

UNIVERSAL ACCOMPANIMENTS

Second Flute Accompaniments Compatible with All Standard Editions

INCLUDES:

Andersen 24 Etudes for Flute, Op. 15
Andersen 24 Etudes for Flute, Op. 33

Berbiguier 18 Studies for Flute

Mozart Flute Concerto No. 1 in G

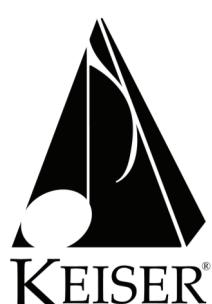
Mozart Flute Concerto No. 2 in D

composed by CAROL WINCENC

edited by BRYAN WAGORN



Carol Wincenc 21st Century Series for Flute



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PREFACE

UNIVERSAL ACCOMPANIMENTS is a unique collection of Second Flute Accompaniment Parts compatible with any standard edition of the following solo repertoire works available:

Andersen 24 Etudes for Flute, Op. 15
Andersen 24 Etudes for Flute, Op. 33
Berbiguier 18 Studies for Flute
Mozart Flute Concerto No. 1 in G
Mozart Flute Concerto No. 2 in D

The idea of creating a second flute part has its foundation in the teachings of the great French flutist Marcel Moyse, a pivotal mentor to Carol Wincenc. In lessons, Moyse would accompany the student on his own instrument, and often vocally improvise 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. It intuitively teaches rhythmic stability, phrasing, intonation, and quality of sound by playing with the master. This collection is an indispensable resource for any flutist learning or teaching the core repertoire.

We hope that by offering our second flute part, students and teachers will get even more out of learning these essential works in the flute repertoire. The student will be required to attend to several issues, including breathing, intonation, and ensemble.

Learning how to breathe quickly in a way which does not disrupt either the melodic line or the ensemble with the other flute part is a practiced skill and must be planned in advance while working alone on the etude. When playing together, careful attention to intonation and the quality of your sound will develop the skills required of an outstanding flutist and of a sensitive chamber musician and collaborator.

Foreword to Andersen Op. 15

24 Etudes for Flute
with Flute 2 part by Carol Wincenc & Bryan Wagorn

For over a century, the 24 Etudes, Op. 15 of Joachim Andersen have formed a much beloved and core component of the flute repertoire. Far from being pedantic exercises, the merit of these etudes lies in their powerful musical quality as well as their systematic approach to developing a complete technique. A renowned flutist, soloist, and teacher, Andersen turned to composing after suffering a debilitating paralysis of his tongue, which ended his international career as a virtuoso. A devoted pedagogue, he wrote over one hundred etudes for flute, most of them unpublished.

Throughout the many hours of work spent devising the second flute part, we became interested in Andersen the man. Through research and discovery, we learned that Joachim's widow moved to New York City, and donated his scores and papers to the New York Public Library for the Performing Arts. Not only did we have access to Andersen's own copy of Op. 15, with his pencilled-in markings, but also to a manuscript fragment of Op. 15 Number 1, housed at the Pierpont Morgan Library (as depicted on the opening page of this edition). Sifting through these materials offered us a unique glimpse into Andersen's personality: brilliant, creative, quirky, and humorous.

The idea for this edition has its foundation in the teachings of the great French flutist Marcel Moyse (a pivotal mentor to Professor Wincenc) who as a young boy played for Andersen himself. In lessons, Moyse would accompany the student in these etudes by creating a counterpoint to the original study, and often vocally improvising melodies and / or lyrics (most poignantly in Etude #3, whose first three melodic notes were for him, "Je t'aime ... Oui, Je t'aime!").

In this new edition of the 24 Etudes for Solo Flute, Op. 15, Professor Wincenc not only wishes to take Moyse's improvisations further but to immortalize her inspiring sessions with him, by creating a second flute part playable not only by the teacher (to assist in guiding the student in his or her development) but in some cases by a beginner student. The additional part can be a mere skeleton of the original (Numbers 3, 14), designed to propel the student's line forward, while in some, the part is characteristically akin but compositionally quite new (Numbers 6, 18, 24). We hope that this edition will inspire the creativity of teacher and student alike, and lead to radiantly musical and fluidly brilliant flute playing!

