

Flute Series

Flöten-Reihe



Editions of Flute Music
Catalogue
2005

Amsterdam, Broekmans & Van Poppel B.V.

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Sole agents for Australia and New Zealand:

Axis Music (Dave Bolden)

PO Box 253

Cronulla NSW 2230

Australia

Telephone: +61(0)2 9527 0004

Fax: +61(0)2 9527 2330

email: dave@axismusic.com.au

Orders:

email: music@broekmans.com

fax: 020-664 67 59

telephone: 020-679 65 75

website: www.broekmans.com

Broekmans & Van Poppel

Van Baerlestraat 92-94

1071 BB Amsterdam (The Netherlands)

Broekmans & Van Poppel

Korte Jansstraat 13-15

3512 GM Utrecht (The Netherlands)

THE FLUTE SERIES

Editor: Rien de Reede

Graphic Design: Marc Terstroet

The *Flute Series* published by Broekmans & Van Poppel of Amsterdam presents a familiar and less familiar flute repertoire, edited by prominent musicians and musicologists such as Frans Vester, Nikolaus Delius, Peter van Munster, Jane Bowers, Trevor Wye, William Bennett and Rien de Reede.

The utmost care has been devoted to edition technique, the prime consideration being respect for the original musical text. Nearly all the editions are accompanied by a foreword with the composer's biographical data and information about the work itself.

Composers such as Louis Andriessen, Joep Straesser and Jean Lambrechts have added to the repertoire with new compositions, and Pip van Steen, Ruud Bos and Jelle Hogenhuis have made a stimulating contribution to flute tuition for young players with the 'Graffiti Series'. A number of new books of studies aim at greater variety in the literature of flute exercises. Works by Drouet and Reichert are finally available again, and Adriaan Bonsel and Geert van Keulen were invited to add to the most recent etude literature.

... this remarkable collection ... offers one of the most interesting catalogues ...
(Traversières)

It's such a pleasure to read the print of this publisher for clarity and ease. (Pan)

... beautifully printed as always with Broekmans editions ... (Winds)

Grades of difficulty

1: very easy

2: easy

3: for more advanced players

4: moderately difficult

5: difficult

SOLO FLUTE

Variations on Favourite Themes for Flute Solo by Couperin, Hotteterre, Blavet, Mahaut, Taillart, Gunn, Fürstenau, Tulou, Mercadante, Kuhlau and Nicholson (Rien de Reede) (2-4)

BP 1476

Composing variations on well-known and popular themes has been a favourite occupation of composers and performers for centuries. Originally intended to stir the senses, the art of variation gradually aspired to arouse musical sensation. Variations moreover ran the entire gamut of characters — from graceful elegance, sadness and anger to virtuosity. Some sets of variations were composed for a specifically didactic purpose; their presence in flute methods, nineteenth-century ones in particular, is hence not surprising.

Recueil de Pièces. Pieces for One and Two Flutes by F. Couperin, J. Hotteterre and M. Blavet (Frans Vester) (2-3)

BP 1473

This selection of French music for the flute dating from the first half of the eighteenth century contains, in addition to well-known solos such as Couperin's *Rossignol-en-amour* and Blavet's *Rondeau* and *Gigue en Rondeau*, little pieces for two flutes by J. Hotteterre, M. Blavet and other composers. This *Recueil* is a light-hearted and practical introduction to French baroque music; the foreword offers useful hints on the execution of ornaments.

Frans Vester's collection of eighteenth-century French solos and duets contains works by Couperin, Hotteterre le Romain and Blavet. Beautifully printed as always with Broekmans editions, this collection has an English-language foreword with full explanations of the ornamentation symbols used. (Winds)

Rudolf Escher

Sonata per Flauto solo (3)

BP 5

Debussy's *Syrinx* (1913) and Karg-Elert's *Sonata Appassionata* (1917), sparked off numerous twentieth-century compositions for solo flute. As well as Escher, Dutch composers such as Sigtenhorst Meijer, Lambrechts, Van Baaren, Keuris and Loevendie added to the repertoire. The flute has an important place in Rudolf Escher's oeuvre. His *Sonata per flauto solo*, written in 1949 for Pieter Odé, has since become a 'classic' in the Dutch flute literature. One of the most striking features of the piece is its lyrical character, which is enhanced by long legato slurs.

Rudolf Escher

Air pour charmer un lézard pour Flûte seule (2-3)

BP 1667

In June 1950, accompanied by the singer Marcelle Gérard and the sculptor Léon Leyritz, who were friends of Ravel's, Escher paid a visit to the house of the famous French composer in Montfort-l'Amaury. Madame Gérard mentioned that Ravel was fond of whistling endless tunes for lizards. For her return visit to Amsterdam in 1953 Escher composed *Air pour charmer un lézard*. This short piece in the form of a chaconne is an example of Escher's consummate skill in developing a little melodic phrase.

Joep Straesser**A Solo for Alkaïos for Flute alone (3)****BP 1544**

The Dutch composer Joep Straesser has written an extensive number of compositions for flute, including a Sonata for flute and piano, a *Sonata a due* for two flutes and *All perishes ...*, songs for soprano and flute on texts by the Greek poet Alkaïos. In *A Solo for Alkaïos*, a short piece for solo flute, musical material from Straesser's songs for soprano and flute are effectively combined in an expressive and virtuoso manner.

This work explores the sound and technical potentialities of the flute in avant-garde fashion.
(South African Music Teacher)

Jean Lambrechts**Embryon. Monologues pour Flûte seule (4)****BP 1611**

A pupil of André Jolivet, Jean Lambrechts composed his own commentary on the *Cinq Incantations*. The Dutch flute-player Emile Biessen's virtuoso recording of this work made it popular among flautists.

