

Joachim ANDERSEN

TWENTY-FOUR ETUDES OPUS 33
FOR FLUTE with **FLUTE 2** part

Edited by Carol Wincenc and Bryan Wagorn



Carol Wincenc 21st Century Series For Flute



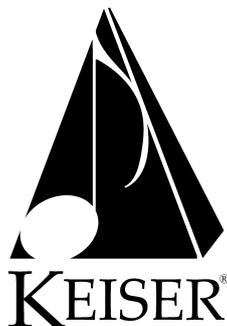
Joachim ANDERSEN

TWENTY-FOUR ETUDES

OPUS 33

FOR FLUTE With FLUTE 2 PART

Edited by Carol Wincenc and Bryan Wagorn



FOREWORD

24 Etudes for Flute, Op. 33 (Urtext Edition)
with Flute 2 part by Carol Wincenc & Bryan Wagorn

A logical and thoughtful addition to the previously published 24 Etudes, Op. 15 of Joachim Andersen edited by Carol Wincenc and Bryan Wagorn, the Op. 33 set of 24 Etudes explores and solidifies the rudimentary building blocks found in Andersen's earlier opus.

In the present edition, Professor Carol Wincenc and Bryan Wagorn continued in the tradition of Marcel Moyse, a pivotal mentor of Professor Wincenc. As a young boy, Moyse played for Andersen himself. In lessons, Moyse would accompany the student in these etudes by creating a counterpoint to the original study, often vocally improvising melodies and or lyrics.

In adding his second line, Moyse was able to underscore the harmonic, melodic, rhythmic structure and shape of the lines in a way which went far beyond any possible verbal explanation. This way, the student learned about rhythmic stability, phrasing, intonation, and quality of sound by playing with the master.

Less technically challenging than his Op. 15, the Op. 33 collection is a work which nonetheless demands a keen knowledge and understanding of harmony, melody, and structure in order to interpret it convincingly. Far from being pedantic exercises, these etudes are beautiful pieces of music which transcend their technical and pedagogical intentions. As such, the second flute part will allow the teacher to impart to the student the nuances and subtleties of shape and line which are essential to playing the original etudes in a satisfactory manner. It will allow the student to develop skills crucial to being a great flutist and chamber musician such as ensemble, intonation, and sensitivity.

Due to its popularity, the Op. 33 Etudes exist in several printed editions. In preparing this edition, we were able to examine Andersen's own copy of Op. 33, currently held in the New York Public Library for the Performing Arts, and thus arrive at a text which reflects Andersen's wishes and respects his dynamic, tempo, and articulation markings.

Through the study of this opus, the student can gain an appreciation of, and work up to the technical challenges of his epic School of Virtuosity, 24 Grand Etudes for Flute, Op. 60, which are clearly foreshadowed in the op. 33. We hope that this edition will serve to glorify Andersen's work and encourage students and teachers to take all that this wonderful opus has to offer!

