

AN ANNOTATED CATALOG OF FLUTE MUSIC BY FEMALE COMPOSERS BETWEEN
1988 AND 2021

by

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To all the women in my life

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PUBLIC ABSTRACT

In recent years, musical institutions have begun to reexamine and challenge their habits of programming historically white male-dominated repertoire in the interest of achieving greater diversity and inclusion. These efforts, however, are hindered by a lack of resources for discovering repertoire by women, a historically underrepresented group within the Western classical music canon. This study advocates for the discovery and performance of women's music within the context of flute solo performance by providing a catalog of flute music by women composers.

Educational institutions and flute associations have started to adjust their programming decisions to include more female composers, but flutists could benefit from a resource which features the existing array of repertoire for all proficiencies by women and promotes the work of living women composers. This catalog includes works composed within the last thirty-three years, an appendix of older works that have been newly transcribed or published, and four short essays highlighting Valerie Coleman, Katherine Hoover, Shulamit Ran, and Yuko Uebayashi, composers who provide a frame of reference for the experiences and success of women composers.

Works featured within the catalog include solo works for the flute, piccolo, alto flute, and bass flute as well as chamber works limited to piano accompaniment and/or electronics. The catalog is supplemented by hyperlinks that allow for easy navigation and indexes organized by instrumentation and geographical region. This study aims to provide a resource for finding works by female composers, encourage the performance of works by living female composers, and inspire flutists to continue to diversify their repertoire.

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ABBREVIATIONS FOR INSTRUMENTS

Afl	alto flute
Bfl	bass flute
Elec	electronics
Fl	flute
Pf	piano
Picc	piccolo

ABBREVIATIONS FOR SOURCES

SC	Score
CW	Composer's official website
PW	Publisher's official website
RW	Retailer's official website (FluteWorld, Carolyn Nussbaum, etc.)
CD	Compact Disc recording, YouTube, SoundCloud, Bandcamp, etc.

References for the following sources cited in Appendix B.

AC	Aaron Cohen - International Encyclopedia of Women Composers
ACA	American Composers Alliance
AMC	Australian Music Centre
BNF	Bibliothèque Nationale de France
BMC	British Music Collection
CMC	Canadian Music Centre
CMCI	Contemporary Music Information Centre Ireland
CMIC	Czech Music Information Centre
GRV	Oxford Music Online (Grove)
IAWM	International Alliance for Women in Music
IMIC	Icelandic Music Information Centre
IMSLP	International Music Score Library Project
KPV	Kapralova Society
LCP	Living Composer Project
MICL	Music Information Centre of Lithuania
NML	New Music Online Library

NYWC	New York Women Composers Inc.
OCLC	WorldCat database
PCCM	Pytheas Center for Contemporary Music
SMCQ	Société de musique contemporaine du Québec
SMIC	Swedish Music Information Centre
SOUNZ	Centre for New Zealand Music
ZKM	Center for Art and Media Karlsruhe

GRADING SYSTEM

While each piece presents its own unique set of challenges, this grading system will provide a general suggestion of the level of each work for the performer. These grades should not be used as precise guidelines and are loosely based on the designation used by the flute retailer, FluteWorld.

- 1 A work for a beginner. Generally, beat subdivisions no smaller than eighth notes. Traditional notation and limited range and dynamics. Accompaniment is simple, if applicable. Simple meters. Few (if any) extended techniques.
- 2 A work for an upper-level beginner. Beat subdivisions may include some smaller values such as sixteenth notes. Primarily traditional notation. Greater expansion of range and dynamics. Accompaniment is simple with possibility for added harmonic complexity. Potential complex meters. Some embellishments such as trills and grace notes may be used. Possibility for extended techniques. Some technical passages may be used.
- 3 A work for an intermediate flutist. Beat subdivisions may include values as small as thirty-second notes. Primarily traditional notation. Dynamics may become more striking and change more abruptly. Accompaniment may present complexities. Simple and complex meters possible. Technical requirements are expanded with a higher possibility for extended techniques.
- 4 A work for an early advanced player. All beat subdivisions are possible. Traditional as well as other notations. Extended techniques may be used more consistently and with more variety. Accompaniment is harmonically and rhythmically complex. All meters possible. Technical requirements are higher regarding the execution of various articulations, disjunct and conjunct technical passages, extreme dynamic shifts, control of expression, and interpretation.
- 5 A work for an advanced player. Any beat subdivisions are possible. Traditional as well as any other notations the composer deems appropriate. Requires the performer to have complete control of all flute techniques and their execution. Entire piece may consist solely of extended techniques. Accompaniment may provide the flutist with harmonic, rhythmic, or structural challenges and all meters are possible.

CHAPTER 1 INTRODUCTION

In order to contextualize this research, a brief overview of previous cataloging efforts regarding women composers is necessary.

When the *Historical Anthology of Music by Women* appeared in 1987, it contended with uneven previous research and a very limited discography of women's works...Grout, Machlis, and other major textbooks contained no or only a fleeting reference to women composers...not one music example of a score or recording was to be found.¹

This begins to change with the publication of directories such as Aaron Cohen's second edition of *International Encyclopedia of Women Composers* in 1987 and *The Norton/Grove Dictionary of Women Composers* in 1995. However, outside of these texts which serve a primarily academic purpose, concert halls and performance venues are struggling to achieve equality of representation. A study conducted by the Baltimore Symphony Orchestra during the 2014-15' season gathered data from 21 major American orchestras to "provide context for ongoing conversations in classical music."² What this study found regarding the inclusion of women composers in the repertoire of some of the country's most prestigious orchestras was that "only 1.8 percent of the total pieces performed in the 2014-2015 concert season" were composed by women. Furthermore, that same study outlined that out of all the works performed by living composers, only 14.3 percent were by women.³

Although these numbers are sobering, more initiatives have surfaced in recent years with aims to improve the balance and a more optimistic story may be told when looking at chamber ensembles and solo recitals. In connecting with programs of recent National Flute Association

¹ Briscoe, James R. *New Historical Anthology of Music by Women*. (Bloomington, IN: Indiana University Press, 2004), xi.

² Ricky O'Bannon, "The 2014-15 Orchestra Season by the Numbers," Baltimore Symphony Orchestra, last modified July 23, 2018, <https://www.bsomusic.org/stories/the-2014-15-orchestra-season-by-the-numbers.aspx>

³ Ibid.

Conventions, music written by women composers has been growing in popularity among concert repertoires.⁴ The National Flute Association has made continuing efforts to include more women composers by commissioning works and including more programs dedicated to highlighting women's contributions to the flute repertoire. Examples of these offerings include a concert titled "Dedicated to Diversity" during the 2018 National Flute Association Convention as well as "Wonder Women: Celebrating Our Strength Through Music," a concert performed during the 2019 NFA Convention, featured works by women composers.

Furthermore, my inspiration for this project came from a discovery of Heidi Boenke's published catalog titled, *Flute Music by Women Composers* in which she compiled a list of existing flute music throughout history. However, since its publication in 1988, technological advances have streamlined the process of discovering new composers and created an opportunity to update Boenke's research. This opportunity will not only serve to provide flutists with new repertoire to explore but by impressing upon them the sheer wealth of diverse compositions, ensure that discourse around the topic of gender equality in music continues to evolve.

Statement of Purpose

The purpose of this project is to compile a catalog of works by women composers written between 1988 and 2021 for the flute. In hopes of providing a starting point for the expansion of the flute performance canon in the 21st century, the scope of this research includes original works for solo flute and its auxiliaries, flute and piano (including transcriptions and arrangements of concerti), piccolo and piano, alto flute and piano, solo bass flute, bass flute and piano, and flute with electronics. I will provide publisher information (when available) and website links in order to provide easier access to the works. In the appendix section, I will include any updated information (such as new editions) that I have uncovered for previously unpublished works or

⁴ <https://www.nfaonline.org/convention/convention-archives/past-convention-books>

works composed before 1988. I will also contextualize the issue of female representation in flute performance by providing four composer highlights of women who have strongly contributed to the repertoire. Lastly, I will be assigning a grade level to each piece between 1 (beginner) and 5 (advanced) which will make this research more useful for those who may not have immediate access to scores but want to have an understanding of the piece prior to obtaining it. This method of categorization was loosely modeled after the method used by the commercial flute retailer, FluteWorld, in which pieces are also rated on the same scale.

In embarking on this research, I have uncovered several examples of progress in the realms of female representation in flute performance, including concerts of female works by soloists, chamber groups, and ensembles within institutions of higher education. However, renewed and updated scholarship is necessary in order to continue and encourage this progress. Especially in the case of living women composers, women composers of color, and women writing electroacoustic music. In Elizabeth Hinkle-Turner's book titled, *Women Composers and Music Technology in the United States: Crossing the Line*, Hinkle-Turner argues that although experiences of male and female composers may not vary extensively, there is a consistent lack of scholarship in regard to women's work.

This evidence thus leads the author to conclude that perhaps the issue isn't so much a difference in gender and numbers but an issue of documentation. There is little hard data yet to indicate that experiences of men and women composers differ greatly. Both sexes achieve success and suffer failure for a variety of reasons. However, the electroacoustic research, work, and activities of men have been thoroughly acknowledged, chronicled, taught in the classroom and included in the concert hall. The research, work, and activities of women, however, have not received the same extensive treatment. It is not a difference in achievement; it is rather a difference in reporting.⁵

⁵ Elizabeth Hinkle-Turner, *Women Composers and Music Technology in the United States: Crossing the Line* (Burlington, VT: Ashgate, 2006), 255.

In the same breath, the idea of a lack of “record keeping” comes up in William C. Banfield’s book, *Musical Landscapes in Color: Conversations with Black American Composers*, in which he asserts

The exclusion of black composers and their creations from history, theory, and method books occurs not only because of conscious attempts to disregard these artists and their work but for lack of a constant stream of record keepers, generation to generation.⁶

I would like to impress upon the reader that even as this document is being written, new works are being composed and commissioned. Furthermore, many women composers have written for the flute in variety of combinations that are outside the scope of this document (ie. Flute and guitar, flute and percussion, flute choir, flute and harp, etc.) which means that the purpose of this research is not to provide an all-encompassing catalog. Rather, my research is an attempt to do the work of record keeping to the best of my ability in order to help expand regularly performed solo flute repertoire, highlight living women composers from around the globe, and inspire flutists to persist in the process of discovery in order to uplift underrepresented groups in Western classical music.

Finally, in an effort to create a document that is inclusive and accepting of all backgrounds, I would like to state that I will be including works by all composers who identify as female.

Review of Literature

Gender disparity is still prevalent in a number of ways in modern Western society. Despite the fact that steps are being taken to mitigate this disparity in certain fields and areas of life, there are many challenges still to be conquered. To bring this issue into wider perspective, I

⁶ William C. Banfield, *Musical Landscapes in Color: Conversations with Black Composers* (Lanham, MD: Scarecrow Press, 2003), 6.

would like to draw attention to statistical truths that women face today. A study done by the World Economic Forum in 2016 projects that at the current rate of change, “we would not close the gender gap [a measure of educational attainment, health and survival, economic opportunity, and political empowerment] until the year 2186.”⁷ Furthermore, according to the Census Bureau women make up over half of the United States population with 47% of them currently in the labor force.⁸ In accounting for these numbers, it would be reasonable to assume that women’s contributions are compensated and represented equally to that of men. However, the reality is that women are still disproportionately paid lower wages, hold less senior management positions than their male counterparts, and are largely responsible for childcare within the home which leaves them vulnerable to reduced hours and job loss. The effects of the COVID-19 pandemic in early 2020 has only exacerbated these challenges.⁹

In looking at the trajectory of diversity and inclusion within the Western classical music tradition more specifically, several issues present themselves in the available literature. First, the issue of the “canon” as an exclusionary force with which the industry has had to contend for decades. Second, the way in which musicology, until recent years, imparted value on the works of composers of the eighteenth and nineteenth centuries. Lastly, the lack of scholarship and representation in the realms of women’s contributions due to the social, societal, and economic challenges faced by women throughout history.

In David Dubal’s book titled *The Essential Canon of Classical Music*, Dubal states that “In music as in the other arts, we have been badly conditioned to the ‘masterpiece syndrome,’ or

⁷ Mohammed Fairouz, “Women Are Great Composer’s Too, Why Aren’t They Being Heard?,” NPR, last modified May 1, 2017, <https://www.npr.org/sections/deceptivecadence/2017/05/01/525930036/women-composers-not-being-heard>

⁸ “The She-Cession in Colorado: Impact of COVID-19 on Women in the Workforce in 2020,” Common Sense Institute, February 2021, https://commonsenseinstitute.org/wp-content/uploads/2021/02/CSI_2020INREVIEW_REPORT_FINAL.pdf.

⁹ Ibid.

what the American composer Aaron Copland condemned as ‘a special stupidity of our own musical time; the notion that only the best, the highest, the greatest among musical masterworks is worthy of our attention.’”¹⁰ Furthermore, he expressed his frustration with the standard repertoire and positioned his book as the answer to discovering new composers. To aid those interested in exploring new composers, his book provides biographical entries of 236 composers who are deemed “important” beginning from the Medieval, Renaissance, and Elizabethan Ages all the way to the Age of Modernism (20th century and beyond). Unfortunately, out of the 236 composers covered in the book, which was published in 2001, none are women. Exclusion of women composers from educational resources such as these not only contributes to the ongoing problem of the representation of women in classical music but also make it clear that women’s work was and, in some cases, is still deemed less “essential.”

To understand this phenomenon better, Jane Bowers and Judith Tick set out to do the work of “looking out” for women’s music and explain possible reasons for women’s exclusion up to this point. ¹¹ Their book, *Women Making Music*, puts forth the following problems. First, is the lack of attention paid by musicologists to aspects such as social class, economic status, access to education, or professional opportunities in the field of professional musicianship. Instead, a considerable amount of attention has been paid to documentation (manuscripts, prints, and treatises) which largely excludes the work of women because they were not afforded the same opportunities to publish and distribute their works. Furthermore, the tracking of contributions to the repertoire relies heavily on composers who helped develop the musical style, but due to the exclusion of women from professional positions and proper education until the twentieth-century, women have been deemed incapable of driving developments within the

¹⁰ David Dubal, *The Essential Canon of Classical Music* (New York: North Point Press, 2001), 4.

¹¹ Jane Bowers and Judith Tick, *Women Making Music* (Urbana and Chicago: University of Illinois Press, 1986), 3.

industry. Finally, Bowers and Tick emphasize that women arrived late to the usage of “high forms” such as opera and the symphony and therefore were left out of Western classical music scholarship.¹²

All of this is not to say that women did not succeed as musicians in their own right. On the contrary, women have been involved in the production and performance of music as early as the twelfth century with abbess Hildegard of Bingen. Accounts of female troubadours and *trouvères* (poet-composers of the twelfth- and thirteenth-centuries)¹³ existed from the Middle Ages, daughters of noble and wealthy families were given music lessons in the fifteenth and sixteenth centuries, and the growth of opera as a popular genre in the seventeenth century “provided work for a substantial number of women singers, some at the very apex of the profession.”¹⁴ Musicianship by women in the form of performance and composition only grew in the eighteenth and nineteenth centuries but many of their compositions fell into “virtual obscurity” or fell under the label of “feminine.”¹⁵ This label of femininity is due largely, to the expectation of familial and domestic dedication from women at this time. As Beth Abelson Macleod describes in her book, *Women Performing Music*, “A central theme in nineteenth-century American women’s history is the doctrine of separate spheres ... with women predominating in the private or domestic sphere and men in the public world outside the home.”¹⁶ This is especially apparent in accounts regarding music by Cécile Chaminade (1857-1944), a prolific nineteenth-century French composer who wrote in a variety of idioms and whose *Concertino for Flute* is one of the most widely performed flute pieces in the solo flute

¹² Ibid.

¹³ "Songs of the Women Trouveres." *Music Educators Journal* 88, no. 4 (01, 2002): 70.
<http://login.proxy.lib.uiowa.edu/login?url=https://www-proquest-com.proxy.lib.uiowa.edu/scholarly-journals/songs-women-trouveres/docview/197182928/se-2?accountid=14663>.

¹⁴ Jane Bowers and Judith Tick, *Women Making Music*, 5.

¹⁵ Ibid., 9.

¹⁶ Beth Abelson Macleod, *Women Performing Music: The Emergence of American Women as Classical Instrumentalists and Conductors* (Jefferson, NC: McFarland and Company Inc. Publishers, 2001), 3.

repertoire. Although widely recognized during her lifetime as a composer and pianist throughout Europe and in the United States, she was often regarded with surprise and dismissal in reviews for even having the audacity to compose as a woman.¹⁷

She [Cécile Chaminade] sometimes sits at the piano when working out a melody, but that more often she merely ‘chances’ on a theme at the keyboard, and works it out, perhaps weeks afterwards, with pen and music paper. Madame Chaminade [Chaminade’s Mother] often begs her daughter to complete at once some charming subject- which she has sketched out in a hazy, dreamy, unfinished form- lest the whole thing may be forgotten by another day.¹⁸

The writer’s intention here is to wrongfully paint Chaminade as a composer incapable of forethought and intention. Unfortunately, even as women composers gained traction in the twentieth century, such gendered depictions continued.

Issues of race also played a heavy role in the silencing of women composers throughout the twentieth century. Mildred Denby Green’s *Black Women Composers: A Genesis* highlights the lived experiences of several prominent black women composers including Florence Price (1888-1953), “America’s first black woman composer of international stature.”¹⁹ In a famous letter to Serge Koussevitsky, the music director of the Boston Symphony Orchestra in 1943, she writes:

Unfortunately the work of a woman composer is preconceived by many to be light, froth, lacking in depth, logic and virility...Add to that the incident of race — I have Colored blood in my veins — and you will understand some of the difficulties that confront one in such a position.²⁰

¹⁷ Michele Mai Aichele, “Cécile Chaminade as a Symbol for American Women, 1890-1920,” (D.M.A., diss, University of Iowa, 2019), 2.

¹⁸ “Mlle. Cecile Chaminade Brilliant Woman Composer,” *The Sunday Oregonian* (Portland, OR), June 24, 1900.

¹⁹ Mildred Denby Green, *Black Women Composers: A Genesis* (Boston, MA: Twayne Publishers, 1983), 31.

²⁰ Micaela Baranello, “Welcoming a Black Female Composer into the Canon. Finally,” *The New York Times*, February 9, 2018, <https://www.nytimes.com/2018/02/09/arts/music/florence-price-arkansas-symphony-concerto.html?auth=linked-google>

Her request to program her music comes after the premiere of her Symphony in E minor by the Chicago Symphony Orchestra ten years prior which asserts that even after gaining national recognition, Price and women of all backgrounds still found themselves subject to the whims of a male-dominated field.²¹ Nevertheless, Price went on to have a highly productive career, writing symphonies, concerti, chamber works, choral works, art songs, and piano etudes and garnering national recognition.

These are not isolated instances. Examples abound of women who contributed unique developments in the world of music composition in all genres and realms but whose accomplishments are only now being brought to light. In the twentieth century, the world of music was expanding beyond its previous acoustic domains and into the domain of technology. In 1959, the Columbia-Princeton Electronic Music Center was established as the first fully equipped academic electroacoustic music studio in the United States by Otto Luening (1900-1996) and Vladimir Ussachevsky (1911-1990).²² This center not only served as a revolutionary step towards experimentation in the development of contemporary music but offered hordes of young musicians an escape from the rigidity of conservatory life. One such example is Alice Shields (b. 1943), American composer and soprano who started her compositional journey at the Center in 1965.²³ In describing her experience at the Center, she says,

The enormous artistic energy that was bursting forth in New York City made the CPEMC an exciting place to be, full of wildly different styles of music, and some wildly creative people rarely glimpsed in academic setting...Because of Prof. Vladimir Ussachevsky...the Center was a friendly and musically nurturing place, and drew me away from the cold, unfriendly atmosphere of the main Columbia campus and the Music Department at Columbia. I did not at the time recognize that a lot of this coldness was because I was a woman; I just felt unwelcome, did not know why,

²¹ Ibid.

²² Elizabeth Hinkle-Turner, *Women Composers and Music Technology in the United States: Crossing the Line* (Burlington, VT: Ashgate, 2006), 16.