STUDIES FOR FLUTE**Joachim Andersen****18 Short Studies, op. 41 (Rien de Reede) (2)****BP 1512**

As a flautist and conductor of the Berlin Philharmonic, Andersen was fully acquainted with the technical difficulties of the instrument. He was also an inspired teacher who sought in his studies to devise solutions to those difficulties. His collections of exercises, ranging from the most elementary level to the pinnacle of virtuosity, are really a flute method without text, a methodical approach to recurring problems.

... a fine edition ... (Pan)

This provides practice in lip flexibility, and prepares the student for the many pieces that require the ability to change register rapidly ... (Int. Journal of Music Education, Australia)

Louis Drouet**25 Studies (including Modulation Study on The Bluebells of Scotland) (Rien de Reede) (3)****BP 1510**

For his *Méthode*, published in 1827, the Dutch flautist Louis Drouet composed twenty-four studies. Although written for the old-system flute, these studies have never fallen into disuse, thanks to their intelligent and methodical approach. Instead of the final etude, which many flute teachers ignore, this edition offers an alternative with the modulation study on the well-known song *The Bluebells of Scotland*.

Louis Drouet**72 Studies for the Boehm Flute (2 Vols) (Rien de Reede) (2-3)****BP 1641, BP 1642**

At a ripe old age Louis Drouet went to America, accompanied by his son, the pianist

Louis Drouet junior. It was during that journey that he first encountered the Boehm flute of 1847. Although Drouet had played an old-system flute all his life, he was so enthusiastic about the new invention that he promptly wrote a series of new studies for it. Those studies are published here for the first time in a modern edition. Concisely written, each focuses on a technical aspect such as legato, different articulations, flexibility etc. These studies are among the best ever written for the flute.

What a pleasure it is to renew acquaintance with these charming studies written by a great 19th-century virtuoso on the old eight-keyed instrument as his response to discovering Boehm's improved design for the first time. The edition is up to the publisher's customary high standards. (Pan)

Benoît-Tranquille Berbiguier

18 Exercises ou Études pour la Flûte (Rien de Reede) (3)

BP 1511

Berbiguier's studies, like Drouet's, come from his *Méthode pour la Flûte*. Mastery of flexibility in wide intervals and of uniform registers is the principal aim of these exercises. Berbiguier criticized the feeble low register of his nineteenth-century French colleagues, and so the accent on this aspect is not surprising. Rockstro said of these studies: '... (they) have perhaps had a larger sale than any flute-music ever printed.'

This new edition of the 18 Exercises ou Études from the Méthode is of great value. The introduction sums up the most important comments on performing practice. The exercises train the student in all the techniques necessary for the proper performance of music from the beginning of the nineteenth century. (Fluit)

Adriaan Bonsel

8 Concert Studies (3-4)

BP 1545

Bonsel's Concert Studies have acquired a place in the twentieth-century literature alongside the studies of Jeanjean and Bitsch. New modes and irregular meters are among the subjects addressed by these studies, which are also frequently played in concerts.

Geert van Keulen

12 Concert Studies (4)

BP 1606

Every period in music has its own, characteristic literature of studies. Those of Jeanjean, Bitsch and Bonsel were necessary preparations for the performance of music by Debussy, Ravel and Roussel. Composers like Messiaen, Carter and Boulez made the musical idiom even more complex, triggering a need for efficient study-material. Geert van Keulen's twelve studies aim to satisfy that need. Some of the exercises can also be played on alto flute or piccolo. The last one, dedicated to Peter-Lukas Graf, makes a particularly effective solo.

Mathieu Reichert

Six Études, op. 6 (Thies Roorda) (3)

BP 1705

Mathieu Reichert, born in Maastricht as the son of a musician in an infantry band, is known by flautists all over the world for his *Exercices Journaliers*, op. 5. His *Six*

Études, op. 6 deserve equal attention. They are primarily intended as exercises in flexibility, uniformity of register, and double staccato. Reichert's famous powers of melodic invention are unmistakable in these studies.

ALTO FLUTE

Orchestral Excerpts for Alto Flute (Rien de Reede)

BP 1480

This publication contains the essential orchestral literature for alto flute. It is the only collection with the virtually complete alto flute parts of Stravinsky's *Sacre*, Ravel's *Daphnis and Chloë* and Boulez' *Marteau sans Maître*, as well as a number of smaller parts for works by Varèse, Britten and Holst.

The introduction outlines the history of the alto flute in the modern orchestra.

Very good ... essential for alto players ... (Flutewise)

PICCOLO AND PIANO

Album for Piccolo and Piano, Vol. 1. Works by Damaré, Brockett, Le Thièrè and Moore (Trevor Wye) (2-3)

BP 1520

Album for Piccolo and Piano, Vol. 2. Works by Green, Le Thièrè, Brewer and Brockett (Trevor Wye) (2-3)

BP 1521

Brilliant solos performed by a virtuoso piccolo player were not an uncommon phenomenon in the late nineteenth century. Pieces of light music such as polkas and boleros were a pleasant diversion in the concert-hall, and even more so in the open air. Bird imitations were very popular too, and titles such as *La Tourterelle*, *L'Oiseau du Bois* were not exceptional. The soloist was usually accompanied by a small orchestra, sometimes by a piano. Trevor Wye, who owns a collection of old shellac records of celebrated piccolo virtuosos, has made a selection of the most attractive pieces.

... excellent works which although entertaining do treat the instrument seriously ... (The Trumpeter)

... a lively edition, meticulously edited and a welcome addition to the piccolo repertoire. (Royal College of Music Magazine)

Album for two Piccolos and Piano. Works by Cole, Genin, Damaré and Kling (Trevor Wye) 2-3

BP 1664

Following the big success of the first two collections, Trevor Wye compiled an album of pieces for two piccolos and piano, including Damaré's well-known *Nightingale of the Opera*.

