique*

3. *Le tourbillon*

Copenhague & Leipzig: Wilhelm Hansen, éditeur.

op. 58 *Introduction et fantaisie sur des airs hongrois*. Avec accompagnement d'Orchestre ou de piano. A Monsieur Emile Prill.

Copenhague & Leipzig: Wilhelm Hansen.

Difficult.

A somewhat long piece. It presents a slow introduction followed by a graceful allegretto. It presents a great use of *cadenzas* and heavily ornamented sections.

op. 59 *Fantasies nationales* (non difficiles)

1. *Danois*

2. *Ecoissais*

3. *Russe*

4. *Suédois*

5. *Italien*

6. *Hongrois*

Kopenhagen & Leipzig: Wilhelm Hansen, Musik-Verlag.

Moderate to difficult

This set presents similar characteristics in all pieces: very articulated sections with different tempi and compositional devices. It makes good use of the *staccato* in the high register, and slurred passage works.

op. 60 *Schule der Virtuosität. 24 grosse Studien* [School of virtuosity - 24 Grand studes]

Heft 1 Kreuztonarten

Heft 2 Tonarten

op. 61 *2me morceau de concert. A Monsieur Paul Taffanel. Pour le concours de 1895 au Conservatoire de Musique de Paris. Edition pour Flûte et Orchestre. Edition pour Flûte et Piano.*

Copenhague & Leipzig: Wilhelm Hansen, éditeur.

Difficult.

A somewhat long piece. Very expressive with great use of different articulations, ornamentations, and *cadenzas*. Very chromatic. It is concert-like composition in one movement.

op. 62 *Dix morceaux*

1. *Cavatine*

2. *Intermezzo*

3. *Dans la gondole*

4. *Sérénade d'amour*

5. *Danse orientale*

6. *Nocturne*

7. *Caprice*

8. *L'abeille*

9. *Réverie*

10. *Danse espagnole*

Kopenhagen & Leipzig: Wilhelm Hansen, Musik-Verlag.

As is the case with op. 22, in the collection that belonged to the Andersen's only the first four out of the ten pieces are included in the set.

op. 63 *Vierundzwanzig Études techniques* [24 etudes]

Heft I

Heft II

Works without opus number

3 Cadenzen zu Flöten-Konzert v. Mozart [Three *cadenzas* for the concerti by Mozart]

Elvira, for soprano and flute obligato, ed. by Toke Lund Christiansen

Paa Hurtigpresse, Marsch-Polka, for piano solo.

Silberne Myrthen, Walzer [Silver Myrtles, waltz]

100 Posthumous Studies for Solo Flute. Copenhagen: Wilhelm Hansen, 1982.

Edited by Toke Lund Christiansen

Slarriffia Mazurka, for piano solo

Souvenir de Sanssouci (Morceau de salon)

2 Transkriptionen

a) *Andante funebre.* A Monsieur T. Hindenburg, conseiller a La Cour
D'Appel de Copenhague.

Copenhagen & Leipzig: Wilhelm Hansen, éditeur. Copyright 1895-96.

b) *Einzug des Bojaren, zu Halvorsen* [The entrance of the Bojans]

Kopenhagen & Leipzig: Wilhelm Hansen, Musik-Verlag. Copyright
1895.

BIBLIOGRAPHY

[Anonymous] Jewett's national flute teacher. Boston: John P. Jewett & Co., 1854.

Abrahmsen, Erik. "Joachim Andersen," in Dansk Biografisk Leksikon, ed. by Povl Engelstoft. Copenhagen, 1933.

Andersen, Joachim. Clippings from the New York Public Library for the Performing Arts.

Bate, Philip. The Flute; a Study of its History, Development, and Construction. 2nd. ed. New York: W. W. Norton, 1969.

Boehm, Theobald. An Essay on the Construction of the Flutes. Edited by W. S. Broadwood. London: Rudall, Carte & Co., 1982.

-----, The Flute and Flute Playing. Translated and revised by Dayton C. Miller. 2nd. ed., rev. 1922. Reprint. New York: Dover Publications, 1964.

Christiansen, Toke Lund. Program notes for Morceaux pour la flûte avec accompagnement par de piano par Joachim Andersen. SteepleChase Productions DK-2930, Denmark, 1991.

-----, Preface for Joachim Andersen: 100 Posthumous Studies for Solo Flute. Copenhagen: Wilhelm Hansen, 1982.

De Lorenzo, Leonardo. My Complete Story of the Flute - the Instrument - the Performer - the Music. New York: the Citadel Press, 1951.

Dorgeuille, Claude. The French Flute School 1860-1950. Translated with additional materials by Tony Bingham. London: At the Sign of The Serpent, 1986.

Fleury, Louis. "The Flute and its Power of Expression," Music and Letters, vol. III, October 1922, edited by A. H. Fox Strangways. Reprint. Amsterdam: Swets & Zeitlinger, 1963.

Fonville, John Winston. "A Pedagogical Approach to the Flute Etudes of Joachim Andersen." DMA diss., University of Illinois at Urbana-Champaign, 1992.

Fuller-Maitland, J. A. "Joachim Andersen." The New Grove's Dictionary of Music and Musicians. Stanley Sadie, ed. MacMillan Publishers Ltd, Vol 1, 1980.

Hamilton, Amy Sue. "The Relationship of Flute Construction to the Symphonic Role of the Flute and Orchestral Performance Practice in the Nineteenth Century." DMA diss., University of Illinois, 1982.

Jacobus, Rhea Beth. "The Literature of the French Flute School, 1800-1880: Style Characteristics, Sociological Influences, and Pedagogical Applications." DMA diss., Ball State University, 1990.

Keith, Charles H. Keith's Flute Instruction Book, a Complete School for the Flute. Boston: Keith's music publishing house, 1847.

Lorenzoni, Antonio. Saggio per ben suonare il flautotraverso. Bologna: Forni Editore, 1779.

Musical Leader and Concert Goer, published by the New York State Music Teacher Association, vol. 10, n. 13, Chicago, 1905.

Pazdírek, Franz. Universal-Handbuch der Musikliteratur. Reprint of the Original Edition Vienna 1904-1910, Vol. I, Netherlands, 1967.

Pellerite, James. A Handbook of Literature for the Flute - Compilation of Graded Method Materials, Solos, and Ensemble Music for Flutes . Revised, 3rd. ed. Bloomington: Zalo Publications, 1978.

Phelan, James. The Complete Guide to Flute: from Acoustical and Construction to Repair and Maintenance. Boston: Conservatory Publications, 1980.

Rockstro, Richard Shepherd. A Treatise on the Construction, the History, and the Practice of the Flute. 2nd. ed., rev. 1928. Reprint. London: Musica Rara, 1967.

Sachs, Harvey. Virtuoso. London: Thames and Hudson, 1982.

Schmitz, Hans-Peter. Fürstenau heute Flötenspiel in Klassik und Romantik. Wiesbaden: Bärenreiter, 1988.

Skeffington, T. C. The Flute in its Transitional State. London: William Walker & Co., 1862.

Schwedler, Maximilian. Katechismus der Flöte un des Flötenspiel (Leipzig: J. J. Weber, 1897).

Toff, Nancy. The Development of the Modern Flute. Chicago: University of Illinois Press, 1979.

----- The Flute Book. New York, 1975.

Von Huene, Friedrich. "Makers and Dealers of Historical Instruments." Workshop Catalogue. Boston, MA: Firefly Press, 1988.