²³ Katie Lee, "Alice Shields: A Brief Introduction into Her Life and Work," *The Graduate Research Journal* 5, (June 2018): 28.

and assumed I was in some way not good enough to be a member of male peers and male professors.²⁴

Shields and a female colleague Pril Smiley worked and ran day-to-day operations at the Center while composing and creating works of their own. Their time was also spent filling in for Mario Davidovsky (associate director of the Center at the time) or Ussachevsky (head of the CPEMC at the time) when they were away which meant that Shields and Smiley had to have a considerable knowledge of the equipment and methodology at the Center. Sadly, neither woman was compensated equally compared to their male colleagues, they were given the titles of “Science Technician II” (Shields) and “clerk” (Smiley) within employment records and have been all but erased from the history of the Center save a few sentences in scholarship.²⁵

Undoubtedly, women have been successful in the creation, performance, and research of music for centuries but countless examples of abatement and dismissal from within the industry itself create a sense of devaluation of the work of women. In Patricia Shehan Campbell’s book *Music, Education, and Diversity*, Campbell argues that “the selection of music by teachers, policymakers, and curriculum designers is a statement on valued cultures, as well as on the people of the cultures whose music is included or excluded from experience and study.”²⁶

Fortunately, the solution to these issues is now coming to the forefront of discourse within the music community. On February 12th, 2021, Anthony Tommasini published an article in the *New York Times* titled “Notes Towards Reinventing the American Orchestra” in which he spells out some ideas regarding flexible programming and improved representation. He expresses his support of the New York Philharmonic for rejecting a massive celebration of Beethoven’s 250th anniversary in 2019 and instead “the orchestra chose to focus on another milestone, the

²⁴ Ibid.

²⁵ Ibid.

²⁶ Patricia Shehan Campbell, *Music, Education, and Diversity: Building Cultures and Communities* ed. James A. Banks, et al. (New York: Teachers College Press, 2018), 181.

centennial of the 19th Amendment, by inaugurating Project19, a multiyear venture to commission works from 19 female composers.”²⁷ Furthermore, international initiatives such as Keychange, a movement created in 2018 whose mission is to “work towards a total restructure of the music industry in reaching full gender equality,” are garnering unprecedented support. Keychange currently has over 400 musical organizations worldwide on their roster.²⁸ Jesse Rosen, former president and CEO of the League of American Orchestras gave a speech at the 2020 Conference of the League of American Orchestras in which he emphasized the importance of continual improvement in the realms of diversity and inclusion.²⁹

We’re not going to find our way forward by looking in a rearview mirror, we’re going to have to let go of many old habits and mindsets to be able to rebuild and to serve and interact with our communities that are more inclusive and equitable...The expansive dedication to inclusion brings vibrancy and relevance and with those imperatives in mind, we will imagine how we will organize our work and our organizations.

These steps, among others that have been taken for the cause of diversity and inclusion should be recognized as undeniable improvements. However, as the discussion surrounding diverse representation in classical music continues, organizations and institutions must not become complaisant. In the midst of an uphill battle against the traditions of a white, male-dominated culture, the work of women and other underrepresented groups must continue to be highlighted. And although programming is a good step, supplemental steps such as hiring women for positions of influence and welcome women into the decision-making process, will attribute to more diverse perspectives and allow for a more equitable industry.

²⁷ Another Tommasini, “Notes Towards Reinventing the American Orchestra,” *New York Times*, February 12, 2021, <https://www.nytimes.com/2021/02/12/arts/music/american-orchestra-classical-music.html>.

²⁸ Keychange official website, accessed February 2021. <https://www.keychange.eu/>

²⁹ “June 12: Conference Finale with Valerie Coleman,” The League of American Orchestras, <https://www.youtube.com/watch?v=cFeUUAKLLaQ&t=676s>

Methodology

This essay focuses on female composers between 1988 and 2021 in order to provide as much updated information as possible since Boenke's research. It provides the mandatory fields of (1) composer, (2) title, (3) instrumentation, and (4) source. Supplementary fields will include the composer's dates and dates of composition, short annotations, publisher information, website containing pertinent information, commission, dedication, OCLC accession number, and grade level assigned by me after connecting with the score or hearing a recording.

In regard to the annotations, the composer's own program notes or description regarding the piece are used and are enclosed in quotations. If unavailable, I will provide my own description of the work to the best of my ability and knowledge. The grade levels range from one (1) and five (5) and will be assigned to works with available recordings or scores with one (1) assigned to works suitable for beginners and five (5) assigned to works more appropriate for advanced players. A more detailed description of levels can be found in the Grade System Explanation. In the appendix section of this essay, I will cross-reference composers that have already been mentioned in Boenke's research in order to address any gaps in scholarship, include updated information regarding access to the work(s), or uncover new editions that have been published in the last thirty-three years.

The composer spotlights will feature American composer, chamber musician and flutist Valerie Coleman (b. 1970), American composer and flutist Katherine Hoover (1937-2018), Israeli-American composer Shulamit Ran (b. 1949), and Japanese-Parisian composer Yuko Uebayashi (b. 1958). These composers will help to put into perspective the contribution that women have had on flute literature and have been chosen for the following reasons. First, they have all garnered notability within the flute community due to their contributions to the

repertoire. Valerie Coleman and Katherine Hoover being flutists themselves understand the instrument and use that knowledge to compose works that are idiomatic for all levels of proficiency. Shulamit Ran and Yuko Uebayashi, although not flutists, are consistently performed within the flute community due to their compositional voice, unique approach to inspiration, and dedication to the intention of the music. Second, these composers have attained success in a variety of ways, showing that straying from the conventional objectives set forth by the classical music community, can prove advantageous. For example, Valerie Coleman began her career as a chamber musician and ended up becoming a composer whose works have been featured with the Philadelphia Orchestra, The Atlanta Symphony Orchestra, the Hartford Symphony, and many more. Despite Katherine Hoover's lack of formal compositional training, she persevered to become an established composer for flutists worldwide, started her own publishing company, organized the Festivals of Women's Music in New York, and became a conductor. Shulamit Ran, a Pulitzer Prize winning composer, has instilled her compositional voice into the flute community by creating works that reflect her heritage and resonate with performers and audiences alike. Yuko Uebayashi, a composer who was relatively unknown early on in her career and whose output focuses on chamber music, has now composed pieces for some of today's most world-renowned flutists, making her repertoire quintessential on flute recital programs. The third and final reason for highlighting these women is because they represent an array of varied cultural and racial backgrounds which aid in the crucial diversification of perspectives within the Western classical music community.

CHAPTER 2 COMPOSER SPOTLIGHTS

Valerie Coleman

But when I got into college, that’s when I noticed the demographic, because at the time I was made to feel like I did not belong. I started to recognize, whoa, maybe composers are supposed to be White male and not Black female. And so I went through school thinking that very thing. I stopped calling myself a composer, but I kept writing. It was almost as if the idea of composing, or being a composer was this mantle that I was undeserving of. Or that I had no right to claim. And it wasn’t until when I started Imani Winds and started writing for the group—even years after that, it wasn’t until I got a review where the critic had called me a composer. I started to think, “Whoa. Maybe I am a composer. Maybe this is what I’ve been doing this whole time and now it’s just up to me to embrace that title.”³⁰

Valerie Coleman (b. 1970) is multifaceted flutist, composer, and chamber musician. She was named Classical Woman of the Year in 2020 by Performance Today and described by critic Anne Midgette of the Washington Post as one of the “Top 35 Female Composers in Classical Music.”³¹ The Boston Globe has described her as having “talent for delineating form and emotion with shifts between ingeniously varied instrumental combinations;” the New York Times characterizes her compositions as “skillfully wrought, buoyant music.”³²

By the time she was eleven, she had begun studying music and winning local and state performance competitions as a flutist while also writing three symphonies by the age of fourteen.³³ While participating in the Louisville Youth Orchestra, Coleman took an audition for the Tanglewood Institute summer program with very little preparation and was accepted.³⁴

Coleman would continue to attend Tanglewood for years to come and ended up studying with influential teachers such as Doriot Dwyer, former principal flutist of the Boston Symphony and

³⁰ Frank J. Oteri, “Valerie Coleman: Writing Music For People,” interview on November 23, 2020, *NewMusicBox*, <https://nmbx.newmusicusa.org/valerie-coleman-writing-music-for-people/>

³¹ Valerie Coleman, “About,” on Valerie Coleman’s official website, accessed February 15, 2021, www.vcolemanmusic.com/about.html.

³² *Ibid.*

³³ *Ibid.*

³⁴ Brittany Marie Trotter, “Examining Musical Hybridity and Cultural Influences in Valerie Coleman’s *Wish Sonatine* and *Fanmi Imèn*” (D.M.A., diss, West Virginia University, 2019), 9.

the first woman to hold a principal flute position in any American orchestra and Leone Buyse, current professor of flute and chair of woodwinds at Rice University.³⁵ She also attended the Aspen Music Festival where she studied with Mark Sparks, flute professor at DePaul University and principal flute of the Saint Louis Symphony Orchestra.³⁶ She attended the University of Kentucky for flute but realized that she would not be fulfilled in her education if she did not also study composition. After a year at Kentucky, she transferred to Boston University where she could double-major in flute performance and composition. There, she studied with flute with Alan Weiss and Doriot Dwyer and composition with Martin Amlin.³⁷

Coleman had great success during her time at Boston University and Tanglewood. She is a two-time laureate of the Young Artist Competition at BU, received the Woodwind Award, was a recipient of the Aspen Music Festival Wombwell Kentucky Award, and was the inaugural recipient of the Michelle E. Sahn Memorial Award at the Tanglewood Festival.³⁸ However, after graduating from Boston University, Coleman recalls feeling ostracized amongst her composer colleagues; she therefore moved to New York City to pursue a flute performance degree at the Mannes School of Music.³⁹

But at the same time, I would sit in composition class and all of a sudden, somebody would break out [hip hop group] NWA and then they would look at me and expect me to be the expert on rap music. I'm like, "Why are you looking at me expecting me to do this? I want to do Schenkerian analysis with you guys." So there was always that fight about what a composer is, and what the stereotype is that I just was not attracted to at all. But when I came to New York, I realized that composers define themselves in a different way. There are so many of us here. So whereas B.U. was my

³⁵ Powell Flutes "Leone Buyse," on Powell Flutes official website, accessed February 15, 2021, <https://www.powellflutes.com/en/artist/leone-buyse/>

³⁶ Mark Sparks, "About," on Mark Sparks's official website, accessed February 15, 2021, <https://www.marksparksflute.com/>

³⁷ Brittany Marie Trotter, "Examining Musical Hybridity and Cultural Influences in Valerie Coleman's *Wish Sonatine* and *Fanmi Imèn*," 9.

³⁸ Peter Westbrook, "Valerie Coleman: Revitalizing the Woodwind Quintet," *Flutist Quarterly* vol. 33, issue 3 (Spring 2008): 37.

³⁹ Brittany Marie Trotter, "Examining Musical Hybridity and Cultural Influences in Valerie Coleman's *Wish Sonatine* and *Fanmi Imèn*," 10.

first introduction to this concept of composer and put it in a box, New York opened it up.⁴⁰

At Mannes, she studied flute with Judith Mendenhall and composition with Randall Woolf.⁴¹ And although the circumstances under which she decided to come to New York were negative, her time in New York was highly productive and led to the formation of the Imani Winds woodwind quintet. As the founder and former flutist in this quintet, she considers it her “baby.”⁴²

It’s so funny...A friend of mine told me once that I had been talking about forming a woodwind quintet of people of color way back then. And I don’t remember any of that. Maybe it was all just talk, because I am one hell of a dreamer...But it wasn’t until I got up here to New York, to do my graduate work at the Mannes school, that the idea of the name Imani Winds popped into my head.⁴³

Imani Winds went on to break barriers for musicians of color as well as for woodwind quintets as a whole in a variety of ways. Starting with a small performance for an even smaller audience in a church in uptown Manhattan, the group began to rehearse regularly and present concerts in the community.⁴⁴ The group was the first to perform Coleman’s piece *Umoja* which was originally composed for choir. This piece would end up becoming a symphonic work performed by the Philadelphia Orchestra in 2019 and has earned Coleman much acclaim and popularity over the years.⁴⁵ Their recordings also consist of works for woodwind quintet by Cuban composer Paquito D’Rivera, Argentinian composers Astor Piazzolla and Lalo Schifrin, American saxophonist and composer Wayne Shorter, Coleman herself, and Jeff Scott, composer

⁴⁰ Frank J. Oteri, “Valerie Coleman: Writing Music For People,” interview on November 23, 2020, *NewMusicBox*, <https://nmbx.newmusicusa.org/valerie-coleman-writing-music-for-people/>

⁴¹ Brittany Marie Trotter, “Examining Musical Hybridity and Cultural Influences in Valerie Coleman’s *Wish Sonatine* and *Fanmi Imèn*,” 10.

⁴² Peter Westbrook, “Valerie Coleman: Revitalizing the Woodwind Quintet,” *Flutist Quarterly* vol. 33, issue 3 (Spring 2008): 37.

⁴³ *Ibid.*

⁴⁴ *Ibid.*

⁴⁵ Valerie Coleman, “2019 A Year In Review,” on Valerie Coleman’s official website, accessed February 15, 2021, www.vcolemanmusic.com/2019-a-year-in-review.html.

and horn player in the Imani Winds woodwind quintet. The quintet was nominated for a Grammy for Best Classical Crossover Album in 2006 for their CD, *The Classical Underground*.⁴⁶ In 2016, the group became part of a permanent classical music display in the Smithsonian’s National Museum of African American History and Culture in Washington, DC.⁴⁷ Thanks to the Imani Winds, composers of color from all parts of the world have felt heard and represented within the Western woodwind quintet canon, new works have been added to the quintet repertoire, and performers of color have gained their due recognition and acceptance. In 2018, Coleman retired from the Imani Winds woodwind quintet but her experiences in this group undoubtedly shaped her output as a composer, particularly her contribution to the flute repertoire.⁴⁸

Coleman has composed for her own instrument extensively. Her works range from solo pieces, works for flute and piano, flute choir original compositions and arrangements, and chamber works for flute with other instruments. Her output includes works for flutists of all levels ranging from beginner, intermediate, and advanced players. Coleman is notable in her ability to convey her own experiences, beliefs, and intentions through musical language deliberately. She expresses the belief that like people, her music has a life of its own and the power to “send a message,” which creates a highly diverse musical output in which all flutists can find works that spark interest and inspiration.

I’ve always looked at musical compositions as my children. We all do as creators. Nothing gives us more joy than to see our compositions go out into the world and make their own mark. They’re a piece of paper. They’re music. They’re gestures. They’re sounds. But yet they function as people out in the world—how they make an impact, how they encourage or discourage people, how they have the potential of sending messages. It’s all there. And so for me once a piece is written, like a *Danza*

⁴⁶ Peter Westbrook, “Valerie Coleman: Revitalizing the Woodwind Quintet,” 37.

⁴⁷ Imani Winds, “About,” on Imani Winds official website, accessed on February 15, 2021, <https://imaniwinds.com/about>

⁴⁸ Brittany Marie Trotter, “Examining Musical Hybridity and Cultural Influences in Valerie Coleman’s *Wish Sonatine* and *Fanmi Imèn*,” 14.

de la Mariposa or *Wish Sonatine*, and it goes out into the world, and somebody picks it up and makes it their own—that is the highest compliment that I could ever feel towards that piece. It’s the same thing with Imani Winds, too. I retired from the group in 2018, and to me, as I’m leaving, I’m thinking, “I hope this group lasts the test of time.”⁴⁹

One example demonstrating the portrayal of human experience through music is Coleman’s *Wish Sonatine* for flute and piano, named after a poem of the same name by Fred D’Aguiar, a British-Guyanese poet and Professor of English at the University of California, Los Angeles.⁵⁰ Composed in 2015, it is Coleman’s first composition for flute and piano.⁵¹ Coleman’s program note about the piece states that *Wish Sonatine*, “is based upon a historical journey called the Middle Passage: the selling, trading, and transporting of enslaved Africans from Africa to the New World, as referenced in the poem of the same title by Fred D’Aguiar.”⁵² When flutist Elizabeth Crone and pianist Dr. Richard Masters, with support from the Diversity Committee of the Virginia Tech College of Liberal Arts and Human Sciences, commissioned Coleman to write the piece, she was hesitant:

This piece was an eye opener, knowing that I was writing for another flutist and she [Crone] already had the subject material in mind. There is a professor at Virginia Tech who is a poet. He wrote about the Middle Passage. And when she [Crone] came to me about that, I was utterly fascinated. Of course, I was a little bit hesitant because being an African-American composer, there is this stigma that African American composers only write about their experience, their culture, their heritage. And I was really done with that particular concept, because surely there is much more to all of us as creators. But at the same time, it really made me take a hard look at what my responsibility is as a composer, to not only record the times, but to present history in a way that can be received with openness. Music heals, it informs, and it bridges gaps between differences of opinion, so I took it on and that allowed me to really dive into that history of the Middle Passage, and there was so much I did not know. And I am

⁴⁹ Frank J. Oteri, “Valerie Coleman: Writing Music For People,” interview on November 23, 2020, *NewMusicBox*, <https://nmbx.newmusicusa.org/valerie-coleman-writing-music-for-people/>

⁵⁰ Ibid.

⁵¹ Brittany Marie Trotter, “Examining Musical Hybridity and Cultural Influences in Valerie Coleman’s *Wish Sonatine* and *Fanmi Imèn*” (D.M.A., diss, West Virginia University, 2019), 42.

⁵² Ibid., 43.

so grateful for Elizabeth introducing me to that piece. So, I think by far that is my favorite flute composition that I have written to date.⁵³

In this work, the flutist reads D'Aguiar's poem aloud as part of the performance, clarifying the narrative framework of the piece. By giving the performer the task of narrator, Coleman asserts that the performer must "understand the story in order to become the storyteller."⁵⁴ It was important to Coleman that the performer be brought into "that world" in order to truly convey the magnitude of the message.⁵⁵ Her program notes offer further explanation of the narrative:

The one thing I want to mention about the *Wish Sonatine* is it's about right at the beginning, it's about the tall ships. We know this from the poem, but what is being conveyed is the fact that you can smell the ships before you even see them because they've been trafficking people, and that means that those people were in there, in the ship, canned up like sardines...And you fight like hell before you're put on that ship. I decided to take a more literal approach to that. In putting that in the program notes, the idea of a mother who is about to have a child on the ship, and she has that child and that moment of pure love, but then that sense of dread that that child is going to be thrown overboard because toddlers and babies were not tolerated...You can tell this is dark, but this was a reality. And when you put it through the music, in musical terms, it allows people to absorb even the darkest sides of human nature...⁵⁶

In this work, Coleman uses her African American roots to inform her approach to contemporary flute writing. She accomplishes this by fusing influences of jazz and blues harmonies heard in African American spirituals with various extended techniques most commonly heard in twentieth-century flute repertoire. Furthermore, the piece is structured similarly to a standard Sonata form within our Western classical music tradition. Within the

⁵³ Valerie Coleman, "FNMC Presents: Interview with Valerie Coleman," interview by Karen Large, Flute New Music Consortium, video, 14:30, November 17, 2018, <https://www.youtube.com/watch?v=t-ZUu86SP-8>

⁵⁴ Frank J. Oteri, "Valerie Coleman: Writing Music For People," interview on November 23, 2020, *NewMusicBox*, <https://nmbx.newmusicusa.org/valerie-coleman-writing-music-for-people/>

⁵⁵ *Ibid.*

⁵⁶ *Ibid.*

piece, a collection of motifs reflects these ideas and in an interview with Brittany Trotter regarding the piece, Coleman states,

In general, I always try to find a direct music translation/sound to actions, occurrences, or intentions. My writings are heavily intuition-based and simplistic, in which I search for the essence of things (intention and imagery) and how I feel about it, and then, what resonates the most (what feels right). What sometimes results is a musical idea that is often translated by others to have more depth and meaning than what I initially intended. I wish I could lay claim to these motifs having a deeper intellectual layer, but in truth, my goal is to tell the story as simply and descriptively as I can.⁵⁷

Another work in which Coleman tells a descriptive and concise story is *Danza de la Mariposa* (2008) for solo flute. As described by Coleman in the program notes, “[*Danza de la Mariposa*] is a rhythmic and melodic tone poem giving the listener a tour of South America, inspired by the various species of butterflies that inhabit the continent.”⁵⁸ This is achieved by alternating between triple and duple meter, weaving together syncopated and technical passages, and taking inspiration from “a Peruvian lament song” which is reflected in the flute through soulful, melodic passages in the latter half of the work. This work has gained much popularity since its composition and is a reflection of Coleman’s commitment to preserving clarity of intention in her music.

The idea of intention permeates all of Coleman’s works and allows her to musically express a variety of concepts which continues to draw performers and listeners to her music. Her dedication to composing works with concrete narratives that expand our cultural perspectives makes her music memorable and powerful. Finally, her personal understanding of the flute in a chamber, solo, or ensemble setting adds to the approachability of her music and inspires flutists of all levels to confidently explore her varied repertoire.

⁵⁷ Brittany Marie Trotter, "Examining Musical Hybridity and Cultural Influences in Valerie Coleman’s *Wish Sonatine* and *Fanmi Imèn*," 48.