These virtuoso and thrilling pieces are a most welcome addition to the repertoire since there are only a few pieces available for two piccolos and piano. (Traversières)

... This is an album of four effervescent trios suitable for two piccolo players who like to show off and an obliging pianist. (Pan)

TWO FLUTES

Sonatas for Two Flutes or Violins by W. de Fesch, P.A. Locatelli and J.A. Groneman. Baroque music from the Netherlands. Vol. 1 (Rien de Reede) (2) BP 1470

Sonatas for Two Flutes or Violins by W. de Fesch, A. Mahaut and P.A. Locatelli. Baroque music from the Netherlands. Vol. 2 (Rien de Reede) (2) BP 1471

In the eighteenth and nineteenth centuries, duets were written primarily for didactic purposes. The teacher could play along with the pupil, thereby combining a useful and an agreeable task. These two collections contain duets by Dutch composers, or composers who lived in the Netherlands, such as De Fesch, Mahaut and J.A. Groneman. It was common practice in the eighteenth century for music-publishers to forge famous composers' names in the hope of boosting sales. That is how Groneman's duets came to be published under Locatelli's name. But no matter whose name the pieces appeared under, they are a joy to play.

The printing, depth of blackness, neatness of print, presentation and cover leave me full of admiration. The music? That's good too. (Pan)

Georg Philipp Telemann

Sonatas for Two Flutes, op. 2 (Jochen Gärtner) (2-3)

BP 1581

Telemann's Sonatas for two flutes, op. 2 belong, with Quantz' Duets, op. 2 and W.F. Bach's Duets, to the best that the eighteenth-century duet literature has to offer. Telemann's Sonatas for two flutes, op. 2 were so popular in the eighteenth century that pirated editions appeared in Amsterdam, London and Paris. Quantz called Telemann 'ein gründlicher Meister' ('a thorough master') in the composition of duets. The mix of Italian and French styles and the fact that the two parts are equally interesting account for the popularity of these pieces.

A nice sensible performing edition of the Telemann classic, it includes thoughtful page turns and is excellently printed. (Pan)

A clean and carefully presented edition ... (Continuo Magazine)

Joseph Bodin de Boismortier

Petites Sonates, op. 13 (Jane Bowers) (2-3)

BP 1574

Jane Bowers, a leading expert in the field of early eighteenth-century French music, chose these sonatas for our series. They illustrate why Boismortier's music was so very popular in the eighteenth century: it possesses the characteristic elegance of French music, the characters and dances vary and it is beautifully written for the flute.

The editor, Jane Bowers, provides a more substantial and interesting introduction than such editions usually have. (Early Music Review)

... these duets should be on every flautist's shelves ... (SANPS Music Broadsheet)

Joseph Bodin de Boismortier
Quatre Petites Suites (Mirjam Nastasi) (1-2)
BP 1477

These little suites by Boismortier were intended, as he himself stated, for beginners. Simple but well-written music like this is rare and therefore important in flute tuition.

... excellent material for the younger flautist ... who is just beginning serious duet work ...
 (SANPS Music Broadsheet)

Franz Anton Hoffmeister
Three Duets for Two Flutes, op. 20. Vol. 1 (Frans Vester) (3)
BP 1474

Franz Anton Hoffmeister
Three Duets for Two Flutes, op. 20. Vol. 2 (Nikolaus Delius) (3)
BP 1672

‘Good instrumental duets, particularly for the flute, are ... still rare commodities’, wrote the *Musikalische Korrespondenz* in 1791. The reviewer goes on to observe that ‘gentle and pleasant’ are chiefly properties of the flute, but that Hoffmeister’s intention is apparently ‘to demonstrate the agility of his fingers and tongue and the power of his lungs’. A facsimile of that review is reproduced in the foreword to this edition. Time ultimately superseded the criticism that was prompted by Hoffmeister’s new style, by which time Mozart wrote such leaps and bounds at the beginning of his D major concerto.

This is refreshing music for two flautists, allowing each other to shine ... (South African Music Teacher)

Wolfgang Amadeus Mozart
Grand Duo, op. 76 (Frans Vester) (3)
BP 1513

This Duo for two flutes was published in 1807 by Simrock in Bonn. An unidentified arranger made a compilation of the Piano Sonata in two movements (K 547a), the third movement of the Duo in G for Violin and Viola (K 423) and the last movement of the Sonata for Piano and Violin (K 547). It was a way of acquainting flautists with other works by Mozart. Even lengthy excerpts from operas were arranged for one or two instruments. Arrangements could be a lucrative business, which is why composers often undertook the task themselves. Mozart, for example, made an arrangement of his opera *Die Entführung aus dem Serail* for wind octet.

François Devienne
12 Duos pour deux Flûtes dédiés aux Amateurs, op. 57 (2 Vols) (Peter van Munster) (2-3)
BP 651, BP 652

Devienne was twenty when he went to Paris to become a bassoonist in the Opéra. He took flute lessons from Félix Rault, the orchestra’s principal flautist. In 1780 he entered the service of Cardinal de Rohan. Devienne was one of the first flute teachers at the *Conservatoire National de Musique*. Today he is known chiefly for his concertos and chamber music for and with flute. His operas, which enjoyed great popularity in the late eighteenth century, are now forgotten. His well-known duos,

op. 57 were printed during his lifetime by various publishers in a version for two flutes and another for two clarinets.

Ignace Pleyel

Duo à Deux Flûtes (Frans Vester) (2-3)

BP 1514

Early tuition from J.B. Vanhal, lessons from Joseph Haydn and sojourns in Italy prepared Pleyel for his extraordinarily successful career as a composer. In 1795 he moved to Paris, where he opened a piano factory and set up as a publisher in which not only his own compositions were printed but also all of Joseph Haydn's quartets. Pleyel's oeuvre was so popular in the nineteenth century that innumerable arrangements were made - by himself or others - of his works. The second string quartet of his opus 8, written for the king of Prussia, was arranged for this elegant Duo.

