

Joachim ANDERSEN

TWENTY-FOUR ETUDES OPUS 15
FOR FLUTE with **FLUTE 2 part**

Edited by Carol Wincenc and Bryan Wagorn



Carol Wincenc 21st Century Series For Flute



ANDERSEN, Op 15 with Flute 2

This edition immortalizes Ms. Wincenc's inspiring sessions with the great French flutist Marcel Moyse by creating a second flute part playable by the teacher or a fellow student. This unique approach underscores the musical elements within the lines and teaches the student rhythmic stability, phrasing, intonation, and quality of sound by playing with the master. The edition also offers a unique glimpse into Andersen's brilliance and creativity with the included manuscript fragment and sketch from his Etude Op. 15 Number 1.

Carol Wincenc

Hailed by New York Magazine as “Queen of the flute”, Carol Wincenc has received Lifetime Achievement Awards from the National Flute Association and the National Society of Arts and Letters. Wincenc is Professor of flute at The Juilliard School and Stonybrook University. Her publications, commissions, discography, and teaching legacy have changed the face of the standard flute repertoire.

Bryan Wagorn

Canadian pianist Bryan Wagorn serves on the music staff of the Metropolitan Opera. He made his Metropolitan Opera debut as an Assistant Conductor in their new production of *Falstaff* with Maestro James Levine, and his solo recital debut at New York's Weill Recital Hall at Carnegie Hall in 2009.



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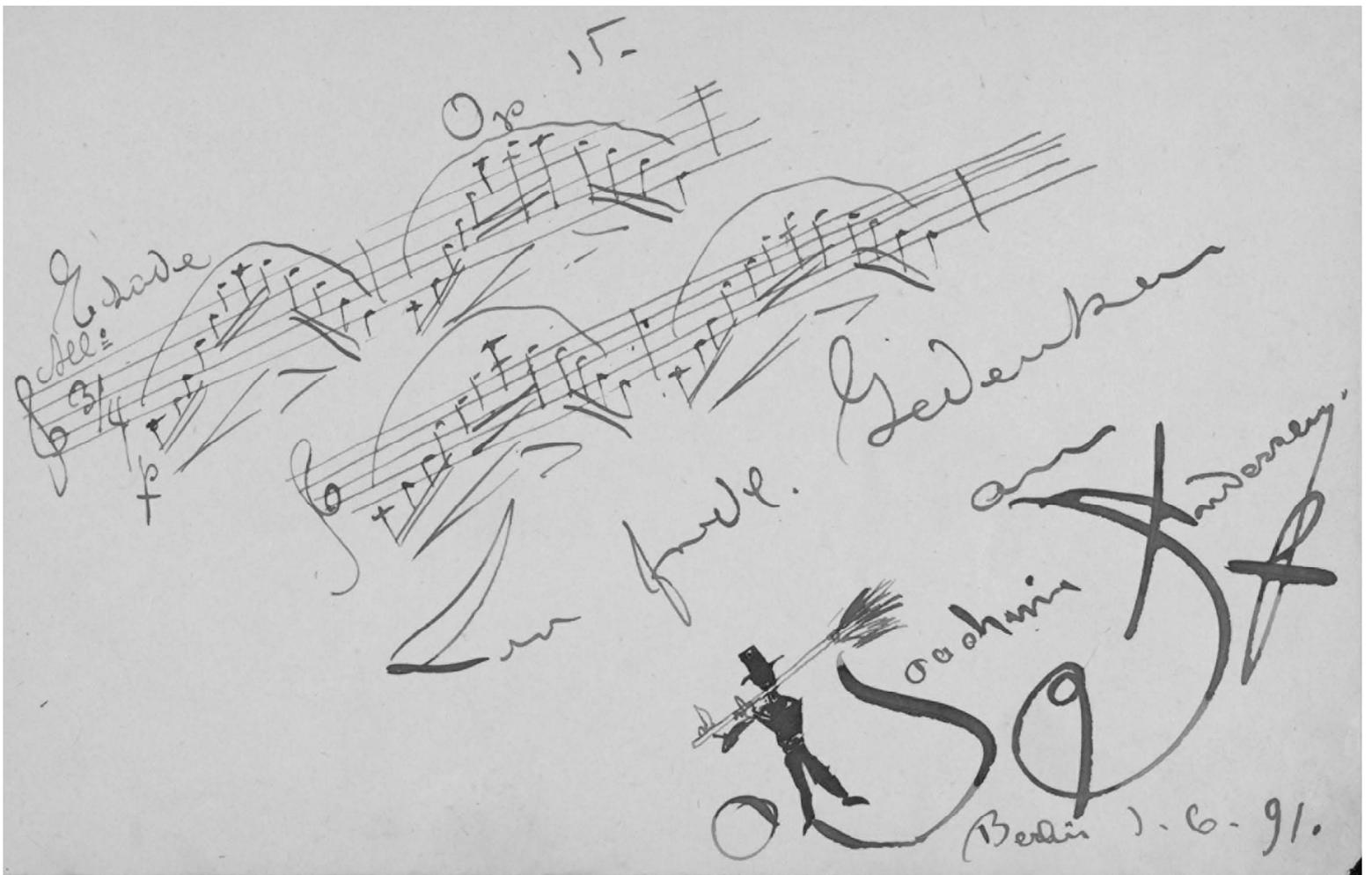
Joachim ANDERSEN