⁵⁸ Valerie Coleman, program notes for *Danza de la Mariposa*

Katherine Hoover

It has been generally accepted by audiences, performers, and even composers, that women do not write music; or if they do, that it is a recent development or of limited nature. This is not the case. Women have written music for hundreds of years, from songs to complex orchestral works. Some women composers have been leading figures of their time (Elisabeth Jacquet de La Guerre, Isabella Leonarda, Amy Beach). There exists an immense body of works, a rich heritage which we have only begun to tap in [the Festival of Women's Music].⁵⁹

Katherine Hoover (1937-2018) was an American flutist, teacher, entrepreneur, composer, lecturer, conductor, and poet.⁶⁰ Her numerous accomplishments as a composer and scholar include the reception of an Academy Award from the Academy of Arts and Letters in 1994, a National Endowment of the Arts composers' grant, a Lifetime Achievement Award from the National Flute Association, and an ASCAP award.⁶¹ In 1990, she also established her own publishing company named Papagena Press, in order to facilitate sales and distribution of her numerous works. About Papagena Press, Hoover comments, "I really do have a say in where the page turns are, what it looks like, all of this. And the other one? It's a big one: I can put out whatever the heck I please."⁶² Papagena Press is now proudly distributed by Theodore Presser Company and Hoover's music continues to be performed frequently by not only flutists but also by orchestras, vocal ensembles, and chamber groups for whom she also composed various works.⁶³

Hoover was discouraged by her family from studying music but after two years at the University of Rochester where she did some of her required academics, she transferred to the Eastman School of Music, where she studied flute with Joseph Mariano, principal flute of the

⁵⁹ Katherine Hoover, "The Festivals of Women's Music, I-IV," ed. Judith Lang Zaimont, vol. 2, *The Musical Woman: An International Perspective* (New York: Greenwood Press, 1984), 347.

⁶⁰ Kyle Dzapo, "Katherine Hoover: An Artists Journey," *The Flutist Quarterly* 41, no. 3 (Spring 2016): 58.

⁶¹ Aaron Cohen, *International Encyclopedia of Women Composers* (New York: Books and Music, Inc., 1987), 328.

⁶² Dzapo, 59.

⁶³ *Ibid.*

Rochester Philharmonic for 39 years.⁶⁴ She graduated from Eastman in 1959 with a bachelor's degree in Music Theory and a Performer's Certificate in flute.⁶⁵ After two years of additional studies with William Kincaid, principal flutist of the Philadelphia Orchestra from 1921 to 1960, she moved to New York.⁶⁶

From my reading and listening I rather presumed that no women had been composers. During my undergraduate years at the Eastman School of Music, I made some tentative efforts at composing and was ignored, and my attention was easily recentered on performing. I became a flutist and teacher of flute, ensemble, and theory. Still, composing continued to surface intermittently, until, finally, I made room for it and welcomed it into my life.⁶⁷

While Hoover continued to compose "intermittently" in New York, she also enjoyed a busy teaching career. She was the flute teacher at the Juilliard preparatory department between 1961 and 1967 and later joined the faculty at the Manhattan School of Music as theory faculty in 1969.⁶⁸ As a flutist, Hoover performed summer ballet performances with the Metropolitan Opera House, was principal flute for the New York Grand Opera throughout the 80's, and soloed for ten years with the New York Concerto Orchestra at Damrosch Park in Lincoln Center.⁶⁹ Hoover also earned her Master's degree from the Manhattan School of Music in music theory in 1973.⁷⁰

Although her compositional efforts were ignored during her time at Eastman, Hoover's teaching of flute and theory at multiple institutions around the New York area, her unique performance experiences with various professional groups, and her education with some of the most sought-after teachers of those years not only shaped her contributions as a composer but made her into a champion of women's work in the realm of the music industry.

⁶⁴ National Flute Association website, <https://www.nfaonline.org/about/achievement-awards/joseph-mariano>

⁶⁵ Ibid.

⁶⁶ Dzapo, 58.

⁶⁷ Katherine Hoover, "The Festivals of Women's Music, I-IV," 348.

⁶⁸ Ibid., 58

⁶⁹ "A Conversation with Katherine Hoover," *Flute Talk* 33, no. 2 (2013): 16.

⁷⁰ Eileen Anne Yarrison, "The "Medieval Suite" for flute and piano by Katherine Hoover: An examination, analysis and performance guide," 8.

One example of this is the creation of the First Festival of Women's Music. This festival, under the sponsorship of the Women's Interart Center in New York, "was designed primarily to meet [women's needs] by stressing high-quality performances and tapes of professional caliber, as well as to bring to public awareness the large and excellent literature of women's compositions."⁷¹ The League of Women Composers (later the International League-ILWC) and American Women Composers (AWC) were both founded in the 1970's and naturally, Hoover was present at some of the first meetings that existed for these organizations in New York.⁷²

Following discussions of common problems facing women composers, Hoover was approached by the director of the WIC to launch a project that would aid women composers in their needs, mainly creating high quality recordings of their works.⁷³ Having freelanced and worked in New York City for years prior, Hoover knew of many professional musicians and had many viable connections that would aid her in creating varied, captivating programs, securing broadcasts of the concerts, and securing high quality performances in appropriate venues.⁷⁴ All difficult tasks that had to be completed in a short amount of time, thanks to grant application deadlines.

Due to Hoover's efforts, the first Festival took place in 1978 and continued on an annual basis until the fourth (and final) Festival in 1981. As a result of these Festivals, Hoover and composers like her were left with a tangible way forward from the isolation they previously felt in the pursuit of success in the field of composition.⁷⁵

I spent a tremendous amount of time and energy on the Festivals, with some very great rewards. They connected me with my own history and my colleagues, many of whom have become valuable friends. Certainly, the success of the concerts brought

⁷¹ Katherine Hoover, "The Festivals of Women's Music, I-IV," 347.

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

me credibility and exposure. Furthermore, they gave considerable encouragement, not to mention performances, broadcasts, and tapes, to many women who needed and deserved them, and evidently, they helped to make a wide public more aware of the strength and variety of women's compositions. All these things brought me a very personal joy.⁷⁶

Hoover not only presented her own compositions through these concerts, but she also created an opportunity in which a total of sixty-nine women composers spanning multiple generations to gain recognition for their efforts. Their works were broadcast to millions of listeners, resulting in the increased performances of these works as well as a new appreciation of women's contribution to the vast world of Western classical music.⁷⁷ Although Hoover is now remembered primarily as a composer and flutist, an equally important part of her legacy is the advocacy of inclusion of music by women into the Western classical canon. A goal in which she succeeded due to the personal sacrifice that was given to making the Festivals of Women's Music a priority.

Starting in the early 1970's, Hoover began to compose more frequently and began to receive recognition for her music. Her first work, *Three Carols* for choir and flute, was published by Carl Fischer in 1972. In 1978, after years of frequent composing, her *Piano Trio*, Op. 14 was voted one of the "ten outstanding new American chamber works" for the 1978-79' Friedham Contest sponsored by the Kennedy Center in Washington, DC.⁷⁸ In 1979, she received a Composer's Fellowship from the National Endowment of the Arts and in 1981 her *Psalm 23* for chorus and orchestra, commissioned by the Episcopal Diocese of New York, received its premiere at New York's Cathedral of St. John the Divine. During this year, the *Medieval Suite*

⁷⁶ Katherine Hoover, "The Festivals of Women's Music, I-IV," 361.

⁷⁷ Ibid.

⁷⁸ Ibid.

for flute and piano (or orchestra) was completed and premiered at the third Festival of Women's Music.⁷⁹

Regarding the writing of *Medieval Suite*, Hoover said in an interview that she “wanted to write a large work for flute and piano, and wanted to go in a different direction compositionally.”⁸⁰ The work was inspired by and references characters from Barbara Tuchman's novel, *A Distant Mirror* which is a novel that chronicles the fourteenth century “from the bubonic plague and the Papal Schism to the Hundred Years' War...”⁸¹ This composition exemplifies Hoover's ability to take inspiration from specific source materials (in this case, a novel) and articulate its essence with clarity and intention, supporting the idea that, for Hoover, “life and music are not separate.”⁸²

With descriptive movement titles such as “The Betrothal of Princess Isabelle, Aged Six Years” and “Demon's Dance,” the piece employs a distinctive narrative and imagery, an important aspect of many of Hoover's works. Musically, these distinctive narratives are represented in various ways including Hoover's allusion to the music of Guillaume de Machaut, the famous fourteenth-century composer and poet, tone clusters and jazz-infused harmonies representing the reflection of twentieth-century elements, and the contrast of melodic source material to represent the collision between secular and sacred events in the fourteenth-century. An example of this is Hoover's use of sacred melodic material such as a *Kyrie eleison* in conjunction with medieval secular tunes.⁸³

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Review by Lawrence Wright, author of *The End of October*, in *The Wall Street Journal*.

⁸² Yarrison, “The ‘Medieval Suite’ for flute and piano by Katherine Hoover: An examination, analysis and performance guide,” 16.

⁸³ Ibid., 20.

In subsequent years, Hoover continued to use her knowledge of the flute and of composition to write pieces with extra-musical inspirations. *Reflections* (1982) for flute solo, is a work that uses a series of five variations on a short sequence from the ancient Norwegian Olavs-fest in Nidaros.⁸⁴ *Winter Spirits* (1997) for flute solo was inspired by the visual artist Maria Buchfink's painting of a Native American flute player from whose flute rises a cloud of kachinas and totem spirits.⁸⁵ Another work of Hoover's exhibiting her interest in Native American cultures is *Kokopeli* (1990) for solo flute, a work born out of "a great deal of research: a lot of reading, a lot of listening" to the literature and music of the Hopi, Pueblo, and Navajo tribes.⁸⁶

Hoover's compositional output prominently featuring the flute is vast. She composed six compositions for solo flute, five duets and trios for flutes, seven works for flute ensemble, nine works for flute with accompaniment, and many more for a variety of instrumental and choral combinations. Her *Medieval Suite*, Op. 18, *Kokopeli*, Op. 43, *Canyon Echoes*, Op. 45, *Lyric Trio* and *Two for Two* all won the National Flute Association Newly Published Music Competitions. She received commissions to write pieces by the New Jersey Chamber Music Society, the Women's Philharmonic, the Huntingdon Trio, and many others.⁸⁷ Her tone poem *Eleni: A Greek Tragedy* has been performed by numerous orchestras and her work, *Night Skies*, a 25-minute work for large orchestra, was premiered in 1994 by the Harrisburg Symphony with Hoover herself conducting.⁸⁸

Hoover's integration of various artistic disciplines such as writing, visual art, and cultural influences into her compositional output inspires many musicians to continue to perform her

⁸⁴ Papagena Press official website, <https://papagenapress.net/flutesolo.html>

⁸⁵ Ibid.

⁸⁶ Eileen Anne Yarrison, "The "Medieval Suite" for flute and piano by Katherine Hoover: An examination, analysis and performance guide," 16.

⁸⁷ Papagena Press official website, <https://papagenapress.net/bio.html#home>

⁸⁸ Ibid.

music. Her experiences as a flutist and performer also supplied her with a keen understanding of the instrument and its possibilities. Mimi Stillman, the flutist who gave the Philadelphia premiere of *Winter Spirits*, states, “This piece, like much of Katherine’s music, is at once perfectly idiomatic for the flute and transcends the instrument to communicate directly and intimately with the listener...it reaches people in a personal, emotional way...”⁸⁹ Although largely self-taught as a composer, her compositions successfully convey different cultures and concepts of sound.

I’m familiar with Western music from Gregorian Chant up to the latest, and also with some music from Greece, India and the Middle East; not to mention Native American influences. So I draw from different sources that seem to fit the piece I’m writing.⁹⁰

Hoover’s many strengths as a composer, flutist, entrepreneur, and educator made her into a woman that exerted a vast amount of influence within the flute community and the musical community as a whole. Thanks to her varied output, enterprise, and professional connections, she wove together a career that would connect musicians and flutists of multiple generations through the performance of her pieces as well as provide a guiding example of means by which many other women composers might utilize their varied experiences to forge successful careers.

Shulamit Ran

I think least about [the question of being labeled a ‘woman composer’] actually. Of course, I’m a woman. I like being a woman. I love being a mother and a daughter. All of it allows unique experiences, and I’m sure that in all sorts of ways it’s part of my identity. But it has never really been a central issue for me for self-deliberation. Or doubts, for that matter.⁹¹

Shulamit Ran, born in 1949 in Tel Aviv, Israel, showed an affinity for music at an early age. She studied with “two of the leading pioneers of Israeli music,” Alexander Uria Boskovich (1907-1964) and Paul Ben-Haim (1897-1984).⁹² At age fourteen, she moved from Israel to New

⁸⁹ Kyle Dzapo, “Katherine Hoover: An Artists Journey,” 59.

⁹⁰ “A Conversation with Katherine Hoover,” 12.

⁹¹ Jennifer Kelly, *In Her Own Words* (Urbana, Illinois: University of Illinois Press, 2013), 36.

⁹² Malcolm Miller and Shulamit Ran, “Between Two Cultures: A Conversation with Shulamit Ran,” *Tempo* 58, No. 227 (2004): 15.

York to study piano at the Mannes School of Music with Nadia Reisenberg. She continues to visit Israel frequently but has established a home in the United States. At the age of sixteen, her career as a performing pianist took off with performances of her own compositions. She performed her *Capriccio* for piano and orchestra with the New York Philharmonic under the direction of Leonard Bernstein, *Symphonic Poem* for solo piano with the Jerusalem Symphony Orchestra, and *Concert Pieces* for piano and orchestra with the Israel Philharmonic led by Zubin Mehta.⁹³ In 1970, her song cycle *O The Chimneys*, caught the attention of Ralph Shapey, then professor at the University of Chicago and director of its Contemporary Chamber Players. She was hired to the faculty at the University of Chicago soon after connecting with Shapey and became professor of music composition at that institution, where she remained until her retirement in 2015.⁹⁴

During these years, Ran achieved a great deal as a composer. In 1991, she won the Pulitzer Prize for her composition of *Symphony*, commissioned by the Philadelphia Orchestra making her the second woman in history to win the Pulitzer prize in music, after Ellen Taaffe Zwilich. She earned two fellowships from the Guggenheim Foundation, grants and commissions from the Koussevitzky Foundation at the Library of Congress, the National Endowment for the Arts, the Fromm Music Foundation, and others. Her music has been performed by some of the world's leading orchestras including the Philadelphia Orchestra, the Chicago Symphony Orchestra, and the American Composers Orchestra, all of which have commissioned works from her. She also held residencies at prestigious performing institutions like the Chicago Symphony

⁹³ Ibid.

⁹⁴ Ibid.

Orchestra and Lyric Opera of Chicago as well as serving as a visiting professor at Princeton University in 1987 and the Eastman School of Music in 2010.⁹⁵

Although she is recognized primarily as a composer, her experiences as a pianist informed her compositions by instilling her with empathy and understanding towards performers. She states:

...having been immersed as I was in performance was one of the most valuable lessons life had given me towards my work as a composer. I have a deep respect for performers. I never think they are just there to execute what I'm putting down on the paper. I see them as my closest collaborators. There is a great intimacy in the whole process...And so performers are my closest allies, and it's an extraordinary relationship.⁹⁶

This mindset also extends to the audience and demonstrates Ran's unique consideration to the effects that her music has on all parties involved.

As a composer I take - I command - the listener's time for the duration of the composition. I'm in charge of their time, and that's a big responsibility, because what is there that is more precious than one's time? It's the only thing that is not replenishable, so I never forget that...⁹⁷

In addition to great respect and conscientiousness paid to both performer and listener, Ran occupies a niche in the flute repertoire that is completely her own due to her compositional process, the inevitability with which she allows external inspiration to enter her works, and the expansion of a single idea or even feeling into a complete work. "My works, unless they are based on a text, are rarely concerned with the telling of a specific story. But I do think ALL of

⁹⁵ Aaron Perdue, "Shulamit Ran: *Birds of Paradise* and the Progression of her Music for Flute" (D.M.A. diss., Rice University, 2019), 5-6.

⁹⁶ Jennifer Kelly, *In Her Own Words*, 30.

⁹⁷ *Ibid.*, 33.

my music is propelled by a sense of drama and expression without which, for me, music has little meaning.”⁹⁸ In an interview with the Spektral Quartet, she says,

I don’t all that often start with a concrete idea of how a piece is going to actually develop. I usually start with an idea. A sound idea. A sound idea that I feel I can work with...that I can shape, manipulate, design, sculpt, make it into a living organism of sound. So there has to be that initial idea and in this case the initial idea was as simple as it could ever be. One note.⁹⁹

Another strong aspect of her works is the melding of her Middle Eastern roots with Western compositional idioms. Although she claims not to think about this deliberately, she admits that this duality does exist in her recollection of an interview with John Corigliano, then composer-in-residence with the Chicago Symphony Orchestra.

And I always remember fondly how, when my Concerto for Orchestra was performed by the Chicago Symphony, that piece having been composed for the American Orchestra in 1986, John Corigliano...the person who introduced the work to Daniel Barenboim, asked me in a radio interview...about what he detected as subtle middle-eastern influences, something stemming from my own background...I was both amazed and delighted that someone who had not talked to me about this issue at all could hear it, unmistakably, in the music. Then this particular strain really bursts loose in *East Wind*. Yes my Symphony, written two years later, completed the ‘other’ thread and, at least in an obvious external way, hardly betrays any signs of what people normally associate with music of the Middle East.¹⁰⁰

Indeed, these features along with Ran’s appreciation of drama pervades all of her works featuring the flute which include *Sonatina* for two flutes (1961), *East Wind* for solo flute (1987), *Mirage* for Five Players (1990), *Moon Songs: A Song Cycle in Four Acts* for soprano, flute, cello, and piano (2011), *Voices* for flute and orchestra (2000), and *Birds of Paradise* for flute and piano (2014). The remainder of this case study focuses on *East Wind* and *Birds of Paradise* to highlight with more specificity the contribution that Ran has made to the flute repertoire.

⁹⁸ Malcolm Miller and Shulamit Ran, “Between Two Cultures: A Conversation with Shulamit Ran,” 18.

⁹⁹ Shulamit Ran, “I Had To Do It My Way’ - An Interview with Shulamit Ran,” interview by the Spektral Quartet, video, December 9, 2019, 1:20, <https://www.youtube.com/watch?v=COKO5fqSsNw>

¹⁰⁰ *Ibid.*, 31

East Wind was composed on commission in 1987 for the National Flute Association Young Artist Competition. The title was given to the piece to represent the “fickle” character of the wind.¹⁰¹ There are several musical attributes that give this work the sense of freedom, drama, and inevitability that characterize many of Ran’s works: the piece does not utilize bar lines or a time signatures, the dynamics and registers cover the full extent of the flute’s capabilities, and many extended techniques are called for.¹⁰² In removing the bar lines, Ran also removes the flutists traditional understanding of beat hierarchy in order to create a more free-flowing trajectory for the piece. This also naturally fits in with the narrative of the “fickle” wind.

Middle Eastern influences “[burst] loose” in this piece as well, as Ran says. In order to explain these influences, it is important to understand some aspects of Middle Eastern music as a whole. In Zvi Keren’s *Contemporary Israeli Music: Its Sources and Stylistic Development*, three primary elements are highlighted: 1) A motive is varied multiple times throughout the piece while retaining its essential quality; 2) the Mosaic technique is used in which small fragments are recycled to create a larger framework; and 3) the use of ornamentation is frequent.¹⁰³ All of these techniques are present in *East Wind*. The use of ornaments is consistent and blends in with the surrounding pitches creating the sense that the ornaments are part of the melodic material. The piece opens with “an extended meditation on a single pitch, A5. That pitch is repeated and ornamented by a series of written out turns and trills...” throughout the piece, which represents the use of the single motive that is varied multiple times while retaining its initial quality.¹⁰⁴ This same motive is also heard in various registers, dynamics, configurations, and transpositions in

¹⁰¹ Yung Kyung Han, “Middle-Eastern Style Influences in Shulamit Ran’s Flute Compositions” (D.M.A. diss., University of Cincinnati, 2014), 3.

¹⁰² Yung Kyung Han, “Middle-Eastern Style Influences in Shulamit Ran’s Flute Compositions,” 3.

¹⁰³ Ibid., pg. 16

¹⁰⁴ Michael Buchler, “Ornamentation as Gesture in Atonal Music,” *Music Theory Spectrum* 42, (Spring 2020): 25.

the piece which points to Ran's use of the single idea to create a complete piece. Lastly, the use of the mosaic can be heard when the pitch material of the initial motive is split into smaller fragments which are then used to create a larger section. Although all of these techniques have been part of the vernacular of middle eastern music for centuries, this work introduces these techniques into the twentieth-century flute repertoire.