Carol Wincenc, Composer and Editor
Bryan Wagorn, Assistant Composer and Editor

Joachim ANDERSEN

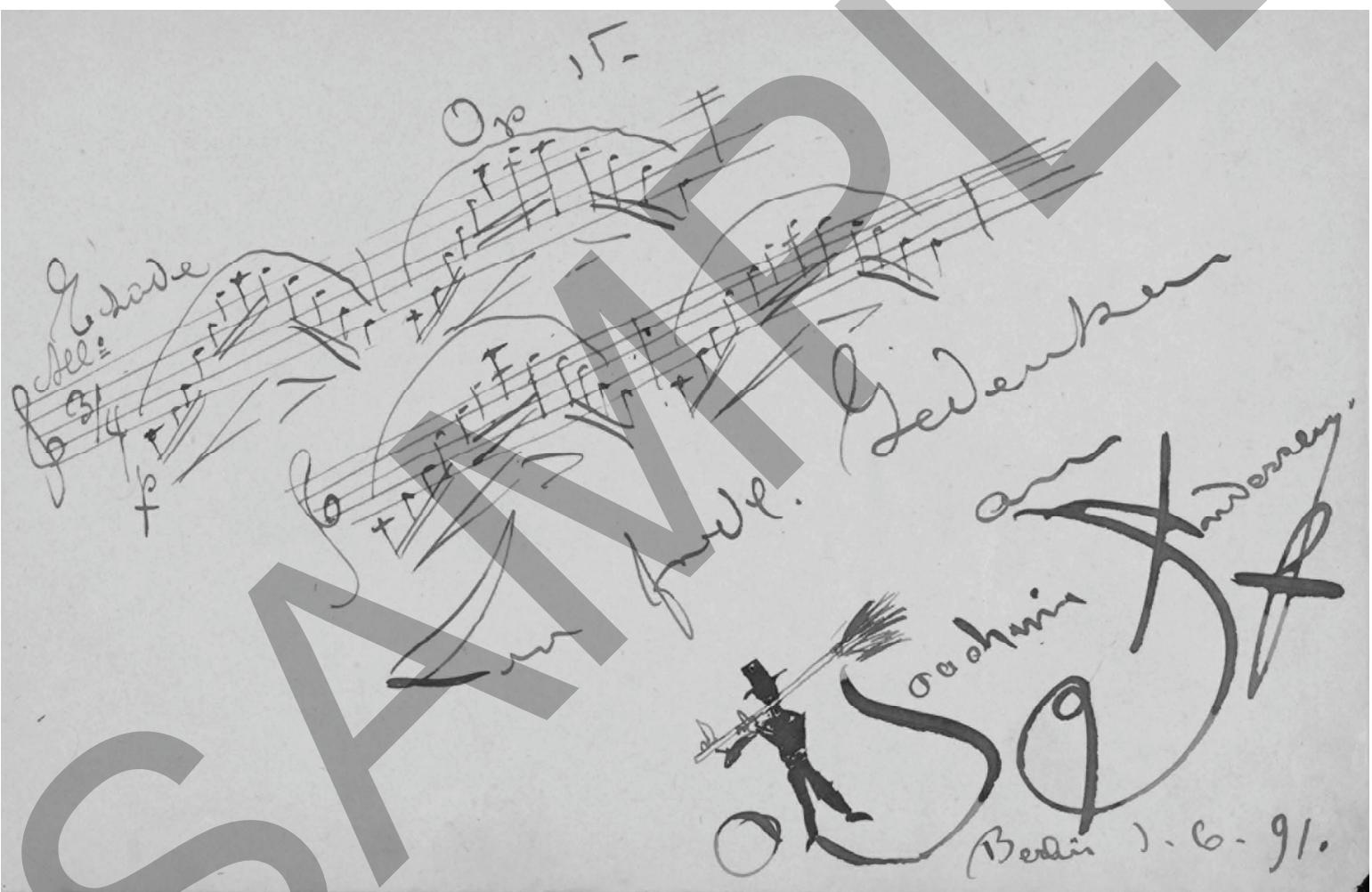
TWENTY-FOUR ETUDES

FOR FLUTE

FLUTE 2 PART

Edited by Carol Wincenc

OPUS 15



Andersen, Joachim, 1847-1909. Etude op. 15 for flute (album leaf): autograph manuscript, 1891 June 1.
Courtesy of The Pierpont Morgan Library, New York, Mary Flagler Cary Music Collection. Photography: Graham Haber, 2011

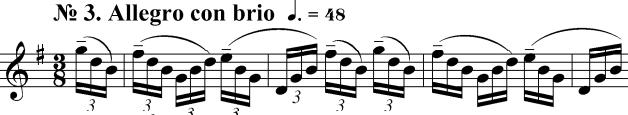
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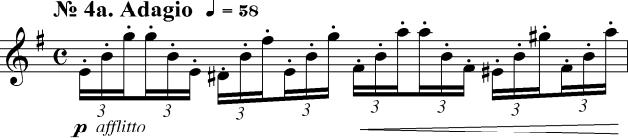
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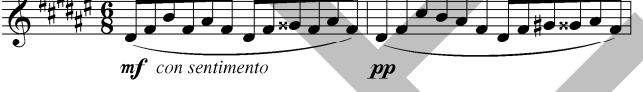
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Moderato $\text{♩} = 100$

f con grandezza

6

11

16

22

27

33

38

43

48

W.A. MOZART

CONCERTO NO. 1 in G MAJOR

for Flute, K. 313 (285c) with FLUTE 2 PART

Cadenzas by Carol Wincenc

Arranged and Edited by
Carol Wincenc and Bryan Wagorn

The flute concerti by Wolfgang Amadeus Mozart K 313 in G Major and K 314 in D Major represent two of the most important pieces for the flute. They are standard performance repertoire for concert flutists and are required at virtually every audition and competition.