TWENTY-FOUR ETUDES

OPUS 15

FOR FLUTE With FLUTE 2 PART

Edited by Carol Wincenc



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

LAUREN KEISER
MUSIC PUBLISHING

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For over a century, the 24 Etudes for Solo Flute, 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 increasingly 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 were we granted access to Andersen's own copy of Op. 15 with his pencilled-in markings, but also to a manuscript fragment of Etude Number 1, housed at the Pierpont Morgan Library (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 Number 3, whose first melodic notes were for him, "Je t'aime... Oui, Je t'aime!").

In adding his second line, Moyse was able to underscore the harmonic, melodic, and 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.

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. Some of these additional parts are mere skeletons of the original (Numbers 3, 14), designed to propel the student's line forward, while others are characteristically akin to the original etude, but compositionally quite new (Numbers 6, 18, 24).

The first edition of Op. 15, published by Max Leichsnering in Berlin, indicates metronome markings for each study. In some cases, our metronome markings diverge from these originals as a means of guiding the student towards an interpretation more in keeping with performance traditions. For point of reference, the original markings are:

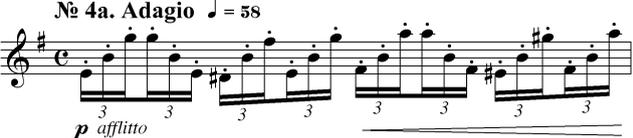
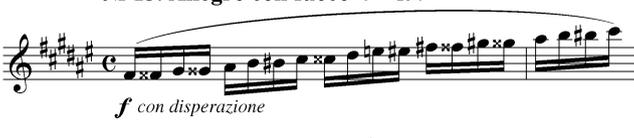
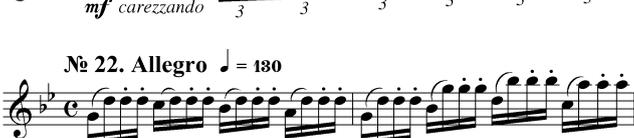
Number 3, ♩ = 69;	Number 14, ♩ = 69;
Number 7, ♩ = 76;	Number 15, ♩ = 104;
Number 8, ♩ = 84;	Number 18, bar 96, no Meno mosso or new metronome marking printed;
Number 9a, 9b, ♩ = 92;	Number 19, ♩ = 126;
Number 11, ♩ = 116;	Number 22, ♩ = 120;
Number 12, ♩ = 138;	Number 24, bar 17, ♩ = 112.

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
New York City, June 2011

Acknowledgments: Ms. Wincenc wishes to thank Bryan Wagorn, Maria Cook, Lauren Keiser, and her many brilliant students and colleagues for their contributions to this inspiring project.

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TWENTY-FOUR ETUDES

for Flute

Edited by Carol Wincenc

JOACHIM ANDERSEN

Op. 15

No. 1 - C Major

Allegro moderato $\text{♩} = 112$

mf con gusto

5

9

f

13

p

1.

16

2.

20

cresc. poco a poco

24

f

TWENTY-FOUR ETUDES

JOACHIM ANDERSEN

Op. 15

Flute 2

Composed and edited
by Carol Wincenc and Bryan Wagorn

No. 1 - C Major

Allegro moderato ♩ = 112

Musical staff 1: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *mf con gusto*, *f*.

Musical staff 2: Treble clef. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *p*, *mf*.

Musical staff 3: Treble clef. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *f*, *p*.

Musical staff 4: Treble clef. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *cresc. poco a poco*.

Musical staff 5: Treble clef. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *f*, *dim.*, *cresc.*, *D. C. al*.

Musical staff 6: Treble clef. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *mf*, *f*.

Musical staff 7: Treble clef. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *mf*, *p*, *cresc.*, *f*, *p*, *f*.

Musical staff 8: Treble clef. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *p*, *mf*, *f*.

No. 2 - a minor

Moderato ♩ = 100

f con grandezza

f con grandezza

f con grandezza

f con grandezza

p mf p

pp cresc. mf f

f

f

f

p mf f