Birds of Paradise for flute and piano (2014) was commissioned by the Chicago Flute Club in honor of their 25th anniversary and was premiered at the National Flute Association Convention by flutist Mary Stolper and pianist Kuang-Hao Huang. This work subsequently won the National Flute Association Newly Published Music Competition in 2014.¹⁰⁵ In a program note, Ran writes,

Birds of paradise do exist! This fact became known to me thanks to an extraordinary program aired on PBS in September 2013, at the time I had completed all but the last phrase of my work of the same name, and had also settled on its title. My decision to name this 12-minute work *Birds of Paradise* was based purely on the imagined vision of a fantastical bird of many bright and amazing colors and the ability to soar high and in different speeds, conjured up in my mind. And then, for an added bit of support, there was also the flower of that name that we all know. Imagine my surprise at seeing stunning photography of the real birds that carry such a proud title!¹⁰⁶

Even though the first piece she ever wrote is for two flutes (*Sonatina*, 1961) and piano is the instrument with which she has the most familiarity as a performer, this is the first piece composed by Ran for flute and piano. The reason for this is that Ran had, at this point, felt that she had written plenty of works featuring the flute and in an online interview with Jennie Oh Brown, former president of the Chicago Flute Club and close personal friend of Ran's, she expresses her reluctance to compose yet another work featuring the flute.¹⁰⁷

¹⁰⁵ Shulamit Ran, "Shulamit Ran and Jennie Oh Brown discuss Ran's *Birds of Paradise* for flute and piano," interview by Jennie Oh Brown, video, 15:30, <https://www.youtube.com/watch?v=rXuhTa5QncU>

¹⁰⁶ Aaron Perdue, "Shulamit Ran: *Birds of Paradise* and the Progression of her Music for Flute," 19.

¹⁰⁷ Shulamit Ran, "Shulamit Ran and Jennie Oh Brown discuss Ran's *Birds of Paradise* for flute and piano," interview by Jennie Oh Brown, video, 5:30, <https://www.youtube.com/watch?v=rXuhTa5QncU>

In I way I felt as though I had had my say as far as flute in a prominent role. But you Jennie, you are persistent! And so we talked and I did not commit myself. I had promised that I would think about it and a few months later you contacted me again. And on and on...and I finally said, well, okay! And you know what? I'm so glad that you persuaded me. First of all, it was a lot of fun to write. And it gave me yet another possibility to continue this exploration of what I think of as the flute voice. Exploring the flute's soul. I like to think of each instrument as having a soul.¹⁰⁸

Ran knew early on in the conception of this work that she wanted it “to be boldly colorful, filled with motion, as well as (and this was a function of the commission) to be something of a showcase for the flute.”¹⁰⁹ This manifests itself in the work's outer movements very clearly through virtuosic flourishes in the upper-most register of the flute, extreme dynamics, fast articulated passages, tongue rams, flutter tonguing, tongue pizzicato, and jet whistles, among various other extended techniques. Conversely, the second movement is soulful and meditative and is starkly different in character compared to the vibrant flourishes of the outer movements. In the same online interview with Jennie Oh Brown, Ran admits that she composed this piece during a tough time in her life and sometimes, life does have a tendency to unintentionally enter her music.¹¹⁰

Indeed, much of Ran's work is unique, due in part to her ability to let life or even a single idea reflect itself in her music organically and seemingly without excessive rumination. In *Birds of Paradise*, the singular idea of “a fantastical bird of many bright and amazing colors and the ability to soar high and in different speeds” is represented by the flute's weaving and flying technical passages, while the second movement reflects life's melancholy through transparent and ethereal textures.¹¹¹ *East Wind*, Ran's homage to the music of the middle east, expresses her

¹⁰⁸ Ibid.

¹⁰⁹ Aaron Perdue, “Shulamit Ran: *Birds of Paradise* and the Progression of her Music for Flute,” 20.

¹¹⁰ Shulamit Ran, “Shulamit Ran and Jennie Oh Brown discuss Ran's *Birds of Paradise* for flute and piano,” interview by Jennie Oh Brown, video, 27:00, <https://www.youtube.com/watch?v=rXuhTa5QncU>

¹¹¹ Shulamit Ran, Program notes by the composer.

intrinsic connection to her heritage, her experiences, and her dedication to creating a “sense of drama.” Finally, her conscientiousness towards the listener and performer equally in the musical process makes her a faithful collaborator and a composer whose works will undoubtedly continue to occupy a place in the flute world.

Yuko Uebayashi

For me, Yuko Uebayashi’s works are gems that, although they are so different, they yet belong to the same world, a world of vivacity, dreams, tenderness, humour, and one that is subtly contradicted by vehemence, virtuosity, melancholy and sorrow. Yuko Uebayashi’s ‘fairy-tale’ music has but one aim, that of providing pleasure and emotion. She strives nonetheless to hide her considerable work on structure and architecture, marked out as it is by highly precise and quite uncompromising ‘dynamic strata’! For me these works are a precious gift.

The above quote is stated by international flute soloist Jean Ferrandis. Since approximately 2006, when she made her first appearance at the National Flute Association convention, Yuko Uebayashi (b. 1975) has been one of the most sought-after composers of flute music in the United States and abroad. Many world-renowned flutists, musicians, and non-musicians alike have praised her compositional style. Carol Wincenc, acclaimed soloist and flute faculty at The Juilliard School and Stony Brook University, has described her music as “Debussy and Ravel meet in Nippon” and “a true resonance between the musical cultures that she is a master at portraying.”¹¹² Aaron Boyd, violinist of the Escher String Quartet, describes Uebayashi’s *Misericordia*, which the quartet premiered with Wincenc in 2013 as “a fully integrated quintet, strong and interesting, with short episodes like a series of mood postcards. There’s no explicit folk elements in it, but it has a similar folk weight that composers like Bartók and Haydn used. Yuko is a wonderful woman and friend, and the piece shows her aesthetic

¹¹² Keith Francis, Program notes: Carol Wincenc and The Escher String Quartet, September 1, 2014. <http://newmarlborough.org/program-notes-carol-wincenc-and-the-escher-string-quartet/>

spareness and strength.”¹¹³ In response to Carol Wincenc and Jean Ferrandis’s performance of Uebayashi’s *Au-Delá Du Temps* for two flutes, Leone Buyse, Professor of Flute at Rice University, remarked that the performance “will remain forever etched in my memory.”¹¹⁴

Much of Uebayashi’s singular compositional style is due in part to her varied cultural connections and experiences, as well as her intimate and unique approach to inspiration. Born in Kyoto, Japan, Uebayashi did not have musical parents but began playing the piano at the age of four. In the music academy for children associated with the Kyoto City University of Arts, Uebayashi had her early training in solfège and composition. She continued to study piano and composition privately; according to her, it was very important to gain life experience during adolescence, without having the stress of being in a competitive music environment.¹¹⁵ Later, she was accepted into the Kyoto City University of Arts and studied composition there with Ryohei Hirose and Komei Abe.¹¹⁶ According to Hirose, she lacked technical skills as a young composer¹¹⁷ due to her lack of guidance early on in her development. Nevertheless, he encouraged her to continue to write because she had her own unique voice unmarred by institutional ideologies. Hirose encouraged her to study fundamentals with Masazumi Fujishima, who later became emeritus professor at Kyoto University of education. This was a period of no compositional output for Uebayashi because she was determined to improve.¹¹⁸

Eventually, after a period of compositions featuring atonality and experimentalism, Uebayashi began to accept commissions from friends overseas as well as local ensembles such as

¹¹³Na Young Ham, “A Performance Guide to Yuko Uebayashi’s *Misericordia for Flute and String Quartet*” (D.M.A. diss., Arizona State University, 2019), 8.

¹¹⁴Katherine Fink, “Jean Ferrandis Speaks from the Heart,” *The New York Flute Club Newsletter*, March 2010, accessed January 3, 2020.

¹¹⁵Pei-San Chiu, “The Flute Music of Yuko Uebayashi: Analytical Study and Discussion of Selected Works” (D.M.A. diss., Indiana University, 2016), 3.

¹¹⁶ Ibid.

¹¹⁷ Ibid., 4

¹¹⁸ Ibid.

Umibue-no-kai, a Japanese flute orchestra.¹¹⁹ Her compositional style began to change from the contemporary and atonal techniques that she learned at University to something more accessible. She began to draw inspiration from the musicians performing her works, a technique that has prevailed in her compositions throughout her career.¹²⁰

In 1997, Uebayashi and her family traveled to Paris where she met with flutist Nobutaka Shimitzu. He in turn introduced her to composer and pianist Jean-Michel Damase. Uebayashi was so inspired by the two performers that after being in touch for a year, she organized a tour throughout Japan and Paris showcasing her works *Le vent á travers les ruines* for solo flute and *A Romance of Orcia*, both of which she composed for Shimitzu and Damase. On composing *A Romance of Orcia*, Uebayashi states,

What gave me the image for the music were the sweet and elegant fragrance and the wind-like pas expressed by the flute played by Shimizu, and the brilliant sound of the piano by Damase. Their music is my joy, and I am truly fortunate to have been able to compose for the two players.¹²¹

The performance was praised as “an extremely appealing concert” by composer Pierre Petit, former director of the École Normale de Musique. Uebayashi was subsequently contacted by Éditions Henry Lemoine Company in Paris because they were interested in publishing the work. The piece later became a test piece for the International Union des Femmes Artistes Musiciennes Competition in France.¹²² Soon after this tour, Uebayashi moved to Paris and has continued to reside there ever since.

As with the above pieces, Uebayashi’s most popular contributions to the flute repertoire have been inspired by some of today’s most renowned flutists. One example of this is her friendship with flutist Jean Ferrandis, for whom she composed her *Sonata* for flute and piano,

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ Ibid.

¹²² Ibid.

Suite for flute and cello, and *Au-Delá Du Temps* for two flutes and piano.¹²³ Ferrandis, who currently teaches flute at the l'École Normale de Musique de Paris and at California State University, Fullerton, has been described by Leonard Bernstein as “Pan himself.”¹²⁴ Ferrandis established a close friendship and partnership with Uebayashi upon her move to Paris.¹²⁵ In regards to her composition of *Au-Delá Du Temps*, the composers says:

In my mind, I only discovered the real Jean Ferrandis when he performed [Schubert's] sonata *Arpeggione* with pianist Emile Naoumoff. The very soft, fine ‘pianissimo,’ akin to the glass work; a passionately eloquent and fiery ‘forte,’ the instruments singing with gentle, tender-hearted elegance, and above all the ultimately joyful “Allegro” I was able to set to work and composing *Transcending time* [*Au-Delá Du Temps*].¹²⁶

In composing the *Sonata* for flute and piano, Uebayashi took inspiration from the virtuosity and expressiveness of both Ferrandis and pianist-composer Emile Naoumoff. Just as Ferrandis enjoys a varied career as an acclaimed soloist and teacher, Naoumoff's resume includes highlights such as a performance of the Grieg *Piano Concerto* with the Los Angeles Philharmonic at the Hollywood Bowl, the release of over 60 original compositions on 43 CD's, and many other professional accolades.¹²⁷

The *Sonata* is Uebayashi's first non-programmatic composition and consists of four movements, “Lento - Allegro Moderato,” “Presto,” “Calmato,” and “Allegro.” It lasts approximately 24 minutes, making it a substantial work requiring stamina and technical prowess from both performers. Compositionally, the work is a culmination of distinct motives which develop throughout and which require the performers to closely observe tone color choices and expression markings. The works derivation from impressions of Ferrandis and Naoumoff adds to

¹²³ Na Young Ham, “A Performance Guide to Yuko Uebayashi's *Misericordia for Flute and String Quartet*,” 3.

¹²⁴ Victoria Jicha, “The Artistry of Jean Ferrandis,” *Flute Talk* 29, no. 2 (April 2010): 6.

¹²⁵ Na Young Ham, “A Performance Guide to Yuko Uebayashi's *Misericordia for Flute and String Quartet*,” 3.

¹²⁶ Pei-San Chiu, “The Flute Music of Yuko Uebayashi: Analytical Study and Discussion of Selected Works,” 41.

¹²⁷ *Ibid.*, 43.

this challenge and inspires some of today's most accomplished performers to add the piece to their rotation. One performer who has championed the *Sonata* is internationally acclaimed flute soloist Marina Piccinini. She performed the work at multiple venues throughout the United States in combination with other substantial works and commissioned a work for flute and harp from Uebayashi titled *Flore* (2017), which was premiered at the Aspen Music Festival.¹²⁸

Some other developments which have led to Uebayashi's popularity include the release of Jean Ferrandis's 2007 CD *Yuko Uebayashi, Works for Flute* and Uebayashi's first appearance at the National Flute Association Convention in 2006.¹²⁹ The National Flute Association Convention exposed thousands of flutists to Uebayashi's music and allowed her to make significant connections with American flutists who would go on to champion her music in coming years. During this convention, Ferrandis and flutist Carol Wincenc, flute faculty member at the Juilliard School and Stony Brook University, performed *Au-Delá Du Temps* for two flutes and piano, thus sparking the momentous meeting between Wincenc and Uebayashi.¹³⁰ This meeting not only connected Uebayashi with an important ally in the flute community, but also prompted her to compose another work featuring the flute and inspired by Wincenc, *Misericordia for Flute and String Quartet* (2013).¹³¹ In speaking about this work, Uébayashi says,

While I was thinking about how to compose this work, I remembered the legends from an old almanac, according to which life began in March and consisted of ten months. Taking those ten months as a basis for my composition, I inserted Carol into them and tried to express how I regard the beauty of this world and the wonder of all living things. My earnest desire is that every time the music is played those listening are left with an indelible reminder of her: the Carol who pours love on her son, the Carol who

¹²⁸ Marina Piccinini official website, <http://www.marinapiccinini.com/projects/commissions.html>, accessed March 8, 2021.

¹²⁹ *Ibid.*, 5.

¹³⁰ *Ibid.*

¹³¹ *Ibid.*

gently smells the rose, the Carol who delights in being surrounded by other musicians performing music, and the Carol who suffers by living in this harsh world.¹³² This quote illustrates Uebayashi's singular devotion to capturing the spirit of the

performer with whom she collaborates as a primary source of inspiration. A similar approach is taken with another frequently performed work titled *Le Moment du Cristal* (2012) for solo flute and piano. Upon hearing Japanese flutist Seiya Ueno perform at the Rampal International Flute Competition and then again at a masterclass for flute soloist Marina Piccinini, Uebayashi was inspired to compose a piece for him.

The first time I heard Seiya perform was at the Rampal International Competition in 2008. Seiya's fully romantic style of playing strongly spoke to my mind, and never disappeared. After that, in Paris, I fortunately had the chance to hear Seiya perform again. His music is Seiya himself every time. It is not anything that comes from somewhere else. What a fresh sensitivity!! Everything vividly sparkles, and both sadness and happiness are way too beautiful!! And every time I listen, his playing changes. Suddenly, lightening streaked across the sky. I wanted to compose music for current Seiya. By composing a piece that would complement his playing, I wanted to get close to his young sensitivity, even just a little. At the same time, this piece was a challenge to myself if my music can resonate with his sensitivity.¹³³

Due to a diverse array of inspirational subject matter (including individual sound concepts, personality traits, and programmatic material), Uebayashi uses a variety of compositional elements and techniques to express her intentions. *A Romance of Orcia*, for example, is a programmatic piece based on imagery. Each movement has its own motives that symbolize the imagery that is being conveyed. In this case, even the movement titles ("Blue Dawn," "Piazza," "Getting Dark," and "Passing") are steeped in thematic elements.¹³⁴ In the *Sonata* however, motives are not representative of imagery but instead are meant to evoke a color or emotion and undergo more transformation than in her earlier, programmatic work.¹³⁵ Finally, in *Le Moment du Cristal*, a combination of melodic writing, harmonic language that

¹³² Pei-San Chiu, "The Flute Music of Yuko Uebayashi: Analytical Study and Discussion of Selected Works," 14.

¹³³ Ibid.

¹³⁴ Ibid.

¹³⁵ Ibid.

utilizes patterns and sequences, and more ambiguous programmatic elements (“The Crystal Moment”) give way to the synthesis of Uebayashi’s output up to this point.¹³⁶

These examples all demonstrate that Uebayashi’s contribution to the flute repertoire is not only important from a quantity standpoint but also from the lens of individuality that each work provides. Each piece is infused with an impression of the personality and sound of the flutist that inspired it, which creates an opportunity for endless exploration in the realms of expression and interpretation. Furthermore, once Uebayashi has settled on the impression that she wants to convey, she is able to integrate this impression with tonal musical language that are equally accessible to performer and listener. Flutists who perform these pieces will not only learn a great deal about the technique of playing the flute but will also learn how to embody a variety of characters and personalities, a skill that is necessary to become an effective performer.

¹³⁶ Ibid.

CHAPTER 3 ALPHABETICAL ANNOTATED CATALOG

This chapter begins with hyperlinks that guide users to each composer's individual entry. Following the hyperlinks, the index that follows categorizes each work according to its instrumentation. In this section, only the composers name, pieces, and grade level (if available) are listed. Compositions which currently lack available online recordings and score examples will not have a grade level. The geographical index of composers follows the instrumentation index. Finally, the alphabetical catalog has each composition listed in italics under the composer's name and dates (if available). These entries will provide the user with the detailed information outlined in the Methodology section of this document. The Appendix section of this document is organized in the same manner. All corresponding page numbers to these sections can be found in the Table of Contents.

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Romashkova, Anna
Jingwei, fl
Grade Level: 5

Romero, Lula
wieder ein mitternächtiger Tag,
fl
Grade Level: 5

Rosa, Clotilde
Impromptu pour Flûte, fl

Rotaru, Doina
Jyotis, fl
Grade Level: 4
Epistrophe, fl
Tempio di fumo, fl
Grade Level: 4

Rudman, Jessica
L'Age Mûr, fl
Grade Level: 3

Rusnak, Christina
Adriana, fl
Grade Level: 3

Samuel, Rhian
Wherever I Go, fl

Sasaki, Miho
Iki, fl

Schwartz, Laura
Not Particularly Fluttery, fl

Schwendinger, Laura Elise
Iridos, fl
Grade Level: 3

Shapiro, Alex
Shiny Kiss, fl

Shatin, Judith
Coursing Through the Still Green, fl
Grade Level: 2

Shekhar, Nina
Waves for Emma, fl
Grade Level: 4
Zoo Song, fl
Grade Level: 4
Adrift, fl
Grade Level: 4

Shirazi, Aida
Illusion, fl
Grade Level: 5

Sierra, Arlene
Art of Lightness, fl
Grade Level: 5

Silverman, Faye-Ellen
Taming the Furies, fl
Grade Level: 5

Singleton, Emily
breath not gone anywhere, fl
Grade Level: 4

Skrzypczak, Bettina
Mouvement, fl

Slater, Angela Elizabeth
A Moments Breath, fl

Smith, Margery
Sonata for Solo Flute, fl

Stanley, Jane
Firefly, fl
Grade Level: 4
On Bright Air, fl
Grade Level: 4

Stebbins, Heather
disquiet, fl

Suzuki, Kotoka
Little Suite, fl

Syrse, Diana
Astral, fl
Mariposas, fl

Taggart, Hilary
In the Sun, fl
Grade Level: 3
Pictures, fl
Grade Level: 3-4
Nine Advanced Studies, fl
Grade Level: 3
Chill and Chirp, fl
Grade Level: 3

Thomas, Augusta Read
Euterpe's Caprice, fl
Grade Level: 4

Thorkelsdóttir, Mist
Krummavísa, fl

Tiutiunnik, Katia
Una Notte Sacra, fl
Grade Level: 5

Tober-Vogt, Elke
Alice with Variations op. 32a, fl

Tower, Joan
For Marianne, fl

Triana, Alba Fernanda
fuente, fl
Grade Level: 5

Tsepkolenko, Karmella
Carin-Sounds, fl

Tsoupaki, Calliope
Calliope, fl
Grade Level: 4

Tucker, Akshaya Avril
Upcoming, fl

Tucker, Akshaya Avril
I Heard God Whisper, fl
Grade Level: 4

Tzanou, Athanasia
Anagramma, fl

Uyeda, Leslie

Childplay, fl
Classical Escapade, fl
Grade Level: 3
Would You Ask Me?, fl
Grade Level: 4

Vaughan, Dindy
Orpheus, fl

Vercoe, Elizabeth
To Music, fl
Grade Level: 4

Verdié, Adriana
Flute 3.2.4, fl

Wallach, Joelle
Wreath of Silver Birds, fl or picc
Grade Level: 3

Wallinga, Patricia
Hex, fl
Grade Level: 4

Ward, Joanna
One, Breath, fl

Waring, Kate
Attargatis, fl

Warshauer, Meira
Bati L'Gani (I Came Into My Garden), fl
Grade Level: 3

Warshaw, Dalit Hadass
Lessons from the Muir Woods, fl

Webb, Orianna
Field, fl

Weinberg, Alyssa
L'Irréperable, fl

White, Dolores
Oracion, fl/afl

Whitehead, Gillian
Bougainvillea, fl

Whiteman, Nina
Thread, fl
Grade Level: 5

Williams, Natalie
Haiku, fl

Grade Level: 3

Wishart, Betty

Awakening, fl

Six Bagatelles, fl

Frolicking, fl

Wolfe, Julia

Lass, fl

Yi, Chen

Memory, fl

Grade Level: 3

Younan, Elizabeth

Fantasia, fl

Grade Level: 4

Younge, Bethany

Beyond Semiotics, fl

Grade Level: 5

Yurina, Ludmila

Gemma, fl

Zisso, Yfat Soul

Catching the Early Train, fl

Grade Level: 5

Zobel, Emely

Fliegen, fl

Zucker, Laurel

Dog Toy Suite, fl

Grade Level: 4

Works for Flute and Piano

Abbott, Katy

Valentine, fl, pf

Grade Level: 1

Ahn, Caroline Kyunga

A Letter to my Beloved, fl, fl, pf

Grade Level: 5

Ahn, Jean

Toys for Flute and Piano, fl, pf

Grade Level: 5

Albert, Adrienne

Sunswept

Grade Level: 3

Anderson, Deborah

Gaea, fl, pf

Alchemy, fl, pf

Aubin, Francine

Le chandelier de Hanouka, fl, pf

Grade Level: 2

Nocturne, fl, pf

Grade Level: 3

Dans la roulotte des gitans, fl, pf

Grade Level: 2

Impromptu, fl, pf

Valse de l'aiglon, fl, pf

Grade Level: 2

Balch, Katherine

Music About Glowworms, fl, pf

Grade Level: 5

Barelos, Stacey

contrasts, fl, pf

Barker, Jennifer Margaret

Na Trí Peathraichean (The

Three Sisters...of Glencoe), fl,

pf

Grade Level: 4

Barratt, Carol

Bravo! Flute, fl, pf

Grade Level: 2

Barsham, Eve

Two Little Pieces, fl, pf

Grade Level: 2

Basacopol, Carmen Petra

Piccolo sonata, fl, pf, picc

Bassingthwaighte, Sarah

House of Doors (concerto), fl, pf

Beamish, Sally

Words for my Daughter, fl, pf

Grade Level: 5

Beath, Betty

From a bridge of dreams, fl, pf

Grade Level: 3

Night Moods, fl, pf

Grade Level: 3

Berg, Stephanie

Among the Laughing Stars, fl, pf

Grade Level: 4

Bernofsky, Lauren

Sonatine, fl, pf

Grade Level: 4

Spring Song, fl, pf

Grade Level: 3

Bertrand, Élise

Impressions Liturgiques, fl, pf

Grade Level: 4

Bloomer-Deussen, Nancy

Pegasus Suite, fl, pf

Bond, Victoria

Samba, fl, pf

Grade Level: 5

Bost-Sandberg, Lisa

The Whirring Dusk, fl, pf

Grade Level: 4

Boyd, Anne

A Little feather on the breath of

God, fl, pf

Grade Level: 4

Bali Moods No. 2, fl, pf

Brandman, Margaret

Flights of Fancy, fl, pf, electric

bass (opt.)