Page 5 **No. 1 – C Major: Allegro moderato**

Page 6 **No. 2 – A Minor: Moderato**

Page 6 **No. 3 – G Major: Andantino**

Page 8 **No. 4 – E Minor: Allegro moderato**

Page 9 **No. 5 – D Major: Larghetto**

Page 10 **No. 6 – B Minor: Adagio**

Page 11 **No. 7 – A Major: Allegro animato**

Page 12 **No. 8 – F# Minor: Allegretto**

Page 13 **No. 9 – E Major: Andante sostenuto**

Page 14 **No. 10 – C# Minor: Allegro**

Page 15 **No. 11 – B Major: Andantino**

Page 16 **No. 12 – G# Minor: Moderato**

Page 17 **No. 13 – F# Major: Allegretto**

Page 18 **No. 14 – D# Minor: Lento**

Page 19 **No. 15 – D♭ Major: Allegro ma non troppo**

Page 20 **No. 16 – B♭ Minor: Adagio**

Page 21 **No. 17 – A♭ Major: Andantino**

Page 22 **No. 18 – F Minor: Allegro moderato**

Page 23 **No. 19 – E♭ Major: Adagio**

Page 24 **No. 20 – C Minor: Allegro animato**

Page 25 **No. 21 – B♭ Major: Moderato**

Page 26 **No. 22 – G Minor: Moderato assai**

Page 27 **No. 23 – F Major: Andante con moto**

Page 28 **No. 24 – D Minor: Allegretto**

Carol Wincenc

An international star of the flute, Grammy nominee Carol Wincenc is the recipient of Lifetime Achievement Awards from the National Flute Association and the National Society of Arts and Letters. Highlights of the 2013-14 season include a gala concert commemorating her 25 years of teaching legacy at The Juilliard School, solo concerts in Canada, the U.S. and Europe, as well as performances with Trio Les Amies and the New York Woodwind Quintet. A muse to composers for the past 40 years, Wincenc has premiered and recorded works written for her by many of today's most prominent composers. The grand prize winner of the Walter W. Naumburg Solo Flute competition, she has appeared with the Chicago, San Francisco, Pittsburgh, Detroit, St. Louis, Atlanta, Indianapolis, Houston and Seattle symphonies among many others, and the Mostly Mozart, Santa Fe, Spoleto, Caramoor, Music@Menlo, Yale/Norfolk and Marlboro music festivals. She has performed in all the major New York concert halls including Lincoln Center's "Great Performers" Series for four consecutive seasons.

Wincenc has given acclaimed performances with the London Symphony, the English and Stuttgart Chamber Orchestras and at numerous international music festivals. In great demand as a chamber musician, Ms. Wincenc has collaborated with the Guarneri, Emerson, Tokyo and Cleveland String Quartets and performed with such distinguished colleagues as Emanuel Ax, Yo-Yo Ma, Jesse Norman, Joshua Bell, Bella Davidovich, Lukas Foss and Aaron Copland. As a champion of contemporary works, she has premiered and recorded Christopher Rouse's Flute Concerto with the Detroit Symphony and Henryk Gorecki's Concerto Cantata with the Warsaw Philharmonic.

Ms. Wincenc has recorded on the Decca, Telarc, Naxos, Nonesuch, Deutsche Grammophon, Hannsler, CRI, New World, D'Note, and Musical Heritage/Music Masters record labels, and is Professor of Flute at The Juilliard School and Stony Brook University.

Bryan Wagorn

Canadian pianist Bryan Wagorn regularly performs throughout North America, Europe, and Asia as recital accompanist, chamber musician, and soloist. In the 2013-2014 season, he made his Metropolitan Opera debut as an Assistant Conductor in their new production of Falstaff with Maestro James Levine. A participant at the Marlboro Music Festival, Mr. Wagorn has also served as pianist at the Ravinia Steans Music Institute for Voice, is on faculty of the National Arts Centre Orchestra's Summer Music Institute directed by Pinchas Zukerman, and has formerly taught at the Manhattan School of Music. He made his solo recital debut at New York's Weill Recital Hall at Carnegie Hall in 2009, and has performed under the auspices of the Marilyn Horne Foundation, the Jeunesses Musicales de Canada, and the Holland Music Sessions. He has appeared with members of The Metropolitan Opera Orchestra, the New York Philharmonic, and frequently accompanies many of the world's leading singers and instrumentalists in recital. He has formed a special partnership with Carol Wincenc as recital collaborator and editor of standard flute repertoire. Mr. Wagorn graduated from the Royal Conservatory of Music and holds degrees from the University of Ottawa (BMus), the Mannes College of Music (MMus), and the Manhattan School of Music (DMus). He is a graduate of The Metropolitan Opera Lindemann Young Artist Development Program, and serves on the music staff of the Metropolitan Opera.

Edited by Carol Wincenc and Bryan Wagorn

JOACHIM ANDERSEN, Op. 33
(1847–1909)

No. 1 – C Major Allegro moderato (♩ = 108)

mf f p

4 mf

7 f

10 p mf p mf

13 p

16 mf

19 f p

22 mf f

26 mp

29

32 mf mf Da capo al Fine

No. 2 – A Minor
Moderato (♩ = 116)

Flute 1

p staccato

p

p *mf* *p*

mf *p*

p

p *mf* *p* *mf* *p* *mf* *p* *mf* *p*

No. 3 – G Major
Andantino (♩ = 66)

mf

p

mf

TWENTY-FOUR ETUDES FOR FLUTE

Flute 2

Composed and Edited by
CAROL WINCENC and
BRYAN WAGORN

No. 1 – C Major Allegro moderato (♩ = 108) (8va ad lib. on repeats)

8 1. 2. (loco)
14
20 *Fine*
26
31 1. 2. *Da capo al Fine*

No. 2 – A Minor Moderato (♩ = 116)

9 *p staccato*
17 *p mf p*
25 2. *p*
31 (loco) *tr p*
39 *pp tr p*
46 *p mf p mf p mf p*

* All mordents and gruppetti should be executed on the beat.