Benoît-Tranquille Berbiguier

Trois Grands Duos pour Deux Flûtes, op. 61 (Frans Vester) (3-4)

BP 1674

W.N. James, a great admirer of Berbiguier, writes in his book *A Word or Two on the Flute* (1826): 'These [duets] have never been published in England; at which I am somewhat astonished, as the composer appears to have marshalled up all his energies to render them superior to the rest of his duets'. Vester, in his foreword, adds: 'The duets not only draw attention to themselves because of the unusual keys: F minor, B-flat major and C minor. They are moreover full of emotion, at times dramatic, nervous, at others catchy or elegant, in a manner that is rarely found in duets.'

Rudolf Escher

Sonata per Due Flauti (3-4)

BP 4

The virtuoso first and last movements of the *Sonata per Due Flauti* flank a contemplative central movement in which the dialogue between the two flutes gradually develops into a duet in the manner of Berlioz' treatment of the oboes in his *Symphonie Fantastique*. Since 1947, when the *Sonata per due Flauti* was premièred at the ISCM festival in Copenhagen, the piece has continued to attract attention. Two CD recordings recently appeared. With Hindemith's *Kanonische Sonatine*, this work undisputedly belongs to the cream of twentieth-century music for two flutes.

THREE FLUTES

Jean-Louis Tulou

Souvenir Anglais, op. 51 (Rien de Reede) (3)

BP 1483

Tulou, with Drouet, Fürstenau and Nicholson, formed a famous quartet of flute players in the first half of the nineteenth century. On one of his visits to England he wrote a fantasy on well-known English songs. The first movement exhibits unmistakably operatic influences; the second and third are inspired by popular English themes. This edition consists of the score and parts.

... *splendid edition* ... (Fluit)

... *The work, little known and spectacular, offers an interesting alternative* ... (Traversières)

Anton Reicha**Trio, op. 26 (Frans Vester) (2-3)****BP 1515**

Anton Reicha, a flautist in the court orchestra in Bonn in which Beethoven played the viola, wrote a variety of pieces for two, three and four flutes during a sojourn in Hamburg between 1794 and 1799, when he earned a living by giving flute lessons. This is the first modern edition of his little trio, still composed in an entirely classical vein.

Kaspar Kummer**Trio, op. 58 (Frans Vester) (2-3)****BP 1484**

Kaspar Kummer, like Fürstenau, Keller, Dressler and others, was one of the countless flautists who continued to contribute to the literature for their own instrument at a time when the great composers evinced scant interest in writing for the flute. Although Kummer lived until 1870, as a composer he may be regarded as a contemporary of Schubert. His output, largely for the flute, contains concertos and chamber music for various settings, including nine trios for three flutes. Rockstro wrote about him: '... I know of no composer of music for the flute, whose works are of such uniform excellence as those of Kaspar Kummer.'

FOUR FLUTES**Anton Bernhard Fürstenau (= Sigismund Neukomm)****Quartet, op. 88 (Peter van Munster) (3)****BP 1598**

Like Reicha's and Kuhlau's quartets, this is one of the best early nineteenth-century works for four flutes. As in Haydn's *Emperor Quartet*, it contains variations on the theme 'Gott! Erhalte Franz den Kaiser'. This edition is the first to include a score. Only recently was it discovered that the quartet is not by Fürstenau but by Sigismund Neukomm. The discovery does not detract from the music.

... this music, a favourite evergreen, is most welcome. (Pan)

Eugène Walckiers**2me Quatuor, op. 70 (Peter van Munster) (3)****BP 1575 (parts)****BP 1576 (score)**

The compositions of the French flautist and composer Eugène Walckiers are unjustifiably neglected. His flute music (which includes works for flute and strings, flute and piano, duos, trios and two quartets) is written in a highly personal and interesting style, imbued with the unconventional spirit that characterises certain compositions by Berlioz and Liszt. Indeed, all three of them studied composition with Anton Reicha, who had most unorthodox ideas about composing. The second quartet for four flutes was frequently on the programme of the great French flautist Marcel Moyse during his summer courses in Boswil. This edition makes the score and parts of Walckiers' second quartet available for the first time.

... as usual, the production, printing etc. are above reproach. This should be in every quartet player's repertoire. (Pan)

Vincenzo de Michelis**Notturmino, op. 37 (Frans Vester) (2)****BP 1516**

The romantic Italian flute literature, represented by flautists/composers such as Briccialdi, De Michelis and Paggi, was largely influenced by Italian opera. It brims with paraphrases and variations on famous arias from operas by Bellini, Verdi, Donizetti and Rossini. De Michelis' *Notturmino* does not resort to operatic themes, but the melodic material clearly belongs to the same period in terms of style. This edition contains the score and parts.

FLUTE AND BASSO CONTINUO**Michel Blavet****Troisième Livre de Sonates (2 Vols) (Frans Vester) (3)****BP 1517, BP 1518**

For a long time only Blavet's second book of sonatas was available. Eight years separated the second and third, and a marked difference in style is hence not surprising. Whereas Blavet's second book was still mainly French in character, the third is dominated by the 'galant' style. Introducing a more structural use of scales, broken chords, repeated tones and latent two-part writing, Blavet developed a new, more virtuoso style that was to form the instrumental-technical basis of French flute music.

Francesco Geminiani**Sonata in D major, op. 1, no. 10 (Thiemo Wind) (2-3)****BP 1601**

This transcription for flute of Geminiani's violin sonata in E major op. 1, no. 10 comes from Pietro Chaboud's two-volume collection published by Walsh & Hare in London around 1723. Pietro Chaboud was known in London from his concerts on the 'flûte d'almain' and as a bassoonist in the Queen's Theatre. He also composed flute and oboe music for the first Duke of Chandos. His transcription of Geminiani's sonata keeps closely to the original.