Brown, Rachel

Flight of the Swallow, fl, pf

Flight of the Eagle, fl, pf

Grade Level: 3

Bryant, Alexandra

Two Ghost Stations, fl, pf

Ghost Stations, fl, pf

Bullard, Janice Maille

Fantasies on Celtic Airs, fl, pf

Grade Level: 3

Butler, Jennifer

For Dreams of Things Which

Cannot Be, fl, pf

Grade Level: 3

Cafolla, Roma

Hi flutin', fl, pf

Suite de danses, fl, pf

Camponico, Beatrice

Notturmo, fl, pf

Carr-Boyd, Ann

Suite for Flute and Harpsichord

(or piano), fl, pf

Grade Level: 4

Chamberlain, Nicole

Three-Nine Line, fl, pf

Grade Level: 4

Clearfield, Andrea

Love is a place, fl, pf

Grade Level: 4

...and low to the lake falls home,

fl, pf

Grade Level: 4

Cloud, Judith

Three Impressions of Northern

Arizona, fl, pf

Coates, Gloria

Elegy for Flute and Piano, fl, pf

Phantom, fl, pf

Grade Level: 5

Along the Yangtze River, fl, pf

Cohen, Alla

Watercolors of the Master Who

is Accustomed to Paint Oils, fl,

pf

Grade Level: 4

Cohen, Nell Shaw

Places in the Bay Area, fl, pf

Grade Level: 3

Coleman, Linda Robbins
Mourning Song, fl, pf

Coleman, Valerie
Fanmi Imèn for Flute and Piano, fl, pf
Grade Level: 4
Legends, fl, pf
Grade Level: 2
Wish Sonatine, fl, pf
Grade Level: 4

Conroy, Mariana Villanueva
Psykhé, fl, pf
Grade Level: 5

Cooney, Cheryl
Variations for Flute and Piano, fl, pf

Cory, Eleanor
Things Are, fl, pf
Grade Level: 5

Denisch, Beth
Three Women, fl, pf
Grade Level: 3

Doolittle, Emily
Palouse Songbook, fl, pf
Grade Level: 4

Dufautrelle, Sophie
Reflets (Reflections), fl, pf

Dyskant-Miller, Nadine
They Move With No One Watching: Dances, fl, pf
Grade Level: 3

Eberhardt, Dorothee
Dreams, fl, pf
Táxis, fl, pf
Grade Level: 5
Träume, fl, pf
Grade Level: 3

Einfelde, Maija
Cantabile, fl, pf
Sonata for Flute and Piano, fl, pf

Eiriksdottir, Karolina
Star Murmur, fl, pf

El-Turk, Bushra

Marionette, fl, pf
Grade Level: 5

Epstein, Marti
And, fl, pf

Escalzo, Noelia
Corte, Quebrada y Giro!, fl, pf

Esmail, Reena
Flute Sonata, fl, pf
Grade Level: 4
Jhula Jhule, fl, pf
Grade Level: 4

Fábregas, Elisenda
Sonata for Flute and Piano, fl, pf

Fairlie-Kennedy, Margaret
Windrider/Final Ascent, fl, pf

Ferek-Petric, Margareta
Beastie Poetry, fl, pf
Grade Level: 5

Fine, Elaine
In light we see, in light we are seen, fl, pf
Grade Level: 3
For Poulenc, fl, pf
Grade Level: 3
Cante Jondo, fl, pf
Grade Level: 4

Folio, Cynthia
Sonata for Flute and Piano, fl, pf
Grade Level: 4

Fox, Amanda Jane
Infinity, fl, pf
Grade Level: 3

Fox, Erika
Davidsbündlerlied, fl, pf
Remembering the Tango, fl, pf

Frank, Gabriela Lena
Five Andean Improvisations, fl, pf
Grade Level: 5
Kanto Kechua No. 3, fl, pf
Sueños de Chambri: Snapshots for an Andean Album (flute version), fl/afl, pf

Grade Level: 5

Fritter, Genevieve Davisson
Three Fairy Tales, fl, pf
Grade Level: 2-3

Fung, Vivian
Javanese Court Song, fl, pf
Grade Level: 4

Galbraith, Nancy
Atacama Sonata, fl, pf
Grade Level: 4

Garrison, Karen
Folk Preludes, fl, pf
Grade Level: 3

Gartenlaub, Odette
Trois Récits, fl, pf

Ghandar, Ann
Birds in light rain, fl, pf
Grade Level: 3
Iridescences, fl, pf
Grade Level: 3

Giraud, Suzanne
Orée, fl, pf

Gordon, Amy
Dialogue for Flute and Piano, fl, pf

Gorelova, Galina
Three Portraits of Radoslava, fl, pf
Pastorale, fl, pf
A Song of Pesnyakevich, fl, pf

Gotkovsky, Ida
Mélodie, fl, pf

Gould, Jenny
Last Song of a Nightingale, fl, pf
Grade Level: 3

Gourlay, Karen
High Five, fl, pf
Grade Level: 2

Graef, Sara Carina
Conversation #1, fl, pf

Graham, Janet
Duo for Flute and Piano, fl, pf

Grade Level: 3

Greenaway, Sally

Poems I, II, III, fl, pf

Grade Level: 3

Summer Beckons, fl, pf

Grade Level: 3

Grossner, Sonja

Awakening World (Flute Sonata), fl, pf

Grade Level: 4

Song of Pan, fl, pf

Grade Level: 4

Cityscape, fl, pf

Grade Level: 4

Guzzo, Anne

Conigli, fl, pf

Hagen, Jocelyn

Frostbite, fl, pf

Grade Level: 3

Harbach, Barbara

American Dialogues, fl, pf

Grade Level: 4

Harberg, Amanda

Court Dances for Flute and Piano, fl, pf

Grade Level: 3

Feathers and Wax, fl, pf

Grade Level: 3

Prayer, fl, pf

Grade Level: 2

Poem and Transformation, fl, pf

Grade Level: 3

Harrison, Sadie

Three Songs and a Memory from the Bride's Journey, fl, pf

Grade Level:

Higdon, Jennifer

Autumn Reflection, fl, pf

Grade Level: 3

Flute Poetic, fl, pf

Grade Level: 4

Flute Songs, fl, pf

Grade Level: 2

The Jeffrey Mode, fl, pf

Legacy, fl, pf

Grade Level: 3

Hoffman, Laura

Dick and Jane and Mr.

McGuffey, fl, pf

Grade Level: 3

Hogan, Samantha

Reign of Thunder, fl, pf

Grade Level: 2

Holland, Dulcie

Four pieces for flute and piano, fl, pf

Grade Level: 2

Holland, Linda

Exuberance, fl, pf

Grade Level: 4

Holler, Ann

Tranquility, fl, pf

Grade Level: 2

Hong, Sungji

Agonia, fl, pf

Grade Level: 5

Hoover, Katherine

Four Winds, fl, pf

Grade Level: 3

Mountain and Mesa, fl, pf

Grade Level: 3

Masks, fl, pf

Grade Level: 3

Huff, Sarah Wallin

DodecaFunky, fl, pf

Grade Level: 4

Hyde, Miriam

Nocturne, fl, pf

Grade Level: 3

Izarra, Adina

Pitangus Sulphuratus, fl, pf

Grade Level: 5

Janjgava, Nino

29 July, Op. 82, fl, pf

Job, Lynn

12-tone Flute, fl, pf

Johnson, Allison Adah

This Is Me In Transition, fl, pf

Joras, Dana

Toxic Chickens, fl, pf

Grade Level: 4

Joyce, Molly

Black and White, fl, pf

Grade Level: 4

Juan, Zhou

Suo Suo, fl, pf

Julien, Patricia

All There Is, fl, pf

Grade Level: 3

Kaminsky, Laura

202-456-1111, fl, pf

Grade Level: 3

Duo for Flute and Piano, fl, pf

Grade Level: 5

Kao, Ying-Chen

Flute Sonata, fl, pf

Grade Level: 4

Kats-Chernin, Elena

Chatterbox Rag, fl, pf

Grade Level: 2-3

Eliza Aria, picc/fl, pf

Grade Level: 3

Kaye, Debra

a deafening silence- an elegy, fl, pf

Grade Level: 4

Kaye, Debra

Fantasy, fl, pf

Grade Level: 3

Kim, Nahyun

ADHD, fl, pf

Ko, Tonia

Reaction (Axis III), fl, pf

Grade Level: 5

Koppel, Mary Montgomery

Horizons, fl, pf

Grade Level: 4

Kouvaras, Linda

Lament for Helen, fl, pf

Grade Level: 3

Ballad of the Singleman's Hut

(at Bundanon), fl, pf

St. Kilda Sketch, fl, pf

Kozik, Lona
Seeds, fl, pf

Krash, Jessica
Turns of Phrase, fl, pf
Grade Level: 4

Kulenty, Hanna
Run, fl, pf
Kuster, Kristin
Perpetual Noon, fl, pf
Perpetual Afternoon, fl, pf
Grade Level: 4

Kuwabara, Yu
LOOP, fl, pf

Kuzmenko, Larysa
Melancholy Waltz, fl, pf

Lacaze, Sophie
Py, fl, pf

Lam, Angel
Love Memo, fl, pf

Lam, Bun-Ching
Loin d'ici, fl, pf
Grade Level: 3

Lara, Ana
Fog of Dawn, fl, pf

Larson, Rhonda
Be Still My Soul, fl, pf
Grade Level: 4
The Way of the River, fl, pf
Grade Level: 4
Whispering Hope, fl, pf
Grade Level: 2-3
The Gift, fl or fl, pf
Grade Level: 4
The Boatman, fl, pf
Grade Level: 3
Sweet Simplicity, fl, pf
Grade Level: 4

Laurin, Rachel
Sonate pour flûte et piano, Op. 29, fl, pf
Grade Level: 4

Leach, Hazel
Dear P., fl, pf

Lee, Grace Jong Eun

Romance of the Fall, fl, pf

Lee, HyeKyung
Ombres d'eau, fl, pf

Lehmann, Alexandra
Clara's Bossa Nova, fl, pf
Grade Level: 3

Lemay, Lisa
Innes Glas Mór, fl, pf
Grade Level: 2

León, Tania
del Caribe, Soy!, fl, pf
Grade Level: 4

Levin, Rami
Tides, fl, pf
Grade Level: 4

Leyman, Katarina
Solgatt, fl, pf

Link, Dianna
Old As Time, fl, pf

Logen, Barbara
Ten Tasty Tunes, fl, pf
Grade Level: 2

Long, Paige Dashner
Dancing Dessert Suite, fl, pf

Louke, Phyllis Avidan
As the Clouds Parted, fl, pf
Grade Level: 3
Extended Technique Solos for Fun, fl, pf
Grade Level: 1-3
Reflections of Water, fl, pf
Grade Level: 3

Mackay, Shona
When The Caged Bird Sings, fl, pf
Grade Level: 3

Mañas, Adriana Figueroa
Fantasies for Flute and Piano, fl, pf
Rhapsodia Andina, fl, pf
Grade Level: 2

Mannone, Maria

Elementi di un Teorema, sonata, fl, pf

Martinaitytė, Žibuoklė
Incessant Confluence, fl, pf
Grade Level: 5

Marulanda, Carmen
Guivenere's Journey, fl, pf
Jaquie in Joropo, fl, pf
Scalattini 1,2,3, fl, pf

Marty-Lejon, Christine
Thé Mandarine, fl, pf

Mayne, Kathleen
Suite for All Seasons, fl, pf
Grade Level: 3
Variations on a Pastorale Theme, fl, pf
Grade Level: 3
Christmas Overture, fl, pf
Grade Level: 3
Valse d'amour, fl, pf
Grade Level: 2
Sonata Jubilate, fl, pf
Grade Level: 3
Not the same old bridal march, fl, pf

McAlvin, Bonnie
Bear Mountain, fl, pf
Grade Level: 4
Branches Reaching, fl, pf
Grade Level: 4
The Sunken Forest, fl, pf
Grade Level: 4

McDowall, Cecilia
Piper's Dream, fl, pf
Grade Level: 2
Eleven, fl, pf
Grade Level: 2
Concert Studies, fl, pf
Grade Level: 2
The Moon Dances, fl, pf
Grade Level: 4
Soundtracks, fl, pf
Grade Level: 3

McKay, Dosia
The Espionage Flute Concerto, fl, pf
Grade Level: 3

McKay, Frances Thompson

Eve, fl, pf

McMichael, Catherine

Realms of Vision, fl, pf
A Cottage Collection, fl, pf
Grade Level: 3

Mctee, Cindy

Circle Music II, fl, pf
Grade Level: 5

Medina, Kari Cruver

Homecoming, fl, pf
Dance Suite, fl, pf

Meneely-Kyder, Sarah

The Four Elements, fl, pf

Moller, Natalie

One Time, One Meeting, fl, pf
Grade Level: 4

Monducci, Giulia

In Praise of Shadows, fl, pf

Monis, Sharon

Petites Peces, fl, pf
Grade Level: 2, 3

Moon, Beata

Duo, fl, pf

Morehead, Patricia

The Edible Flute, fl, pf
Grade Level: 4

Morlock, Jocelyn

I Conversed with you in a dream, fl, pf
Grade Level: 4

Mulree, Barbara

Celtic Interludes, fl, pf

Munro, Suzanne

Free Spirit, fl, pf
Grade Level: 2
Melody, fl, pf
Grade Level: 2
Miscellany of Miniatures, fl, pf
Grade Level: 2

Muriel, Colleen

The nearness of the beloved, fl, pf

Muskal, Tamar

Mechanofin, fl, pf
Grade Level: 4

Nelson, Marie Barker

Songs of the Moon, fl, pf
Grade Level: 4

Nez, Ketty

The moon returns, fl, pf
Grade Level: 5
The moon passes over, fl, pf
Grade Level: 5

Nishikaze, Makiko

duo, fl, pf

Notareschi, Loretta

Savor, fl, pf
Grade Level: 5

O'Leary, Jane

feather-headed, frail, summoning, fl, pf
Grade Level: 4

Otto, Carol

Reflections, fl, pf

Owens, Tania

Accidental Encounters, fl, pf

Page, Rosalind

Sonetos del amor oscuro, fl, pf
V. Antares: Scorpion's desire, fl, pf

Panneton, Isabelle

Chants d'août, fl, pf

Peacocke, Gemma

Albatross, fl, pf

Pearson, Natasha

Infinity, fl, pf
Grade Level: 3

Pearson, Tina

Iris, fl, pf

Pettersen, Agnes Ida

Minimetamorfoser, fl, pf
Grade Level: 3

Pettigrew, Laura

Latar Semplice, fl, pf

Picc'in Suite, picc/fl, pf

Grade Level: 2

Enaj, fl, pf

Grade Level: 3

Tigerlily, fl, pf

Dragonfly, picc/fl, pf

Grade Level: 3

Tulips and Daisies, picc/fl, pf

Grade Level: 2

Springtime, fl, pf

Ostrich and the Butterfly,
picc/fl, pf

Legends, fl, pf or afl, pf

Grade Level: 2

Waterlily, fl, pf

Offertoire, fl, pf or afl, pf

Grade Level: 2

Vega, fl, pf

Grade Level: 2

Snow Angels, fl, pf

Seraph, fl, pf

Iris, fl, pf

Yu Lian, fl, pf

Freya, fl, pf

Elpis (Hope), fl, pf

Pierce, Alexandra

Tributaries, fl, pf

Piltch, Susan

Little One: Lullaby for Kienna,
fl, pf

Grade Level: 2

Labyrinth, fl, pf

Grade Level: 2

Plowman, Lynne

Night Dances, fl, pf
Grade Level: 4

Prestini, Paola

Diametrically Composed, fl, pf

Primiani, Leanna

Black Swan, fl, pf
Grade Level: 5

Pursley-Kopitzke, Evelyn

Fantasy on a Vocalise, fl, pf
Grade Level: 2

Ragsdale, Lisa Renee

Sonata for Flute and Piano, fl, pf

Rahbee, Dianne Goolkasian

Five Bagatelles, fl, pf
Grade Level: 4

Ran, Shulamit

Birds of Paradise, fl, pf
Grade Level: 5

Raum, Elizabeth

Barcarole, fl, pf
Valentine Variations, fl, pf
Flowers, fl, pf
Grade Level: 1

Ríain, Ailís Ní

Chainstitchembroidered, fl, pf
10,000 Deviants, fl, pf
Down the Rabbit Hole, fl, pf

Rickard, Sylvia

Rarescale, fl, pf
Grade Level: 3

Riše, Indra

Sprīdi virs zemes (A Bit Above the Earth), fl, pf
Grade Level: 4

Rocherolle, Eugenie

Sonata for flute and piano, fl, pf
Grade Level: 2
Vignette, fl, pf
Grade Level: 2

Rodriguez, Ivette Herryman

Preludio for Flauta Y Piano, fl, pf
Grade Level: 3

Ross, Elaine

Shapeshifter, fl, pf
Grade Level: 4

Rotaru, Doina

Crystals, fl, pf
Grade Level: 5
Elegy, fl, pf

Rudman, Jessica

Insomnia Dances, fl, pf
Grade Level: 4

Rudow, Vivian Adelberg

Deepwater Horizon! Will We Sleep Again?, fl, pf

Ruehr, Elena

Of Rain and Gusty Wind, fl, pf

Rugani, Jessica

To Laugh Often and Much, fl, pf

Rusconi, Michele

sin embargo plus, fl, pf

Samuel, Rhian

Ariel, fl, pf

Schmidt, Heather

Chiaroscuro, fl, pf
Grade Level: 4
Sonata, fl, pf
Grade Level: 4

Schwendinger, Laura Elise

Aurora, fl, pf
Grade Level: 3
Rapture, fl, pf

Sharma, Liz

Pastorale and Rumba, fl, pf
First Summer, fl, pf

Shatin, Judith

Gabriel's Wing, fl, pf
Grade Level: 4

Shekhar, Nina

Bedtime Stories, fl, pf
Grade Level: 4

Shrude, Marilyn

Recit, fl, pf

Silverman, Faye-Ellen

Xenium, fl, pf

Smith, Margery

Reflections, fl, pf

Snider, Sarah Kirkland

Parallel Play, fl, pf

Specht, Elena

Lullaby for Flute and Piano, fl, pf
Grade Level: 3

Spencer, Williametta

Suite for Flute and Piano, fl, pf

Spiropoulos, Georgia

Piece Pour Flute Et Piano, fl, pf

Stölzel, Ingrid

Leonardo Saw the Spring, fl, pf
Grade Level: 5

Street, Karen

Easy Street, fl, pf
Grade Level: 2

Sung, Stella

Three Dances, fl, pf
Le Cirque Mysterieux, fl, pf

Syrse, Diana

Beldad Y Fuerza, fl, pf

Taggart, Hilary

Piece it Together, fl, pf
Grade Level: 3
Recreations, fl, pf

Tan, Su Lian

Autumn Lute-Songs, fl, pf
Grade Level: 3

Tower, Joan

Flute Concerto, fl, pf
Grade Level: 5

Tran, Kim Ngoc

Journey No. 1, fl, pf

Uebayashi, Yuko

Sonate pour flûte et piano, fl, pf
Grade Level: 4
Le Vent á Travers Les Ruins, fl
Grade Level: 4
A Romance of Orcia, fl, pf
Grade Level: 4
Les Sentiers (The Trails), fl, pf
Grade Level: 4
Le Moment Du Cristal, fl, pf
Grade Level: 4