The present edition serves to help students in their learning and preparation of these two great concerti. The second flute part serves as a useful tool in lessons at which no pianist is present to play the orchestral reduction. The second flute part, as we have arranged it from the original orchestral accompaniment, contains melodies, counter melodies, bass lines, and harmonic support which will allow the student to develop better intonation, stronger rhythm, sensitivity to phrase structure, and other skills which are required when playing the piece in its original orchestration. Rather than being taken from only one instrument or melodic line, our arrangement swaps between bass lines, counter melodies, haupt stimmen, strings, and winds as is required to create a satisfactory part free of awkward voice leading or doublings.

In playing both flute parts, the use of a flute with a low B is preferable, as it offers excellent challenges, especially when playing low B and low C# in succession! We have notated an ossia 8va as an alternative. Note that our arrangements are also playable on historical flutes.

Following in line with our previous publications, the idea for a second flute part came from Marcel Moyse. In his own lessons, which Professor Wincenc benefited from, Moyse would accompany the student by improvising on his own instrument, or more often by singing the accompaniment, thereby enlightening the student with musical subtleties and concepts which would otherwise not have been possible to impart.

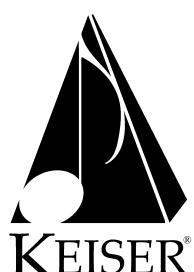
The G Major concerto holds special significance for Professor Wincenc as it has been an important part of her repertoire throughout her career. She performed it throughout the former Soviet Union and has referred to it as the "King of Concerti" in both popularity and difficulty. The challenges inherent in the piece do not diminish through frequent performance, but rather they increase, as one must retain clarity, a cantabile style, brilliance, and a sense of angelic purity and simplicity.

The D Major concerto is one of Professor Wincenc's "desert island" pieces. It was the first of the Mozart concerti which she studied, and gave her first performance of it with her middle school band! The piece is full of great technical difficulties and in the slow movement one must achieve a real sense of innocence and purity of tone.

Professor Wincenc would like to thank her colleagues and students who spent countless hours in the proofreading stages of this edition. The many play-throughs and editing sessions were essential in determining the most practical way of arranging the second flute part.

We hope that this edition will inspire students and teachers to play these great works ever more beautifully, and will help carry the great tradition of flute playing as it has developed since Mozart's own time!

Carol Wincenc & Bryan Wagorn, June 2015



CONCERTO NO. 1 in G MAJOR

Flute 2

for Flute and Orchestra, K. 313 (285c)

WOLFGANG AMADEUS MOZART (1756–1791)

Arranged and Edited by

I.

CAROL WINCENC and BRYAN WAGORN

Allegro maestoso

5

9

12

15

20

25

29

33

I.

A

f **p** **f** **p** **f** **p** **p** **p** **p** **p**

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UNIVERSAL ACCOMPANIMENTS is a unique collection of Second Flute Accompaniment Parts compatible with ANY STANDARD EDITION of the following solo repertoire works available:

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CAROL WINCENC, hailed "Queen of the flute" by New York Magazine, was first prize winner of the (sole) Naumburg Solo Flute Competition, as well as the recipient of the Lifetime Achievement Award from the National Flute Association, the National Society of Arts and Letters Gold Medal for Lifetime Achievement in Music, and Distinguished Alumni Award from Manhattan School of Music. Recently, she recorded an all-Yuko Uebayashi album with the Escher String Quartet, and performed at Carnegie's Weill Hall with her collaborator, pianist Bryan Wagorn of the Metropolitan Opera. She has appeared as soloist with such ensembles as the Chicago, San Francisco, Pittsburgh, Detroit, and London symphonies, the BBC, Warsaw, and Buffalo philharmonics, as well as the Los Angeles, Stuttgart, and Saint Paul Chamber orchestras. She has performed in countless festivals such as Mostly Mozart, Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Music at Menlo, Aspen, Yale/Norfolk, Sarasota, Banff, and Marlboro. A Grammy nominee, she has received a Diapason d'Or Award, a Recording of Special Merit award with András Schiff, and Gramophone magazine's "Pick of the Month" with the Buffalo Philharmonic. She is a member of the New York Woodwind Quintet and a founding member of Les Amies with harpist Nancy Allen and violist Cynthia Phelps. Ms. Wincenc teaches on the faculties of The Juilliard School and Stony Brook University, and she is renowned for her popular series with Lauren Keiser Music Publishing, the Carol Wincenc 21st Century Flute. For more information, please visit Ms. Wincenc's website: carolwincencflute.com.



Photo by Dario Acosta

Canadian musician BRYAN WAGORN serves as Assistant Conductor at the Metropolitan Opera. He has performed throughout North America, Europe, and Asia as recital accompanist, chamber musician, and soloist. A participant at the Marlboro Music Festival, Mr. Wagorn has also served as pianist at the Ravinia Steans Music Institute for Voice, and has taught at the National Arts Centre Orchestra's Summer Music Institute directed by Pinchas Zukerman and 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 Jeunesse Musicale 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).



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