Antoine Mahaut**3 Sonatas (Hajo Wienroth) (2-3)****BP 1704**

Born in Namur, Belgium, the flautist Antoine Mahaut wrote not only his well-known *Méthode* but also numerous sonatas, duets and concertos for the flute. With the exception of the six sonatas, op. 1, all the solo sonatas survive in manuscript. Three sonatas from the library in Stockholm, published in modern print for the first time, make it clear why Antoine was given to calling himself Antonio. He spent part of his life in Amsterdam, where he probably earned a living by giving flute lessons.

This edition received an honourable mention in the *Newly Published Music Competition* of the *American Flute Association* in 2002.

... pleasant to play, fresh music in galant style, nice to know in addition to the better-known Quantz repertory ... (Fluit)

FLUTE AND PIANO

Carl Reinecke,

From the Cradle to the Grave (2 Vols) (Rien de Reede) (2-3)

BP 1662, BP 1663

The piano cycle *Von der Wiege bis zum Grabe* was so popular during Reinecke's lifetime that it appeared in innumerable transcriptions, including versions for violin and piano, harmonium, wind band and a host of other instrumental combinations. The well-known flautist Ernesto Köhler made a very effective transcription for flute and piano. These short pieces in the style of Schumann's Romances bring Reinecke's music within the range of players for whom the Sonata or the Concerto might be too difficult.

... it's a wonderful alternative to the main diet of Romantic works, having very satisfying melodious lines and harmonic interplay. (Pan)

The author was particularly fond of this genre of idyllic and intimate little pieces which moreover frequently evoke musicians whom he admired and who had inspired him, such as Schumann or Mendelssohn ... an ideal complement to concert programmes of Romantic music. (Traversières)

Albert Roussel

Joueurs de Flûte (Thies Roorda) (3)

BP 1573

In 1924 Roussel finally succumbed to Louis Fleury's repeated requests for a new flute piece and composed his *Joueurs de Flûte*. Instead of a sonata he opted for a suite in which he portrayed diverse flautists, all of whom, whether divine or human, represent their own world or culture. The use of ancient modes (Doric) and a raga opened the door to completely new spheres.

They've done it again! ... Here for the first time are the four pieces together with an excellent foreword and with errors corrected. It's cheap, it's clear, it's helpful. (Pan)

Albert Roussel

Andante et Scherzo, op. 51 (Thies Roorda) (2-3)

BP 1570

Composed in 1934, the *Andante et Scherzo* was dedicated to Georges Barrère, at that time solo flautist in the New York Symphony Orchestra. Barrère had proved to be a loyal advocate of Roussel's music, programming his *Divertissement* for piano and wind quintet and the Trio for flute, viola and cello not only in France, with its *Société moderne d'instruments à vent*, but in the United States too.

... a modern, bright, clean edition. (Pan)

Albert Roussel

Aria (Thies Roorda) (2)

BP 1572

The *Aria* was originally composed as a vocalise for the Hettich Collection.

... a nice piece to play. (Music Teacher)

Jean Remusat & Alphonse Leduc**La Cenerentola. Fantaisie élégante sur un Thème de Rossini (Thies Roorda) (2-3)
BP 1600**

Rossini thought that his aria ‘Non più mesta’ from *La Cenerentola* was so good that he used it in three of his operas. Besides Chopin, the flautist Remusat (1815-1880) and the pianist Leduc collaborated on a set of short variations on the theme. Whereas Chopin merely gave the piano a few chords with which to accompany the flute, the variations of Remusat and Leduc present a lively interplay between the two instruments. They also composed a brief introduction based on a canzone from the same opera. The grade of difficulty for the flute and piano is limited.

Jules Demersseman**Premier Solo de Concert pour Flûte et Piano, op. 19 (Thies Roorda) (3-4)
BP 1546**

Because of his incredibly fast double-tonguing and staggering virtuosity, Paris audiences nicknamed Demersseman the ‘Sarasate of the flute’. He was one of Tulou’s pupils who remained loyal to the conic instrument, despite the new Boehm flute’s rapid rise to popularity in France. Pleasure in virtuosity is always apparent in Demersseman’s compositions, climaxing in his *Solos de Concert*.

... this deserves the title “bravura” and should be included in every advanced flautist’s repertoire. (South African Music Teacher)

Paul Taffanel**Jean de Nivelle, Fantaisie (William Bennett) (4)
BP 1675****Paul Taffanel****Françoise de Rimini, Fantaisie (William Bennett) (4)
BP 1676**

Paul Taffanel was not only awarded a *premier prix* for flute at the Paris Conservatory, but also made an intensive study of counterpoint, harmony and composition. The young composer wrote a number of fantasias for his own instrument in a virtuoso romantic style. Prior to William Bennett’s CD recording of Taffanel’s four large sets of variations, only the composer’s Fantasia on themes from *Mignon* and another on themes from *Freyschütz* were known. These new editions give flautists access to the fantasias *Jean de Nivelle* and *Françoise de Rimini*, based on themes from the eponymous operas by L. Delibes and A. Thomas.

This edition received an honourable mention in the *Newly Published Music Competition* of the *American Flute Association* in 2002.

Louis Drouet and Giulio Briccialdi**Variations on the Air God Save the King (Trevor Wye) (4)
BP 1475**

Drouet, like Paganini, wrote variations on *God Save the King*, which he performed to great acclaim in London on June 24 1829. At the same concert Mendelssohn, with whom Drouet had travelled to England, conducted the first English performance of his *Midsummer Night’s Dream*. The occasion gave Drouet ample opportunity to show off his sensational double staccato. Some twenty years later Briccialdi, ‘*exceedingly popular in London*’ (Rockstro), wrote his own set of variations on the English national anthem.

Both works, *exercises de style* in the virtuoso flute literature, must have presented the same challenge to flautists as Paganini's did to violinists.