Uyeda, Leslie

Lullaby for Maya, fl, pf
Grade Level: 1
Reception of Light, fl, pf
Grade Level: 4
Scena, fl, pf
Grade Level: 4

Van de Vate, Nancy

Four Fantasy Pieces, fl, pf
Grade Level: 4

Vaughan, Dindy
Homecoming 1, 2, 3, fl, pf

Vehar, Persis
Sweet, Silent Thought, fl, pf

Wagner, Melinda
Concerto for flute, strings, and percussion, fl, pf
Grade Level: 4

Walker, Gwyneth
Signs of Life: A celebration for flute and piano, fl, pf

Wallen, Errollyn
Prometheus Bellyache, fl, pf

Ware, Brianna Lawren
Three Norse Goddesses, fl, pf

Watkins, Mary
Braziltown USA, fl, pf
Patrick the Dancer, fl, pf

Wennäkoski, Lotta
Ilmakehästä (from Atmosphere), fl, pf
Grade Level: 5

White, Dolores
Three Pieces for Flute and Piano, fl, pf

Whitehead, Gillian
Taurangi, fl, pf
Grade Level: 4

Whitwell, Sally
Road Trip, fl, pf
Grade Level: 3

Williams, Amy
First Lines, fl, pf
Grade Level: 4

Wishart, Betty
Oracles, fl, pf
Grade Level: 3

Worthington, Rain
Imagined Tango, fl, pf

Wurtz, Amy
La: Suite for Flute and Piano, fl, pf

Grade Level: 5

Yamada, Reiko
Omeri-buki, fl, pf
Grade Level: 5

Yi, Chen
The Golden Flute, fl, pf
Grade Level: 3
Three Bagatelles From China West, fl, pf
Grade Level: 4

York, Barbara
Sonata for flute and piano, fl, pf

Zaimont, Judith Lang
Bubble-Up Rag, fl, pf
Grade Level: 3
Reflective Rag, fl, pf
Grade Level: 3

Zobel, Emely
A Picture of Me Gardening, fl, pf

Zucker, Laurel
December Duo, fl, pf
Grade Level: 3
Tennessee Duo, fl, pf
Grade Level: 3
Grand Canyon Duo, fl, pf
Grade Level: 4

Zwilich, Ellen Taaffe
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From the Same Melancholy
Fate, fl, elec.
Grade Level: 5
I will not be sad in this world, fl, elec.
Grade Level: 3
Preciosilla, fl, elec.
Grade Level: 4
Can I have it without begging?
fl, elec.
Grade Level: 4

Bošković, Dijana
Between East and West III, fl, elec.

Brosin, Annette
Fantasiae, fl, elec.

Brown, Elizabeth
Arcana, fl, elec.
Grade Level: 5

Choi, Da Jeong
Hands, fl, elec.

Coates, Gloria
Fiori, fl, elec.

Cox, Cindy
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Grade Level: 4

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patterned perspectives, fl, elec.

Driessen, Miranda
Chased (By the wind) II, fl, elec.

Driscoll, Rebekah
Iwa Ni, fl, elec.
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Fristensky, Louise
To the Roaring Wind, fl, elec.
Grade Level: 5
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Grade Level: 4

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Article 8 [infinity], fl, elec.
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Cardinal Songs, fl, elec.
Grade Level: 5

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Wander, fl, elec.
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Grade Level: 4

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Grade Level: 5

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From my very hearts, fl, elec.

Kisselbaugh, S.R.
Interstellar, fl, elec.

Kouyoumdjian, Mary
Peony, fl, elec.

Lacaze, Sophie
Voices of Australia, fl, elec.
Grade Level: 5

Larsen, Libby
Now I Pull Silver, fl, elec.
Grade Level: 5

LeBaron, Anne
Sachamama, fl/afl, elec.
Grade Level: 4

Legaki, Vasiliki
This Train, fl, elec.

Leiter, Cherise
Penitence and Praise, fl, elec.
Grade Level: 4

Li, Shuying

Weeping Bamboo, fl, elec.

Lillios, Elaine
Sleep's Undulating Tide, fl, elec.
Grade Level: 5

Loggins-Hull, Allison
Pray, fl, elec.
Grade Level: 3
Bit of Everything, fl, elec.
Grade Level: 3

Matthusen, Paula
Forgiveness Anthems, fl, elec.

McKay, Frances Thompson
On the Verge, fl, pf, elec.

Mctee, Cindy
Bricolage, fl, elec.
Grade Level: 5

Meridan, Lissa
Strange Birds, fl, elec.

Merkowitz, Jennifer Bernard
Phyllotaxis, fl, elec.
Grade Level: 4

Mermelstein, Julia
Sunder, fl, pf, elec.
Grade Level: 5

Mulvey, Gráinne
Shifting Colours, fl/afl, elec.
Grade Level: 5
Swirling Sea and Frightened
Fish, fl/picc, elec.
Grade Level: 5
Soundscape III, fl, elec.
Grade Level: 5
Soundscape II, fl, elec.
Grade Level: 5

Neikirk, Anne
Flicker, fl, elec.
Grade Level: 5

Nemtsov, Sarah
amplified imagination, fl, elec.
Grade Level: 5

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Journey Into Expanse, fl/afl, elec.
Grade Level: 5

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Grade Level: 3

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Códigos secretos, fl, elec.

Osberg, Kimberly

Inrageous, fl
Grade Level: 5

Page, Rosalind

Courbe dominante, fl, elec.

Peacocke, Gemma

Fear of Flying, fl, elec.

Ponte, Angela Da

O Oráculo de Delfos, fl, elec.
Grade Level: 5

Raum, Elizabeth

Northern Lights, fl, elec.

Reese, Kirsten

dulationen, fl, elec.

Richardson, Abigail

Sweep, fl, elec.

Rigler, Jane

The calling, fl, elec.
InTouch, fl, elec.
GISS, fl, elec.
Traces/Huellas, fl, elec.

Robinson, Carol

Le Fond De L'Air, fl, elec.

Rogers, Erin

Hello World, fl, elec.
Grade Level: 5

Rubin, Anna

Landmines, fl, elec.

Rudow, Vivian Adelberg

Call for Peace, fl, elec.

Saariaho, Kaija

NoaNoa, fl, elec.
Grade Level: 5

Salfelder, Kathryn

Soliloquy, fl, elec.
Grade Level:

Schwartz, Laura

*This is not how I intend to
escape*, fl, elec.
Grade Level: 4

Seither, Charlotte

Quiet House, fl, pf, elec.

Shatin, Judith

Kairos, fl, elec.
Grade Level: 5

Simms, Bekah

Skinscape, fl, elec.
Grade Level: 4

Srinivasan, Asha

Alone, Dancing, fl, elec.
Grade Level: 4

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disquiet, fl, elec.

Suzuki, Kotoka

Slipstream, fl, elec.
Grade Level: 5

Taggart, Hilary

Pop-Start, fl, elec.
Grade Level: 3-4

Thome, Diane

Bright Air/Brilliant Fire, fl/afl,
elec.
Grade Level: 4

Thompson, Sarah Elise

When Words Fail, fl, elec.

Vesic, Marina

Hallo, Vienna Calling, fl, elec.

Westwood, Sarah

Shiko, fl, elec.
Grade Level: 5

Whiteman, Nina

TOMB, fl, elec.

Whiteman, Nina

Astrolabe IV, fl, elec.
Grade Level: 5

Wu, Yiheng Yvonne

Relay/Replay, fl, elec.
Grade Level: 5

Works for Solo Piccolo

Beamish, Sally

Max's Pibroch, picc

Beilharz, Kirsty

Burnished, picc

Bertrand, Élise

Sonatine, picc

Grade Level: 5

Brake, Anna

Yearning (Miniature), picc

Chamberlain, Nicole

Death Whistle, picc

Grade Level: 3

Choi, Da Jeong

Cantus Curatio III, picc (or fl)

Grade Level: 4

Cohen, Alla

*Watercolors of the Master Who is Accustomed to
Paint Oils*, picc

Denney, Morgan

Frivolous Nonsense, picc

Grade Level: 4

Dupuis, Misty

Colorado Springs, picc

Durand-Racamato, Claire

Lumière de soleil, picc

Grade Level: 3

Hagan, Kerry

Consacré á, picc

Grade Level: 5

Harberg, Amanda

Hall of Ghosts, picc

Grade Level: 3

Hong, Sungji

Fruscio, picc

Grade Level: 5

Houben, Eva-Maria

calme, silence, solitude, picc

Huang, Ssu-Yu

Northern Lights, picc

Grade Level: 4

Joras, Dana

Quirks of Quarks, picc

Moller, Polly

Penelope, picc

Grade Level: 4

Narbutaitė, Onutė

The Lone Piper, picc

Neher, Lisa

Night Song for Moths, picc

Grade Level: 4

Nishikaze, Makiko

melodia IV, picc

Ortiz, Gabriela

Huitzil, picc

Paredes, Hilda

Chaczidzib, picc

Rees, Carla

Nightsong, picc

Grade Level: 3

Rigler, Jane

Dreaming in its Shadows, picc

Rigler, Jane

Red piccolo, picc

Rotaru, Doina

Dragonfly, picc

Grade Level: 4

Saariaho, Kaija

Dolce Tormento, picc

Grade Level: 5

solomon, brin

Lamentation after Seikilos, picc

Grade Level: 3

Stebbins, Heather

through your throat, picc

Stoner, Kristen

The Five Rings, picc

Grade Level: 4

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Grade Level: 3

Albert, Adrienne

Piccolodeon, picc, pf

Tan, Su Lian

Concerto for Piccolo and Orchestra, picc, pf

Bliss, Marilyn

Rima, picc, pf

Grade Level: 4

Chamberlain, Nicole

Le Charmeur, picc, pf, film

Grade Level: 2

Downs, Jessie

Shadow A Thing, picc, pf

Grade Level: 4

Dufeutrelle, Sophie

Flammerole, picc, pf

Grade Level: 4

Fine, Elaine

Piccolo Sonata, picc, pf

Grade Level: 3

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Philadelphia Portraits: A Spiritual Journey, picc, pf

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Grade Level: 5

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Grade Level: 3

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Altitude, picc, pf

McAlvin, Bonnie

Little Pieces for Piccolo and Piano, picc, pf

Grade Level: 4

McDowall, Cecilia

Seven Impressions for Piccolo, picc, pf

Grade Level: 3

Pettigrew, Laura

Icicles, picc, pf

Blue-eyed Grass, picc, pf

Works for Piccolo and Electronics

Beglarian, Eve

Tower of Ivory, picc, elec.

Grade Level: 5

Brinckman, Tessa

A Cracticus Fancie, picc, elec.

Grade Level: 5

Chamberlain, Nicole

Lilliputian, picc, elec.

Grade Level: 2

Loggins-Hull, Allison

Say Can You, picc, elec.

Grade Level: 4

Soh, Diana

[p][k][t], picc, elec.

Grade Level: 5

Wang, Jen

...For Each Person Who Gets Stuck in Time Gets Stuck Alone, picc/afl/bfl, elec.

Grade Level: 4

Works for Solo Alto Flute

Baiocchi, Regina Harris

Autumn nights, afl
Grade Level: 4

Bost-Sandberg, Lisa

When it rains/the river stands still, afl
Grade Level: 4
As their own, afl
Grade Level: 3

Brake, Anna

Tired (Miniature), afl

Chamberlain, Nicole

Flexion, afl
Grade Level: 4

Correia, Andreia Pinto

Pleistocene Landscapes, afl
Grade Level: 5

Ditmanson, Elizabeth

arcing human light, afl
Grade Level: 4

Dufeutrelle, Sophie

Vagues Vagues (Waves Waves), afl

Durand-Racamato, Claire

Butterfly Dreaming, afl
Grade Level: 3

Eiriksdottir, Karolina

Spor, afl

Fairlie-Kennedy, Margaret

Spirit Man, afl
Grade Level: 4

Haley, Margaret

Tau 1 Gruis, afl

Harrison, Laura

Shadowmark, afl (version for fl, 2015)
Grade Level: 5

Hellam, Abigail

to Anthropocene, afl

Höstman, Anna

fern, revised, afl
Grade Level: 4

Jakubowski, Pascale

Entre plume et sable, afl

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Grade Level: 4

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Grade Level: 4

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Dreh, afl

Martin, Jennifer

Spontaneity, afl

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Fantasia in 6/8, afl

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The Light that Burns: in memorium, Gabriel Mitchell, afl

Misurell-Mitchell, Janice

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L, afl
Velour, afl
Grade Level: 4

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O'Leary, Jane

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Grade Level: 4

Rogers, Emma

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Grade Level: 2-3

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Grade Level: 4
Dor, afl
Grade Level: 4

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Grade Level: 5

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Grade Level: 3

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Nawang Wulan, afl, pf

Grade Level: 3

Music for Gillian, afl, pf

Grade Level: 3

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The Dreams of Birds, afl, pf

Grade Level: 5

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Vibrance, afl, pf

Grade Level: 4

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Grade Level: 4

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Dying Away, afl, pf

Grade Level: 5

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The Ghost and the Princess, afl, pf

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Slow Tears, afl, pf

Grade Level: 3

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A Burns Flute Cycle, afl, pf

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Blessings and Celebration, afl, pf (or bfl, pf)

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Grade Level: 3

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Grade Level: 3

Michelson, Helena

Romance, afl, pf

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Grade Level: 3

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Hidden Elegy, afl, pf

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Positive Thinking, afl, elec.

Grade Level: 5

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Hüziin Nar, afl, elec.

Grade Level: 5

Gunnlaugsdóttir, Elín

Album, afl, elec.

Kulenty, Hanna

A Fifth Circle, afl, elec.

Grade Level: 4

La Berge, Anne

Fixation, afl, elec.

Lindquist, Ellen

Nakoda, afl, elec.

Grade Level: 5

Lillios, Elaine

Among Fireflies, afl, elec.

Grade Level: 5

Loggins-Hull, Allison

Color Wheels, afl, elec.

Grade Level: 4

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Tystnad, afl, ele

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She cried, bfl
Grade Level: 4

Louke, Phillys Avidan

ContraBasié Blues, bfl, pf
Grade Level: 3

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Rast in einem alten Kloster, bfl
Grade Level: 4

Rotaru, Doina

Mithya, bfl
Grade Level: 4

Tiutiunnik, Katia

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Grade Level: 5

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Grade Level: 5

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Luvina, bfl, elec.
Grade Level: 5

Rotaru, Doina

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Navarro, Fernanda Aoki*
Fung, Vivian*
Schmidt, Heather*
He, Yuanyuan (Kay)*
Lam, Bun-Ching*
Li, Shuying*
Lu, Wang*
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Yi, Chen*
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Tan, Su Lian*
Peacocke, Gemma*
Brinckman, Tessa*
McKay, Dosia*
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Auerbach, Lera*
Cohen, Alla*
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Alphabetical Index

Abbasi, Anahita b. 1985

Stimulus

Year of Composition: 2018

Instrumentation: fl, elec.

Length: 30 min.

Annotation: commissioned by Ine Vanoeveren

Website: <http://anahitaabbasi.com/>

Source: CW

No, I am not roaming aimlessly

Year of Composition: 2017

Instrumentation: fl

OCLC Accession Number: 1158390333

Publisher: Paris, France BabelScores

Length: 10 min.

Grade Level: 5

Annotation: Flutter tonguing, key clicks, pitch bends, complex rhythms, spoken word, and jet whistles. Abbasi's work has the title of a poem by Rumi, whose beginning in Farah Aziz' English translation reads: "No I am not roaming aimlessly / around the streets and bazaar / I am a lover searching for his beloved". The text is recited along the way in the work, which also includes a theme about the self, the interior, and the dialogue, by definition involving something other than the self. The composer refers to the psychological concept of the Dialogical Self Theory. With the poem, the tones, the voice and the musician, a multilingualism arises which forms the basis of this work.

Website: <http://anahitaabbasi.com/>

Source: CW, OCLC

Abbott, Katy b. 1971

Valentine

Year of Composition: 2011

Instrumentation: fl, pf

OCLC Accession Number: 747110631

Publisher: Reed Music

Length: 4:30 min.

Grade Level: 1

Annotation: Simple, chordal accompaniment in piano with a singing, melodic line in the flute. All within a comfortable register

Website: <http://www.katyabbott.com/>
Source: CW, OCLC

Ahn, Caroline Kyunga b. 1975

A Letter to my Beloved

Year of Composition: 2016

Instrumentation: fl, pf

Length: 12 min.

Grade Level: 5

Annotation: Control of extreme dynamics in all registers, extremes of range, use of pentatonic scales, extended techniques throughout, and prepared piano required for sections of the piece. Commissioned by Mihoko Watanabe and Jooyoung Kim

Website: <http://www.carolineahncomposer.com/>

Source: CW, OCLC, Perf. W

Ahn, Jean b. 1976

Toys for Flute and Piano

Year of Composition: 2016/2017

Instrumentation: fl, pf

Publisher: Jean Ahn

Grade Level: 5

Annotation: Complex rhythms, extended techniques, control of articulation and dynamics in all registers, advanced mastery of instrument is required. Commissioned by Duo Camaraderie.

Website: <http://jeanahn.com>

Source: CW, SC

Blush for Solo Woodwind

Year of Composition: 2008/2019

Instrumentation: fl

OCLC Accession Number: 1112493773

Publisher: Jean Ahn

Grade Level: 5

Website: <http://jeanahn.com>

Source: CW, OCLC, SC

Blush II for flute and alto flute

Year of Composition: 2019

Instrumentation: fl/afl

OCLC Accession Number:

Publisher: Jean Ahn

Website: <http://jeanahn.com>

Source: CW

Albert, Adrienne b. 1941

Sunswept

Year of Composition: 2006

Instrumentation: fl, pf

OCLC Accession Number: 232152459

Publisher: Kenter Canyon Music

Length: 4 min.

Grade Level: 3

Annotation: “Originally written for horn and piano as the last movement of my *Global Warming* Sonata and then transcribed for clarinet and piano, *Sunswept* originated with a call from my friend and fellow Mu Phi member, Susan Dietz, asking if *Windswept* could be played with flute so that she and her husband, John, could play it together. In reworking the piece, I realized the sonorities of the flute and piano would work beautifully with this piece. *Sunswept* is an exciting, playful, lyrical and dynamic interchange between the instruments. The piano is an equal partner to the flute in this work.” Adrienne Albert.

Website: <http://adriennealbert.com/>

Source: OCLC, CW

Piccolodeon

Year of Composition: 2011

Instrumentation: picc, pf

OCLC Accession Number: 855291868

Publisher: Kenter Canyon Music

Length: 3 min.

Grade Level: 3

Annotation: “The fabulous Susan Greenberg and Delores Stevens, co-founders and music directors of the wonderful chamber music series, Chamber Music Palisades, asked me to compose a short work in celebration of the 15th Anniversary of their Series. Of course, I was delighted and said yes! Since the piccolo does not seem to have the number of works specifically written for this tiny instrument, I decided to give it a go and had lots of fun writing for the Little Instrument with the BIG Voice! Wanting something playful, I thought of the sound of the Nickelodeon at the Carousel in Central Park and on the Santa Monica Pier and chose this sound from the piano to accompany the piccolo. The piece gets off to a slow start but quickly picks up speed and each instrument tries to outdo the other until the surprise ending! Lots of Fun to play!” Adrienne Albert.

Website: <http://adriennealbert.com/>

Source: OCLC, CW

Anderson, Beth b. 1950

Comment

Year of Composition: 2003

Instrumentation: fl

Length: 3 min.

Grade Level: 3

Annotation: Commissioned by Nina Assimakopoulos in 2003. Based on a Dorothy Parker poem of the same name. No extended techniques. Begins with a melodic flute line but has playful, articulated sections throughout. Some syncopation is present as well. Dynamic range is varied and the piece is primarily in the mid to upper range of the flute.

