

**Sam Houston State University
School of Music**

Presents

Fear Factor: Finding Woodwind Chamber Music

SHSU Woodwind Faculty

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

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

Introduction

Patricia Card

Flute, Oboe, Clarinet*

Patricia Card

Trio, Op. 87*
Seven Appalachian Melodies
Divertimento*

L. von Beethoven
Alfred Loeffler
Malcolm Arnold

Flute, Oboe, Bassoon

Scott Phillips

Trio, Op. 45, No. 6

Giuseppe Cambini

Flute, Clarinet, Bassoon*

Kathy Daniel

Three Pieces for Three Woodwinds*
*Little Suite**

Robert Washburn
Michael Horvit

Oboe, Clarinet, Bassoon*

Spring Hill

Musette, Op. 47
*Suite Breve en Trio**

G. J. Pfeiffer
Eugene Bozza

Flute, Clarinet, Saxophone

Trios

Flute, Oboe, Clarinet*

Performance repertoire:

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

Although originally written for two oboes and English horn, Gustave Langenus' arrangement of the trio works well for flute, oboe and clarinet and will challenge high school students to achieve a light classical style. The four-movement work is straightforward with limited ensemble difficulties. The first movement (Allegro) contains a high amount of articulated eighth and sixteenth notes. The second movement (Adagio cantabile) incorporates nice melodies with classical phrasing; coordinating note lengths and breathing may be difficult in this movement. The quick tempo of the third movement (Allegro molto scherzo) challenges the clarinetist's technical abilities. Lastly, the Finale (Presto) employs fast arpeggio work, especially for the flutist. The publication contains a score and individual parts. The work is recommended for average and above high school ensembles. (*PML: requires movement 1 or 2 for a class I; third movement for a class II*)

Loeffler, Alfred *Seven Appalachian Melodies* Avera Music Press

The seven movements are Married and Single Life, George Reilly, Old Joe Clark, The Sheffield Apprentice, Putnam's Hill, William and Polly, and If You Want to Go A-courting. All of the melodies are appropriate for younger players. The fast movements offer technical challenges, but the slower movements are easier. The publication includes a score and a viola part to interchange with the clarinet part (making it possible to include strings in your ensemble). Loeffler prefers to use A clarinet on movements 3, 4 and 6. He does provide a Bb clarinet part for these movements, however, it is a little awkward on the Bb clarinet.

Arnold, Malcolm *Divertimento** Paterson's Publications

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

Additional repertoire:

Haydn, Joseph Trio No. 1* Southern Music Company

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

Kibbe, Michael Trio* Shawnee Press

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

deWailly, Paul *Aubade** Southern Music Company

This standard work is included in the *Eighteen Trios* by Ary van Leeuwen and Albert J. Andraud, published in score form only. The A B A¹ form includes both technical and lyrical passages for all instruments. The technical A section is challenging for the ensemble primarily due to the high amount of dovetail writing, especially between the flute and clarinet. The lyrical B section features each instrument and allows for rubato and flexibility. The composition is rather short and is an excellent composition for advanced high school students. (*PML: class I*)

Flute, Oboe, Bassoon

Performance repertoire:

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

Italian classical composer, Giuseppe Cambini, wrote this two-movement work. Both movements are educational, accessible, and listenable. The first movement (Allegro) is in A A B B form with typical classical scalar and arpeggiated passages, grace notes, trills, and harmonies. The second movement (Rondo) is in two sections, one major and one minor. Both movements are long resulting in possible endurance problems, especially for

Additional repertoire:

Devienne, Francois

Trios, op. 61*

Eulenberg

Muczynski, Robert

*Fragments**

Shawnee Press

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

Oboe, Clarinet, Bassoon*

Performance repertoire:

Pfeiffer, G.

Musette

Southern Music Company

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

Bozza, Eugene

*Suite Breve en Trio**

Alphonse Leduc

This four-movement French work is an excellent

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

Milhaud, Darius

Pastorale

Masters Music Publications

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

Flute, Clarinet and Alto Saxophone

Performance repertoire:

McMichael, Catherine

Eclectic Trio

ALRY Publications

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

Additional Repertoire:

Harvey, Paul

Trio

Dorn Publishers

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

Additional repertoire:

Bozza, Eugene

Trios Pieces

Alphonse Leduc

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

Goepfert, Karl

Quartet, Op. 93*

Southern Music

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

Jacob, Gordon

*Four Old Tunes**

Emerson Edition

These four movements are highly accessible and enjoyable but still address fundamental ensemble skills. The first movement employs tempo changes while the second movement features lyrical melodies. The third movement has a nice Renaissance flair and the final movement contains a snapped and bouncy style. *Four Old Tunes* are recommended for average high school students. (*PML: no movement indications are stated*)

* included in the Prescribed Music List (PML)

Collections

Andraud	<i>Twenty Two Woodwind Quintets</i>	Southern Music
Leeuwen/Andraud	<i>Eighteen Trios</i> flute, oboe, clarinet	Southern Music
Voxman	Chamber Music, volume I flute, oboe, clarinet	Rubank
Voxman	Chamber Music, volume II flute, clarinet, bassoon/bass clarinet	Rubank

References

Gillespie, James E. Jr.

SHSU Woodwind Faculty

Kathy Daniel

and has twice been included in *Who's Who Among America's Teachers*. Dr. Card received her education from the University of North Texas (D.M.A.), the University of Michigan (M.M.) and North Texas State University (B.M.).

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

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

Sam Houston State University School of Music

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

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

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

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

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

School of Music

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