Trevor Wye intends to make known to flute players the virtuoso style which was developed by Paganini ... The edition is very accurate. (Aulos)

Louis Drouet and John Harrington Young

Home Sweet Home (Trevor Wye) (4)

BP 1519

Drouet and Harrington Young both have links with the history of English flute-playing. Drouet's popular idiom enabled him to vary well-known songs and operatic fragments in a manner that guaranteed success. On his frequent tours of Europe he sold these compositions to publishers by the dozen. His variations on English themes such as *God Save the King* and *The Bluebells of Scotland*, penned during his three-year stay in England, were immensely popular. Trevor Wye's edition of these two works may well spark off a revival of the Romantic variation genre, the aim of which was to stir the senses and arouse musical sensation.

Johannes Meinardus Coenen

Nocturne 'La Serenata' (Rien de Reede) (3)

BP 1485

Johannes Meinardus Coenen, conductor of the *Felix Meritis* orchestra from 1857 to 1865, wrote this Nocturne for the well-known flautist Herman van Boom, who performed it with the orchestra on November 27 1863. A later version with piano made the piece accessible to a wider public. Although the composer did not envisage the possibility, the piano part is eminently suitable for the harp.

... advice to all flautists, whether professionals or (reasonably advanced) amateurs: order this piece as soon as possible and play it! (Fluit)

Johann Wilhelm Wilms

Sonata, op. 18 no. 2 (Rien de Reede) (3)

BP 1478

Born in Germany (Witzhelden), the pianist and composer Johann Wilhelm Wilms spent most of his life in Amsterdam, where as well as playing the flute in the *Felix Meritis* orchestra he was much in demand as a pianist at concerts and musical soirées. His well-known song 'Wien Neerlands bloed ...' brought him overnight popularity. Like Kuhlau, he wrote numerous variations for flute and piano, a number of sonatas, a Concerto and a Concertino - works which were eagerly reprinted in Germany, Denmark and England. His Sonata, op. 18 no. 2 is ranked as his best work for flute and piano.

Johann Wilhelm Wilms

Concerto in D major, op. 24 (Rien de Reede) (4)

BP 1637

It is not surprising that the Viennese flautist Joseph Wolfram performed the third movement of Wilms' Concerto, op. 24 on its own at concerts. This particular movement is extremely catchy, partly due to its brilliant orchestration. Wilms was justifiably dubbed 'the most original' of Beethoven's contemporaries. In 1815 the *Allgemeine musikalische Zeitung* described his concerto in the following terms: 'This

is just as it should be for this instrument, not grandiose or pathetic, but quite brilliant, spirited and most agreeably written.'

The orchestra parts can be hired from the publisher.

Woodall

Serenade (Rien de Reede) (2)

BP 1619

You will search English encyclopedias in vain for biographical information about Woodall. Marcel Moyse's recording of this elegant little piece made it world-famous.

Theodoor Verhey

Concerto in D minor, op. 43 (Rien de Reede) (4)

BP 1548

Verhey's Concerto in D minor has a special place in the late Romantic flute literature. The three movements, which follow one another without a break, are crisp and vital, with none of the long-windedness that characterises so many concertos of that period. Just as Mahaut's and Wilms' flute concertos are typical of the late baroque and classical period in the Netherlands, so is Verhey's concerto for the Romantic era. The style is reminiscent of Schumann and Brahms. Jacques Zoon's CD recording of this work displays its vitality in a spectacular fashion. The orchestra parts can be hired from the publisher.

Michel Blavet

Concerto in A minor (Rien de Reede) (3-4)

BP 1654 (piano reduction)

BP 1655 (score and parts)

Blavet, who endowed French flute music with the mature and virtuoso character that enabled flautists to vie with the great French violinists of the period, such as Leclair and Anet, composed this concerto in about 1740. The first and last movements, in a purely Italian style, flank a couple of French Gavottes.

Johannes Donjon

Rossignolet, Adagio Nobile, Invocation and Offertoire (Thies Roorda) (2-3)

BP 1624

Donjon, Tulou's pupil at the Paris Conservatory, presumably switched from the single-key flute to the Boehm flute shortly after graduating in 1856, by which time the new instrument was generally accepted in France. Donjon's modest oeuvre consists chiefly of studies and several little pieces for flute and piano. With their pronounced dynamic contrasts, notably in the low register, they seem to have been composed for the express purpose of flabbergasting audiences with the Boehm flute's new possibilities. The most popular of these pieces are published in a single book here.

FLUTE AND HARP

Louis Andriessen

Plain-Chant (2)

BP 1479

Louis Andriessen wrote this little piece to be played in the family. It reflects an Andriessen tradition, for Hendrik and his son Jurriaan composed for the same combination.

Johannes Meinardus Coenen

Nocturne 'La Serenata' (Rien de Reede) (3)

BP 1485

Johannes Meinardus Coenen, conductor of the *Felix Meritis* orchestra from 1857 to 1865, wrote this Nocturne for the well-known flautist Herman van Boom, who performed it with the orchestra on November 27 1863. A later version with piano made the piece accessible to a wider public. Although the composer did not envisage the possibility, the piano part is eminently suitable for the harp.

... advice to all flautists, whether professionals or (reasonably advanced) amateurs: order this piece as soon as possible and play it! (Fluit)

TWO FLUTES AND PIANO

Kaspar Kummer

Trio Originale, op. 75 (Trevor Wye) (3)

BP 1547

Trevor Wye was so enthusiastic about Kummer's *Trio Originale* for flute, viola (violin) and piano that he arranged it for two flutes and piano. The sparse literature for this combination, to which Kuhlau, Tulou, Doppler and Briccialdi made the best-known contributions, is thus enriched by another important work.