Website: <http://www.beand.com/>

Source: CW, CD

Anderson, Deborah b. 1950

Gaea

Year of Composition: 1996
Instrumentation: fl, pf
OCLC Accession Number: 391963842
Publisher: Alry Publications
Website: <https://www.deborahjanderson.com/>
Source: OCLC

Alchemy

Year of Composition: 2002
Instrumentation: fl, pf
OCLC Accession Number: 159921014
Publisher: Alry Publications
Website: <https://www.deborahjanderson.com/>
Source: OCLC

Aubin, Francine 1938-2016

Le chandelier de Hanouka

Year of Composition: 1993
Instrumentation: fl, pf
OCLC Accession Number: 36185755
Publisher: R. Martin
Grade Level: 2
Website: <https://www.fluteworld.com/shop/?s=Aubin&form-fields-required=0>
Source: OCLC, RW

Nocturne

Instrumentation: fl, pf
OCLC Accession Number: 228806035
Publisher: Billaudot
Grade Level: 3
Annotation: "This Nocturne begins with an Andante, with mainly half-note and triplet patterns, then moves to a spritely Allegro section which is driven by striking rhythms and quick time changes. The piece reverts back to its original mode, then finishes with this flurry of rhythmically driven activity." Description provided by FluteWorld.
Website: <https://www.fluteworld.com/shop/?s=Aubin&form-fields-required=0>
Source: OCLC, RW

12 études caprice

Instrumentation: fl
OCLC Accession Number: 658578063
Publisher: Zurfluh
Source: OCLC

Dans la roulotte des gitans

Instrumentation: fl, pf

OCLC Accession Number: 1153171708

Publisher: R. Martin

Grade Level: 2

Website: <https://www.fluteworld.com/shop/?s=Aubin&form-fields-required=0>

Source: OCLC, RW

Impromptu

Instrumentation: fl, pf

OCLC Accession Number: 1196395920

Publisher: Clermont-Fd Alfonse Production

Source: OCLC

Valse de l'aiglon

Instrumentation: fl, pf

OCLC Accession Number: 762969191

Publisher: R. Martin

Grade Level: 2

Website: <https://www.fluteworld.com/shop/?s=Aubin&form-fields-required=0>

Source: OCLC, RW

Auerbach, Lera b. 1973

Monologue

Instrumentation: fl

OCLC Accession Number: 910670750

Publisher: Sikorski Musikverlage

Length: 8 min.

Grade Level: 5

Annotation: An advanced work featuring a variety of extended techniques like pitch bends and singing and playing. The piece combines these techniques seamlessly with the traditional sound of the flute to create a unique landscape. Moments of technical demand are interwoven with a lyrical and harmonically complex phrases. Extreme dynamic shifts add to the difficulty of the piece as well as give it an element of surprise. The full range of the flute is covered.

Website: <https://leraauerbach.com/>

Source: CW, OCLC, CD

Baiocchi, Regina Harris b. 1956

Autumn nights

Year of Composition: 2020, 1991

Instrumentation: afl

OCLC Accession Number: 1202675728

Grade Level: 4

Annotation: *Autumn Night* is based on a poem and grew into a solo alto flute solo. The piece involved some

extended techniques but is improvisatory in nature.
Website: <https://3arts.org/artist/regina-harris-baiocchi/>
Source: CW, OCLC, Perf. W

Balch, Katherine b. 1991

Music About Glowworms

Year of Composition: 2016-2018

Instrumentation: fl, pf

OCLC Accession Number:

Publisher: Schott PSNY

Length: 15 min.

Grade Level: 5

Annotation: This piece consists of two movements that can be performed together or separately. The first movement is titled Thread/ unfurled and the second is titled drip/spin. Both require knowledge of all extended techniques and mastery of sound and technique in all registers. Both movements are programmatic in nature.

Website: <http://www.katherinebalch.com/>

Source: CW, PW

Ball, Erica b. 1988

music makes me want to DANCE

Year of Composition: 2009

Instrumentation: fl

Publisher: Erica Ball

Grade Level: 4

Annotation: This work for flutist and loud shoes contains notated instructions for players feet and is loosely inspired by tango. The flutist is both musician and dancer. Technical passages and coordination required.

Website: <http://www.ericajball.com/>

Source: CW

Bång, Malin b. 1974

alpha waves

Year of Composition: 2008

Instrumentation: fl or afl

OCLC Accession Number:

Publisher: BabelScores

Length: 8:30 min.

Grade Level: 5

Annotation: This work is about the alpha waves that appear in the brain between deep sleep and light sleep. Atmospheric nature with many extended techniques including air sounds, speaking into the flute, flutter tonguing, and singing.

Website: <http://malinbang.com/>

Source: CW, CD

Barelos, Stacey

contrasts

Instrumentation: fl, pf

Website: <http://www.staceybarelos.com/>

Source: CW

Barker, Jennifer Margaret b. 1965

Na Trì Peathraichean (The Three Sisters...of Glencoe)

Year of Composition: 1999

Instrumentation: fl, pf

OCLC Accession Number: 55753707

Publisher: McKenna-Keddie

Length: 15:00 min.

Grade Level: 4

Annotation: A three-movement work that reflects a different aspect of three neighboring mountains (known as the three sisters) in the Highlands of Scotland. No extended techniques. The piece is harmonically challenging with technical passages throughout and especially in the third movement. Advanced mastery of all trills, fast articulation, and quality of sound are required to accurately depict the idea of the work.

Website: <http://www.jennifermargaretbarker.com/>

Source: CW, OCLC

Barratt, Carol b. 1945

Bravo! Flute

Year of Composition: 1998

Instrumentation: fl, pf

OCLC Accession Number: 43241930

Publisher: Boosey & Hawkes

Grade Level: 2

Annotation: 28 original works and arrangements for flute and piano. Intermediate level. Edited by Margaret Ogonovsky, flute teacher at the Junior Department at the Royal College of Music in London.

Website: https://www.boosey.com/pages/cr/composer/composer_main?composerid=3334&ttype=BIOGRAPHY

Source: CW, OCLC, PW

Barsham, Eve

Two Little Pieces

Year of Composition: 2008

Instrumentation: fl, pf

OCLC Accession Number: 726074537

Publisher: Emerson Edition

Length: 4 min.

Grade Level: 2

Annotation: Two movements, 2 minutes each. First movements is titled “Dotty” and the second is titled “Wishful Thinking.”

Website: <https://www.prestomusic.com/sheet-music/composers/478--barsham-eve>

Source: CW, PW, OCLC

Bassingthwaighte, Sarah b. 1967

Amhrán na hEascainne (Song of the Eel)

Year of Composition: 2020

Instrumentation: fl or afl

Publisher: Sarah Bassingthwaighte

Website: <https://www.sarahbassingthwaighte.org/#home-section>

Source: CW

House of Doors (concerto)

Year of Composition: 2014

Instrumentation: fl, pf

Publisher: Alry Publications

Annotation: “The title, *House of Doors*, comes from a meditation exercise in which you imagine walking through a hallway full of doors, choosing one, and exploring what s inside. The exercise is designed to increase creativity and the ability to make positive changes. To me, this meditation is fun, like being in a dream where I can make some choices. The starting point for the Concerto came from three different rooms I encountered, and each is translated into sound. The piece is divided into two continuous movements.” Sarah Bassingthwaighte.

Website: <https://www.sarahbassingthwaighte.org/#home-section>

Source: CW, PW, RW

Beamish, Sally b. 1956

Ariel (arranged for flute)

Year of Composition: 2018

Instrumentation: fl

OCLC Accession Number: 1159177720

Publisher: Norsk Musikforlag

Length: 6 min

Annotation: “Based on the character from Shakespeare’s ‘The Tempest,’ this short piece portrays the magical and elusive qualities of Ariel, the spirit who is enslaved to Prospero. The material is constructed of a single cell which repeats and turns in on itself, forming different shapes and gestures. The final section is a wordless setting of part of Ariel’s song ‘Full Fathom Five’, and ends with the tolling of a distant bell, which has been sounding intermittently throughout the piece. Originally for viola, Ariel was commissioned by Nils Mönkemeyer, and first performed by him on May 22, 2013 at the Schwetzingen SWR Festspiele. It is one of a series of instrumental pieces written alongside my work on The Tempest with choreographer David Bintley, for Birmingham Royal Ballet.” Sally Beamish

Website: <https://www.sallybeamish.com/>

Source: CW, OCLC

Words for my Daughter

Year of Composition: 1996

Instrumentation: fl, pf

OCLC Accession Number: 1082224944

Publisher: Edition Peters

Length: 8 min.

Grade Level: 5

Annotation: "I first heard *Words for my Daughter* by Janet Paisley at a reading on National Poetry Day 1995. I had my nine-day-old daughter with me and it made a profound impression. Shortly afterwards I wrote the flute and piano piece, which is in effect a free setting of the poem. It was commissioned by Young Concert Artists Trust for Catherine Beynon and Elizabeth Burley." Sally Beamish.

The piece is atonal in nature and requires full control of dynamics in all registers, but especially in the upper register. It does not have many technical passages but acquires its challenges from the combination of atonality and intensity.

Website: <https://www.sallybeamish.com/>

Source: CW, OCLC, CD

Max's Pibroch

Year of Composition: 2004

Instrumentation: picc

OCLC Accession Number: 885180572

Publisher: Norsk Musikforlag

Length: 4 min.

Annotation: First performed by Philippa Davies, St. Magnus Festival 2004.

Website: <https://www.sallybeamish.com/>

Source: CW, OCLC,

Beath, Betty b. 1932

From a bridge of dreams

Year of Composition: 2001

Instrumentation: fl, pf

OCLC Accession Number: 884081883

Publisher: Wirripang

Length: 4 min.

Grade Level: 3

Annotation: Simple rhythmic and harmonic structure with no extended techniques. Does require mastery of the upper register and lends itself well to players around the intermediate level.

Website: <http://www.beathcox.com/>

Source: CW, OCLC, CD, AMC

Nawang Wulan

Year of Composition: 1990

Instrumentation: afl, pf

OCLC Accession Number: 884082258

Publisher: Wirripang

Length: 2:30 min.

Grade Level: 3

Annotation: Inspired by a poem of a Javanese legend of a nymph whose wings were stolen while bathing, so she was compelled to live on earth. Eventually, she found her wings and returned to heaven; but she promised to come again whenever the child might need her help. In the poem she was given the role as 'the guardian of the earth and rice'. Slow and melodic throughout, within a comfortable register.

Website: <http://www.beathcox.com/>

Source: OCLC, CD, AMC

Music for Gillian

Year of Composition: 1988, rev. 2006.

Instrumentation: afl, pf

OCLC Accession Number: 884082192

Publisher: Wirripang

Length: 4 min.

Grade Level: 3

Annotation: Mostly melodic and leisurely in nature. Some trills and sixteenth-note passages are used. Within a comfortable range.

Website: <http://www.beathcox.com/>

Source: OCLC, CD, AMC, AC

Night Moods

Year of Composition: 2007

Instrumentation: fl, pf

OCLC Accession Number: 884082222

Publisher: Wirripang

Length: 4 min.

Grade Level: 3

Annotation: The piece begins and concludes with sections that suggest a languid, improvisatory character or mood in which the use of rubato is encouraged; here the piano responds with small, supportive gestures, the middle section being a warm, musical embrace.

Website: <http://www.beathcox.com/>

Source: OCLC, CD, AMC

Beaugeais, Katia b. 1976

Burwood Park

Year of Composition: 2008

Instrumentation: fl

OCLC Accession Number: 746853269

Publisher: Reed Music

Length: 6 min.

Grade Level: 5

Annotation: *Burwood Park* explores a variety of extended techniques and is named after a park situated in a Western Sydney suburb.

Website: <https://www.newmusicblock.com>

Source: AMC, CW, OCLC

Beglarian, Eve b. 1958

From the Same Melancholy Fate

Year of Composition: 2015

Instrumentation: fl, elec.

Length: 5-12 min.

Grade Level: 5

Annotation: “*From the Same Melancholy Fate* is an improvisatory piece for any instrumentalist, inspired by visionary artist Cleveland Turner, aka the Flower Man. The player is given a pre-recorded track which has as its base my reading of Louise Glück’s poem recorded and re-recorded in space so that it is engulfed by room resonance (a la Alvin Lucier’s *I am sitting in a room*), along with additional layers of music and song. The performer records every performance of the piece, and each performance recording becomes the pre-recorded track for the next performance. Thus the original track gradually disappears into the new layers, the performer responds to his/her previous self as part of the counterpoint of sound, and every performer’s tape part is unique, a palimpsest of previous performances of the piece.” Eve Beglarian.

Website: <https://evbvd.com/blog/works/>

Source: CW

Tower of Ivory

Year of Composition: 2015

Instrumentation: picc, elec.

OCLC Accession Number:

Publisher: EVBVD Music

Length: 5 min.

Grade Level: 5

Annotation: “The music for *Tower of Ivory* takes off from an Irish traditional tin whistle tune known as Salamanca. I was introduced to the tune from a recording that was given to me by the poet Linda Norton. The whistle player may be Neansai Finnerty, but I’m not really sure.” Eve Beglarian

Website: <https://evbvd.com/blog/works/>

Source: CW

I will not be sad in this world

Year of Composition: 2006

Instrumentation: fl, elec.

OCLC Accession Number: 422689113

Publisher: Theodore Presser/EVBVD Music

Grade Level: 3

Annotation: Originally written for alto (or bass) flute, *I will not be sad in this world* is based on the Armenian troubadour Sayat Nova’s song *Ashkharumes Akh Chim Kashil*. The piece is often played on the duduk, and your flute playing should respond to the ornamentation, intonation, and vibrato of traditional duduk playing.

Website: <https://evbvd.com/blog/works/>

Source: CW, OCLC

Preciosilla

Year of Composition: 1990

Instrumentation: fl, elec. (optional bfl)

Publisher: EVBVD Music

Length: 5-12 min.

Grade Level: 4

Annotation: *Preciosilla* is a song setting of Gertrude Stein's poem that places the text in the realm of the rhythm section instead of in the realm of the melody where lyrics are conventionally found. The composer's reading of the text was sampled by an Akai S1000. The flutist's melody has quotes from pop love songs and other familiar music embedded in musical stream-of-consciousness writing that attempts to emulate Gertrude's handling of text. The piece is dedicated with love to Mary Rodríguez, and Margaret Lancaster's recording of the piece appears on Mary's birthday in my ongoing project, *A Book of Days*.

Website: <https://evbvd.com/blog/works/>

Source: CW

Can I have it without begging?

Year of Composition: 2018

Instrumentation: fl, elec.

OCLC Accession Number: 1194594083

Publisher: EVBVD Music

Length: 5-12 min.

Grade Level: 4

Annotation: "Since the 1980s I've been periodically making pieces for a varied range of ensembles and instrumentation responding to the marvelous secular songs of Guillaume de Machaut. I call the project Machaut in the Machine Age, and *Can I have it without begging?* is the seventh in the series. *Can I have it without begging?* takes as its starting point Ballade #19: *Amours me fait desirer*. The line that ends all three verses is "Que je l'aie sans rouver", which translates to something like: "...so I can have it without begging." This work was commissioned by the National Flute Association, Inc. for the 2018 Young Artist Competition. Special thanks to Lisa Bost, Wayla Chambo, and Margaret Lancaster for their thoughtful advice and artistry as I was writing the piece." Eve Beglarian.

Website: <https://evbvd.com/blog/works/>

Source: CW, OCLC

Beilharz, Kirsty b. 1971

Flowforms

Year of Composition: 1992

Instrumentation: fl

OCLC Accession Number: 36928761

Publisher: Köln-Rodenkirchen: PJ Tonger

Length: 9 min.

Website: <http://www.kirstybeilharz.com.au/>

Source: AMC, CW, OCLC

Burnished

Year of Composition: 1995

Instrumentation: picc

OCLC Accession Number: 611659456

Publisher: Köln : Tonger

Length: 6.5 min.

Website: <http://www.kirstybeilharz.com.au/>

Source: OCLC, CW

Splintered Veins of Tide

Year of Composition: 2005
Instrumentation: fl
Length: 5 min.
Website: <http://www.kirstybeilharz.com.au/>
Source: CW

Berg, Stephanie b. 1986

Among the Laughing Stars

Year of Composition: 2013
Instrumentation: fl, pf
OCLC Accession Number: 1004309509
Publisher: Stephanie Berg
Length: 10 min.
Grade Level: 4
Annotation: Tonal composition featuring some technical passages in the upper register with an improvisatory feel. No extended techniques. Piano part is often chordal in nature except for the last 3 minutes of the piece where the piece takes on a more active character. "Written in 2013 to honor a friend's husband who had passed away. Commissioned by Jeanne Siquefield, and premiered in her home by two Mizzou colleagues of mine, Mary Jamerson and Daisy Shun Jung Hsu. The premiere was a surprise during a reception Jeanne was hosting to celebrate my compositional debut with the St. Louis Symphony. A most welcome surprise!" Stephanie Berg.
Website: <https://www.stephanieberg.com/>
Source: CW, OCLC, CD

Berman, Anne Deane b. 1963

Positive Thinking

Year of Composition: 1994
Instrumentation: afl, elec.
Length: 8 min.
Grade Level: 5
Annotation: "In 1994, one of my closest friends, Fred Chance, died of complications from AIDS. I processed his voice with computer generated sounds and live alto flute to express Chance's regret over passing the AIDS virus to his lover of ten years." Anne Deane Berman.
Website: <http://www.annedeaneberman.com/>
Source: CW, CD

Bernofsky, Lauren b. 1967

Sonatine

Year of Composition: 2000
Instrumentation: fl, pf
OCLC Accession Number: 852631655
Publisher: Theodore Presser

Length: 6 min.

Grade Level: 4

Annotation: “*Sonatine* (originally titled *Concert Piece*) was written for the flutist Rosanne Santucci. This single-movement work has characteristics of the sonata form, with two contrasting themes: the first, graceful and lithe in the upper range, and the second making use of the velvety lower range of the flute. After the exposition of the themes follows a development section and then a recapitulation. Key relationships (in the traditional tonic-dominant axis) are replaced in favor of varying "scale-colors," and the second theme returns in the recap using the scale-color of the first theme.” Lauren Bernofsky

Website: <http://www.laurenbernofsky.com/bio.php>

Source: CW, CD, OCLC

Spring Song

Year of Composition: 2012

Instrumentation: fl, pf

OCLC Accession Number: 903287094

Publisher: Theodore Presser

Length: 3 min.

Grade Level: 3

Annotation: A light and charming piece for flute (or clarinet) and piano. Tonal and floating in character. The piano part is also simple and tonal. No extended techniques and appropriate for the intermediate player.

Website: <http://www.laurenbernofsky.com/bio.php>

Source: CW, CD, OCLC

Bertrand, Élise b. 2000

Impressions Liturgiques

Year of Composition: 2017

Instrumentation: fl, pf

OCLC Accession Number: 984501210

Publisher: Gérard Billaudot Éditeur

Length: 8 min.

Grade Level: 4

Annotation: This harmonically striking piece for flute and piano is in four movements. The movements are “Introit,” “Lux Aeterna,” “Supplicato,” “In Paradisum.” Lush harmonies and textures and rhythmic ambiguity create an atmospheric character for the first two movements. The third movement begins with fast, articulated passages. Characterized by more lively and technically demanding flute lines. The last movement is nostalgic and singing. No extended techniques

Website: <https://elise-bertrand.fr/>

Source: OCLC, CD

Sonatine

Year of Composition: 2018

Instrumentation: picc

OCLC Accession Number: 1059415843

Publisher: Gérard Billaudot Éditeur

Length: 10 min.

Grade Level: 5

Annotation: Composed at the request of Pierre Dumail, flutist with the orchestra of the Opera National de Paris, and consists of four brief movements. The piece is appropriate for the advanced player due to its complex harmonic

language, technical requirements, and extensive dynamic and registral range. A piece that explores the variety of expressive and playful characteristics of the piccolo. No extended techniques.

Website: <https://elise-bertrand.fr/>

Source: OCLC, CD, RW

Bielawa, Lisa b. 1968

Gargoyles

Year of Composition: 2009

Instrumentation: fl

OCLC Accession Number: 656029451

Publisher: Lisa Bielawa

Length: 6:30 min.

Grade Level: 5

Annotation: Commissioned by the National Flute Association. This piece uses many extended techniques, complex technical passages, and rhythmically challenging passages. "Many of the images I collected for my Sequenza (Sequenza III, for voice) preparation were postcards of gargoyles from the great cathedrals of France. These stone creatures exhibit such a variety of distinct moods, from their ancient perches far above the town squares! Using some of the same moods that Berio demands in his piece, and with the gargoyle images to guide me, I ended up writing a kind of tribute to Berio and to the tradition of performance that he showed us with his solo repertoire. Continuing in this spirit of playful expansion and cross-disciplinary exchange, I invite performers of *Gargoyles* to find their own images to guide them through the shifting moods in this piece." Lisa Bielawa

Website: <http://www.lisabelawa.net/>

Source: CW, CD, OCLC

Bingham, Judith b. 1952

Eleven (Dance for Solo Flute)

Year of Composition: 2019

Instrumentation: fl

OCLC Accession Number: 1109905641

Publisher: Edition Peters

Length: 13 min.