... The proposal of a second flute instead of the viola or violin is a suggestion of the editor. It is most welcome. (Traversières)

Jean-Louis Tulou

Souvenir Anglais, op. 50 (Stephen Preston) (3)

BP 1706

During one of his trips to England Tulou wrote this fantasy for two flutes and piano. He dedicated it to Minasi, a celebrated infant prodigy in London at the time. The work, which incorporates some English folksongs, was evidently a success, for he went on to write a version for three flutes, which is also published in this *Flute Series*. W.N. James had this to say about Tulou's compositions: 'there is always ... a degree of elegance running in them, which instantly distinguishes him from ordinary composers.'

FLUTE AND VIOLA OR CELLO

Ignace Pleyel

**Trois Sonates pour Flûte et Viola ou Violoncello (Eberhard Grünenthal) (3)
BP 1724**

Ignace Pleyel was a celebrated composer after the French Revolution. Although he escaped the guillotine by the skin of his teeth in 1792, he became a successful and fashionable composer who moreover succeeded in launching a music publishing company and a piano factory. His compositions, in their original form or arrangements, found their way all over Europe. These sonatas are transcriptions of a few of his Sonatas for piano with violin obbligato.

TWO FLUTES AND CELLO (BASSOON)

Joseph Schmitt

**Trio in G minor, op. 7, no. 6 (Rien de Reede) (2-3)
BP 1482**

After taking holy orders and living in the monastery at Eberbach for some years, Joseph Schmitt settled in Amsterdam as a composer, performer and publisher. Not surprisingly, given the similarity of their styles, his compositions often appeared under Haydn's name. Haydn's *London Trios* may well have stood model for this Trio, the work of a musician who played a leading role on the Amsterdam music scene as a composer, a conductor of the *Felix Meritis* orchestra and a publisher of works from the Classical period.

Wolfgang Amadeus Mozart

**Don Giovanni (Frans Vester) (3)
BP 1522**

In addition to the Overture this nineteenth-century arrangement contains the most popular arias from Mozart's opera. Arrangements such as these served a dual purpose: they enabled a broad public to play the loveliest arias themselves, and provided an extra source of income for the composer or arranger. Such was even the case with the really great composers. As Mozart wrote to his father: 'I now face a not inconsiderable task. By Sunday week my opera [Die Entführung] must be arranged for wind instruments, otherwise someone else will beat me to it and profit instead of me ...'.

Finally an arrangement from Don Giovanni ... (Continuo Magazine)

Karl Friedrich Abel

**4 Trios for Two Flutes and Cello (Flute, Violin and Cello) (Mirjam Nastasi) (2-3)
BP 1481**

Karl Friedrich Abel was a cellist in the Dresden *Hofkapelle* from ca. 1743 to 1758, subsequently moving to London to make a name for himself as a gamba and harpsichord player in the court orchestra and, in collaboration with J.C. Bach, as the organiser of public concerts.

This first modern edition of Abel's Trios, op. 16 for two flutes and cello or for flute, violin and cello is a welcome addition to Haydn's, Stamitz', Schmitt's,

Hoffmeister's and Devienne's pieces for the same combination. The keyboard instrument, which had been an indispensable element of trio sonatas in Baroque music, was gradually becoming superfluous as a continuo instrument towards the end of the eighteenth century. Eventually it ceded its position to the cello, which assumed a more independent role. Abel's trios were composed ten years before Haydn's popular *London Trios*.

This edition received an honourable mention in the *Newly Published Music Competition* of the *American Flute Association* in 2002.

The compositions are expertly written and are a joy to hear, not only for the players but also for the listeners ... (Fluit)

TWO FLUTES, VIOLA AND CELLO (FLUTE, VIOLIN, VIOLA AND CELLO)

Wolfgang Amadeus Mozart

Andante, K 616 (Rien de Reede) (4)

BP 1472

It would be most regrettable if a work of such musical calibre as the *Andante K 616*, which Mozart wrote in the year of his death for a mechanical musical instrument, could no longer be heard. Rien de Reede has arranged it for two flutes, viola and cello, so that the piece can be played by the same instrumental combination as Johann Christian Bach's and F.H. Graf's quartets. Another possibility is the arrangement for flute, violin, viola and cello, which could be included in a programme of flute quartets.

Flute players find here a very expressive Andante which is a pleasure for any performer.
(Traversières)

Joseph Haydn

Quartet in D minor, op. 76, no. 2, 'Quintenquartett' (Rien de Reede)

BP 1727

As well as Mozart's original flute quartets, arrangements of works by him for flute quartet are known that were published by André in Offenbach in 1799. That same year some of Haydn's string quartets, including the *Kaiserquartett* and the *Quintenquartett*, were published by an unknown arranger at Simrock's in Bonn and Paris. The *Quintenquartett*, which appears here for the first time in modern print as a quartet for flute and string trio, ranks among Haydn's most important compositions. Together with his *Mann und Weib* quartet, it must definitely be regarded as one of the important additions to the classical flute quartet literature.

FLUTE, VIOLA (VIOLIN) AND PIANO

Kaspar Kummer

Trio Originale, op. 75 (Trevor Wye) (3)

BP 1547

This unusual combination, certainly for the Romantic period, will surely be enjoyed by amateurs. In 1835 the *Allgemeine musikalische Zeitung* wrote: 'It is all charming and lively, all the instruments are appropriately employed, easy for middling players, but by no means too easy ... The trio will afford particular pleasure to dilettantes on these instruments.'

The edition ... is excellent, lucid, scrupulous and the preface is well-documented.

(Traversières)

GRAFFITI SERIES FOR YOUNG FLAUTISTS

TWO FLUTES

Ruud Bos

Playing Tag

BP 1620

Ruud Bos, who has written some marvellous film music, composed a number of duets for the *Flute Series* with titles such as *Smartlap* (Tearjerker), *De Goudvis* (The Goldfish) etc.

... These are delightful pieces, clearly printed ... (South African Music Teacher)

These duets are mostly excellent, interesting and fun for both parties ... (Pan)

THREE FLUTES

Jelle Hogenhuis

OneTwoThreeos

BP 1653

Jelle Hogenhuis, a well-known inspirer of flute ensembles and orchestras, originally wrote these trios for his own students.

... more than just an entertaining book of trios. A light-hearted approach to a variety of aspects such as articulation, tone production, difficult rhythmic figures and expression. (Vlaams Fluitisten Tijdschrift)

... Their rhythmic diversity makes for excellent exercises, and the very vertical writing gives pupils more assurance in their pulsation. (Traversières)

Pip van Steen

Right Side Up (2)

BP 1549

Just what one expects of the *Graffiti Series*: a bit of swing, a bit of melody, but all of it written with music-school students in mind.

FOUR FLUTES

Pip van Steen

Very Flute Indeed (2)

BP 1608

Sometimes jazzy, sometimes melodious. Seven short quartets based on musical practice in music-schools.

FLUTE AND GUITAR

Pip van Steen and Will Derks

Euro Suite for Flute and Guitar (2)

BP 1716

Twelve European currencies such as Peseta, Pound and Schilling all have their musical counterparts such as Jota, Rock and Waltz. Pip van Steen and Will Derks wrote a collection of jingling coins for flute and guitar to mark the introduction of the Euro on January 1 2001.

BOOKS

Concerning the Flute (ed. Rien de Reede)

BP 1528

Ten articles about flute literature, flute playing, flute making and flutists by Jane Bowers, Nikolaus Delius, David Lasocki, Karl Lenski, Betty Bang Mather, Peter van Munster, Mirjam Nastasi, Rineke Smilde, Karl Ventzke and Frans Vester. A tribute to the Dutch flautist Frans Vester, this book marked his retirement from teaching at the Royal Conservatory in The Hague; in addition to a biography of Vester the book includes ten renowned articles about the Hotteterres and their instruments, Nardini's flute concertos, a biography of Loeillet, the blind flautist Dulon, John Gunn's flute method and facsimile advertisements from the eighteenth-century 'Amsterdamsche Courant'.

Viewing the book overall, it is certainly not (despite its title) aimed merely at flautists, and contains much to interest any reader concerned with baroque and classical performance practice, musical life and instrument makers. (Galpin Society Journal)

The book deserves wide circulation for its interesting content and scholarly presentation. (The Musical Times)

... an essential addition to the flautist's library ... (Early Music)

Concerning the Flute stands as an example of the kind of scholarly publication that the flute world has discussed but not produced for the past several years ... (Journal of the American Musical Instrument Society)

Frans Vester**W.A. Mozart. On the Performance of the Works for Wind Instruments. Concertos, Divertimentos, Serenades, Chamber Music
BP 1670**

Frans Vester was a pioneer in the field of old instruments and the first flautist to record Mozart's concertos on a classical instrument, under Frans Brüggén's baton. His book supplies a model for an approach to Mozart's music in this day and age. Subjects such as articulation, tempo, ornaments, cadenzas and suchlike are addressed on the basis of eighteenth-century sources. Because of its practical approach, this book is a must for everyone interested in the performance practice of the classical era.

... I assume that it will become one of the standard works on performance practice in Mozart's works for wind instruments. The book deserves it! (Tijdschrift voor Oude Muziek)
This work is a sterling example of what can be produced when a first-rate scholar, performer and pedagogue are melded in one person ... This book belongs on the shelf of every serious wind performer and every conservatory library. (The Double Reed)

**Die Flöte in der Allgemeine musikalische Zeitung (ed. Rien de Reede)
BP 1669**

This facsimile edition contains all the important articles about the flute, flute construction, flautists and flute literature from one of the leading European music publications of the nineteenth century, the *Allgemeine musikalische Zeitung*. In it the reader will find all the articles written by Tromlitz, Fürstenau, Grenser etc. about the development of flute construction, as well as reviews of the most important flute repertoire of that period and opinions about contemporary flautists. A register of subjects and persons is a valuable aid to the reader.

The new collection ... assembles in one volume all flute-related contributions to the magazine: essays, letters, announcements, and reviews, complete with most helpful indices of authors, review subjects, persons, places and topics ... An extremely valuable edition ... that belongs in every music library and in the collection of all flutists with an interest in their instruments' heritage. (Traverso)

For everyone intensely interested in the early Romantic flute, this work ... is an indispensable source of information. (Musica Antiqua)

A must for everyone who is hungry for information that brings us closer to the Zeitgeist of 19th-century people and musicians. (Vlaams Fluitisten Tijdschrift)

**Jacques Hotteterre, Grondbeginselen over de behandeling van de dwarsfluit (Facsimile). Foreword by Rien de Reede and Johan Giskes
BP 1730**

Hotteterre's famous *Principes de la Flûte* was published in Amsterdam by Le Cène in both French, the fashionable language of those days, and Dutch. This facsimile refocuses attention on the Dutch edition. A brief foreword with biographical and bibliographical information about Hotteterre and about Moubach, the translator of the *Principes*, places the first-ever written flute method in a broader perspective.

Translation: Ruth Koenig

NOTES

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Rien de Reede, editor of the *Flute Series*, was a flautist in the Royal Concertgebouw Orchestra for 30 years. He still teaches flute and chamber music at the Royal Conservatory in The Hague. As a chamber-music player his prime interest is in eighteenth and twentieth-century music. For more than ten years he has played in the Netherlands Wind Ensemble. Among the works he has performed on Dutch TV are concertos by Mozart, Vivaldi and Jolivet. Dutch composers, including Theo Loevendie, Tristan Keuris and Rudolf Escher, have written works for him, as have composers from other countries such as Isang Yun, Per Nørgard, Gottfried-Michael Koenig and Jean Françaix. Rien de Reede regularly gives master-classes in Europe (Italy, Portugal, England and Germany) and the United States. His editions have been published in Broekmans & Van Poppel's *Flute Series*, by F. Knuf's music publishers and in the Amadeus Verlag (Winterthur).