Grade Level:

Annotation: This work consists of eleven short, untitled movements, preceded by an Ice Prologue. With a biographical note in German and English. Dedicated to Sami Junnonen. Premiered in Helsinki, August 2019.

Website: <https://www.edition-peters.com/composer/ingham-judith/w00430>

Source: OCLC, RW

Bliss, Marilyn b. 1954

Murali

Year of Composition: 2003

Instrumentation: fl

OCLC Accession Number: 909590021

Publisher: American Composers Alliance

Length: 3 min.

Grade Level: 3

Annotation: "When asked by Nina Assimakopoulos to write a short piece for flute inspired by literature, my attention turned to the many depictions of Krishna playing the flute that one can see by strolling through the streets of my multicultural neighborhood of Jackson Heights in Queens, New York. Murali is the name of Krishna's flute. In Hindu cosmology and tales, such as those set forth in Robert Calasso's book *Ka*, Krishna plays his flute at the first full moon of autumn. It is a very alluring, seductive melody, and it calls to the female cowherds (the gopis), who are all in love with Krishna. At the sound of Krishna's flute, they come out of their dwellings and dance, surrounding Krishna. The dancing becomes more and more fevered, when suddenly Krishna disappears before their eyes. Soon they once more hear the murali, from a location just beyond the horizon. Is he calling them, or taunting them? The gopis can never decide, but Krishna is always in their hearts." Marilyn Bliss.

Website: <http://marilynbliss.com/>

Source: ACA, OCLC, CD

Rima

Year of Composition: 1989

Instrumentation: picc, pf

OCLC Accession Number: 1114218562

Publisher: Pan Publications

Grade Level: 4

Length: 11 min.

Annotation: "*Rima* for piccolo and piano is based on a character from William Henry Hudson's 1904 novel *Green Mansions*. Set in the Amazon, *Green Mansions* features the character of a girl-creature of the forest who communicates in a bird-like language. In *Rima*, the piccolo portrays the character during the course of a day, from the first stirrings of dawn, through the animation of midday, to the bittersweet quiet of dusk. *Rima* was commissioned and premiered by the Piccolo Committee of the National Flute Association. It is used as a standard competition piece by the NFA. "...a significant contribution to the literature..." *Flutist Quarterly*. Recorded by Susan Glaser on Koch International Classics 3-7396-2-H1 and by Nicola Mazzanti on his self-produced CD "A Night with the Piccolo" available from CDBaby.com and from the artist." Marilyn Bliss.

Website:

https://www.newyorkwomencomposers.org/catpop.php?ctgy=ALL&comp=BLI01&diff=ANY&publ=ANY&ordr=title&inst=_

Source: OCLC, NYWC

Bloomer-Deussen, Nancy 1932-2019

Pegasus Suite

Year of Composition: 1998

Instrumentation: fl, pf

OCLC Accession Number: 50148182

Publisher: NB Deussen

Website: <https://www.nancybloomerdeussen.com/>

Source: CW, OCLC

Bošković, Dijana b. 1968

An Encounter with the Sea

Year of Composition: 1998

Instrumentation: fl
Website: <http://www.dijana-boskovic.com/index.htm>
Source: CW

Between East and West II

Year of Composition: 1999, revised 2016
Instrumentation: fl
Length: 5 min.
Website: <http://www.dijana-boskovic.com/index.htm>
Source: CW

Between East and West III

Instrumentation: fl, elec.
Length: 7 min.
Website: <http://www.dijana-boskovic.com/index.htm>
Source: CW

Bond, Victoria b. 1945

Samba

Year of Composition: 2002
Instrumentation: fl, pf
OCLC Accession Number: 664680847
Publisher: Subito Music Corp.
Length: 5 min.
Grade Level: 5
Annotation: Theme and variations on the Brazilian samba, emphasizing the earthy qualities of the flute and percussive aspects of the piano. Restricting the theme to its rhythmic element, it casts the instruments in the roles of percussionist and dancer.
Website: <https://www.victoriabond.com/artist.php?view=bio>
Source: CW, OCLC, CD

Borisova-Ollas, Victoria b. 1969

Four Pieces

Year of Composition: 2006
Instrumentation: fl
OCLC Accession Number: 1065758854
Publisher: Universal Edition
Grade Level: 5
Annotation: Includes some bird-like calls and upper register technical passages. Few extended techniques. Covers the entire register of the flute. Contains an equal amount of lyrical and technical passages.
Website: <http://www.borisova-ollas.com/chamber.php>
Source: CW, OCLC, CD

Bost-Sandberg, Lisa

The Whirring Dusk

Year of Composition: 2018

Instrumentation: fl, pf

Publisher: Chromaworks Press

Length: 9:30 min.

Grade Level: 4

Annotation: “In writing *the whirring dusk*, I was reflecting on the conflicting emotions and states of being that come with significant life experiences. Pain and joy, fragility and strength, disquiet and peace—they are visceral, they are entwined, and they evolve and transform through the moments and the months.

the whirring dusk was commissioned by Hannah Porter Ocoña.” Lisa Bost-Sandberg. A full recording performed by Hannah Porter Ocoña and Emely Phelps, piano can be found on composers website.

Website: <https://www.lisabost.com/compositions>

Source: CW, CD

Snowblink

Year of Composition: 2017

Instrumentation: fl

Publisher: Chromaworks Press

Length: 4 min.

Grade Level: 4

Annotation: “*Snowblink* was commissioned by Loren Been, who performed the world premiere on her senior recital at the University of Kentucky. Due to Loren’s interest in the pedagogy of contemporary flute music, she requested a solo work that utilized various extended techniques (percussive sonorities, multiphonics, timbral variations, etc.) and featured other new music conventions. A “snowblink” is a white reflection or glare in the sky that appears over a snowfield.” Lisa Bost-Sandberg. A recording can be found on the composers website.

Website: <https://www.lisabost.com/compositions>

Source: CW, CD

Bilder

Year of Composition: 2009

Instrumentation: afl

Publisher: Chromaworks Press

Length: 4:30 min.

Grade Level: 4

Annotation: “*Bilder* was written to be premiered on the 2009 rarescale Premiere Series of concerts in London. The melodic material evolves by weaving in and out of extended technique timbres. It is in a three-part form, with a relatively short contrasting section flanked by opening and closing sections of related material that is derived from the opening multiphonics and tremoli. Bilder is the Norwegian word for “photographs,” and this piece is dedicated to my family in Rindal, Norway, where the second performance took place.” Lisa Bost-Sandberg. A recording can be found on the composers website.

Website: <https://www.lisabost.com/compositions>

Source: CW, CD

Fluxion

Year of Composition: 2008

Instrumentation: fl

OCLC Accession Number: 727663757

Publisher: Chromaworks Press

Length: 6 min.

Grade Level: 4

Annotation: “*Fluxion* was written for and premiered at PKN Productions' UnTapped @ the Tank 2008 Concert Series in New York City. The title refers to the state of the melodic and timbral materials used in the piece. During my time in New York I was surrounded by an incredible amount of sonic experimentation by my colleagues and instructors, and this piece is very much inspired by my collaborations with these people and by the percussive timbres that the flute is capable of producing.” Lisa. Bost-Sandberg

Website: <https://www.lisabost.com/compositions>

Source: CW, CD, OCLC

When it rains/The River stands still

Year of Composition: 2006

Instrumentation: afl

Publisher: Chromaworks Press

Length: 5 min.

Grade Level: 4

Annotation: This work received Honorable Mention in the 2021 National Flute Association Newly Published Music Competition, low flute category. “The title *when it rains / the river stands still* is a two-line poem I wrote to evoke a moment that included a stunning view of the Iowa River in a rainfall. Singing and playing simultaneously is explored in this work as a connection between voice and flute is particularly strong with the alto. The alto flute often fits the vocal range more agreeably than the higher-pitched concert flute, and, as Theobald Boehm wrote of his invention in *The Flute and Flute Playing*, “Because of the great facility for modulation of the full, sonorous tones of this flute, it is adapted to music in the song style, and for accompanying a soprano voice.” Lisa Bost-Sandberg

Website: <https://www.lisabost.com/compositions>

Source: CW, CD

As Their Own

Year of Composition: 2005

Instrumentation: afl

Publisher: Chromaworks Press

Length: 2 min.

Grade Level: 3

Annotation: A lyrical and melodic piece for solo alto flute. Composed for Lisa Bost-Sandberg’s brother-in-laws wedding in 2005. A recording of this work can be found on the composer’s website and performed by the composer.

Website: <https://www.lisabost.com/compositions>

Source: CW, CD

Diandya

Year of Composition: 2005

Instrumentation: fl

OCLC Accession Number: 727662834

Publisher: Chromaworks Press

Length: 4:30 min.

Grade Level: 4

Annotation: “*Diandya* is in existence with thanks to Robert Dick. During my studies at NYU I was planning a recital of unaccompanied works, “a solo expedition,” and he encouraged me to perform something of my own—whether an improvisation, composition, or arrangement. I immediately knew that he was right, that something of my own would be fitting for the program of four important twentieth-century works (Debussy’s *Syrinx*, Varèse’s *Density 21.5*, Berio’s *Sequenza I*, and Dick’s *Afterlight*) and a new piece that I had commissioned (Evan Mazunik’s *Apollo Racing Hermes*), but composing was the furthest option from my mind at that time. Luckily, a few small but

aptly timed events changed my thinking, and with Robert's invaluable guidance I became a composer. "Diandya" is a made-up word." Lisa Bost-Sandberg. A recording of the work can be found on the composer's website and performed by the composer. A variety of extended techniques such as pitch bends, quarter tones, and harmonics are utilized.

Website: <https://www.lisabost.com/compositions>

Source: CW, CD, OCLC

Boyd, Anne b. 1946

A Little feather on the breath of God

Year of Composition: 2002, ed. 2013

Instrumentation: fl, pf

OCLC Accession Number: 1063861142

Publisher: Univ. York Music Press

Length: 4 min.

Grade Level: 4

Annotation: "Hildegard of Bingen, the 12th century mystic, described herself as "but a feather on the breath of God" - a spiritual state with to which I aspire. For me, the traditional music for the shakuhachi represents the highest stage in music's spiritual evolution... The original version of this work was composed for shakuhachi and harp, dedicated to the memory of the late Professor Sir Peter Platt, Emeritus Professor of Music at the University of Sydney until his death in August 2000...The flute line represents the floating feather; the piano represents God's creative spirit. At the beginning of the work the feather lies languishing on the earth, feeling herself but not knowing quite what to do. The piano's arpeggios, rising from deep in the earth, release energy that, like the wind, lifts the feather into flight."- Anne Boyd.

Website: <https://www.australianmusiccentre.com.au/artist/boyd-anne>

Source: AMC, CW, OCLC, CD

Bali Moods No. 2

Year of Composition: 1988

Instrumentation: fl, pf

OCLC Accession Number: 220819731

Publisher: Australian Music Centre

Length: 5 min.

Annotation: Commissioned for performance at the 7th Australian Flute Convention, Adelaide, 1-4 April 1988. Includes programme note and biographical information about the composer. A meditation upon Mt. Agung and its position at the centre of Balinese life from a Christian though not necessarily Western, perspective.

This is a handwritten edition — it is not typeset.

Website: <https://www.australianmusiccentre.com.au/artist/boyd-anne>

Source: OCLC, AMC, CW

Brackney, Laura b. 1992

Plainflute

Year of Composition: 2016

Instrumentation: fl

Website: <https://laurabrackney.com/about/>

Source: CW

Brake, Anna b. 1988

Oh Rapturous Hour! Is this Fulfilment?

Instrumentation: fl

Publisher: Anna Brake

Length: 6 min.

Grade Level: 5

Annotation: "Oh Rapturous Hour! Is this Fulfilment?" is a monologue for flute. The poem, "Fulfilment" by Harold Monro (1879-1932), serves as the skeleton for the contour and articulation for the music. The romantic poem has intense emotional changes and the characterizations are key to this piece. I use word painting throughout with techniques such as breath tone, whole tone scales, flutter-tonguing, trills, multiple staccato and key clicks to represent words or themes in the poem, such as wind, nature, laughter, etc." Anna Brake
Plenty of extended techniques. A wide use of the flute range. Technical passages throughout.

Website: <https://www.annabrake.com>

Source: CW, CD

Tired (Miniature)

Instrumentation: afl

Publisher: Anna Brake

Website: <https://www.annabrake.com>

Source: CW

Relieved (Miniature)

Instrumentation: fl

Publisher: Anna Brake

Website: <https://www.annabrake.com>

Source: CW

Yearning (Miniature)

Instrumentation: picc

Publisher: Anna Brake

Website: <https://www.annabrake.com>

Source: CW

Brandman, Margaret b. 1951

Flights of Fancy

Year of Composition: 1992

Instrumentation: fl, pf, electric bass (opt.)

OCLC Accession Number: 762927306

Publisher: Jazzem Music

Annotation: "This three movement work, offers the performers opportunities for improvisation over given structures. The first movement is in two contrasting sections which alternate. (A B A B2 A B3 A) The A section uses a lively modern jazz theme while the second section is a slow moving using rather ambient chord progression. Each time the B section returns it is dealt with differently. Firstly the flute states the theme in long notes. The second time this section appears, the flute improvises over the chords, and the third time, the piano improvises over the progression. The movement then ends with a restatement of the A theme. The second movement is played at an

adagio tempo allowing more lyrical themes to be shared between the flute and piano. The final movement final movement explores the 7/4 time signature and a modal tonality. Jazz elements are worked into the composition, along with ostinati and once again the flute has room for improvisation, over the ostinato pattern in the piano part. Then both piano and flute improvise together before the final statement of the 7/4 ostinato theme.” Margaret Brandman

Website: <http://www.margaretbrandman.com/index.html>

Source: OCLC, AMC, CD, CW

Brandon, Jenni b. 1977

Goldfish Songs

Year of Composition: 2008

Instrumentation: fl/afl

OCLC Accession Number: 712665350

Publisher: Jenni Brandon Music

Length: 7 min.

Grade Level: 3

Annotation: “*Goldfish Songs* was written at the request of flutist Danielle Hundley, a member of the Cincinnati new music ensemble Conundrum. She has always loved fancy goldfish (and in fact movement three is named after her Ryukin goldfish Bela) and imagined a work for flute about some of these beautiful fish. We collaborated on this project to create four short, descriptive movements about a select variety of fancy goldfish, choosing these particular goldfish because of their unique attributes.” Jenni Brandon

Website: <http://jennibrandon.com/>

Source: CW, OCLC, CD

The Dreams of Birds

Year of Composition: 2011

Instrumentation: afl, pf

OCLC Accession Number: 919318567

Publisher: Jenni Brandon Music

Length: 9 min.

Grade Level: 5

Annotation: “*The Dreams of Birds* explores the world of what birds might dream. Would they dream of running, of flying to the sun? Would they dream of being human? I wanted to explore the possibility of bird dreams while continuing to be evocative of a bird with bird-like songs in the alto flute. The little turns and grace notes as well as the flutter tongue played by the alto flute offer the listener the voice of the bird. The piano, both supportive and, at times, grand, helps give flight to these dreams of birds. It was an honor to write this piece for Jenni Olson to premiere and record.” Jenni Brandon

Website: <http://jennibrandon.com/>

Source: CW, OCLC, CD

Brey, Amelia

"Can you feel a breeze against your cheek?"

Year of Composition: 2019

Instrumentation: fl

Publisher: Amelia Brey

Length: 5 min.

Grade Level: 5

Annotation: The score is marked "Liberamente," meaning freely and there are no barlines throughout. Some of the other indications instruct the performer to play stemless notes as fast as possible and indicate a need for creativity in fingerings. Some other techniques include unpitched air sounds. Although the piece allows for freedom of expression, the performer is given very clear indications of dynamics, articulations, and tempi throughout the piece.

Website: <https://ameliabrey.wordpress.com/works/>

Source: CW, SC

Brinckman, Tessa*A Cracticus Fancie*

Year of Composition: 2017

Instrumentation: picc (amplified), elec.

Publisher: Tessa Brinckman

Length: 3 min.

Grade Level: 5

Annotation: A music setting of the New Zealand classic poem, Denis Glover's "The Magpies" – from the point of view of a magpie.

Plenty of extended techniques including key clicks, pitch bends, flutter tonguing, and technical passages requiring a high level of mastery on the instrument. The audio consists of snippets of dialogue, primarily. A recording of the work can be found by following the link below.

Website: <https://www.tessabrinckman.com/compositions/>

Source: CW, CD

Hüzün Nar

Year of Composition: 2012/2018

Instrumentation: afl, elec.

Publisher: Tessa Brinckman

Length: 2 min.

Grade Level: 5

Annotation: "Hüzün Nar translates roughly as "Fiery Melancholy" (Turkish and Arabic) and is a nod to Turkish novelist Orhan Pamuk, and his beloved city, Istanbul, which I travelled to in 2011. The music was inspired by the juxtaposition of multiple, city-wide calls to prayer with hectic electronic dance music coming out of numerous clubs in Istanbul, at a time when the political turmoil was leading to later protests at Taksim Square.

After scoring and recording Hüzün, I asked animators Miles Inada and Devyn McConachie in 2019 to create an animation piece, with complete creative freedom to interpret the score. This project will be completed and released in time for film festival submissions in 2021." Tessa Brinckman

Website: <http://www.tessabrinckman.com/>

Source: CW, CD

Broberg, Kirsten Soriano b. 1979*"Flow"*

Instrumentation: fl

Length: 5 min.

Grade Level: 5

Annotation: "Flow is from the Transformative States cycle for various combinations of wind instruments. The gestures and contours in the piece flow at first like air, with the saxophonist (or flutist, in this case) playing with

mostly air and without pitch. The timbre slowly shifts to half air and half pitch...This piece is unmetered...allowing for extreme amounts of liberty to be taken with tempo and rubato. The entire state of the piece should sound highly organic and natural. This work is fairly relentless for the performer, without rests or natural breaks indicated in the score." Kristen Broberg

Website: <http://www.kirstenbroberg.com/>

Source: CW

Brosin, Annette b. 1982

Fantasiae

Year of Composition: 2016/2017

Instrumentation: fl, elec.

Annotation: Commissioned by Redshift Music Vancouver, flutist: Mark McGregor

Website: <https://annettebrosin.wixsite.com/annette-brosin>

Source: CW

Brouwer, Margaret b. 1940

Diary of an Alien

Year of Composition: 1994

Instrumentation: fl

Length: 21 min.

Grade Level: 5

Annotation: "*Diary of an Alien* is a collection of thoughts, impressions and reactions in musical form. The performer can choose which movements to perform, like leafing through a diary and choosing the excerpts to read. The many meanings of the word, "alien" convey an ambiguity that is intriguing. This could be the diary of an alien from society, from another world, from another planet, the diary of someone who is alienated from modern day life...The piece has five movements." Margaret Brouwer

Website: <http://www.margaretbrouwer.com/>

Source: CW, CD

Brown, Elizabeth b. 1953

Arcana

Year of Composition: 2004

Instrumentation: fl, elec.

OCLC Accession Number: 707644884

Publisher: Quetzal Music

Length: 9:30 min.

Grade Level: 4

Annotation: "In *Arcana* for solo flute and recorded sound, the ghostly voice of the theremin shadows the melancholy and lyrical solo flute through a dark soundscape. Written in Brooklyn, NY in 2004, *Arcana* was commissioned by Itzhak and Toby Perlman for the 21st birthday of their daughter, flutist Ariella Perlman. Ariella performed the premiere at Rice University in Houston on April 1st, 2006. *Arcana* is now frequently performed around the world." Elizabeth Brown

This piece features a variety of extended techniques including pitch bends, timbral trills, harmonics, and special fingerings.

Website: <http://elizabethbrowncomposer.com/music/pieces-with-flute/>

Source: CW, CD, OCLC

Botanical Obsessions

Year of Composition: 2000

Instrumentation: fl

OCLC Accession Number: 877689740

Publisher: Quetzal Music

Length: 9:30 min.

Grade Level: 5

Annotation: “Each of the 3 *Botanical Obsessions* for solo flute refers to a charismatic plant with which the composer, an avid gardener, was preoccupied. Milky Bellflower (*campanula lactiflora*) has glorious milky-blue bell-shaped flowers; an old cottage garden favorite, Heliotrope has clusters of tiny purple flowers with a rich vanilla fragrance; and the Chaste Tree (*vitex agnus-castus*) has lavender flower spikes and grey-green foliage, both of which give off a spicy scent when brushed. In each movement, the flute uses a language of microtonal trills and progressions to swirl and obsessively repeat a few simple gestures. *Botanical Obsessions* was commissioned by flutist Stefani Starin. It was premiered by the composer at the National Flute Association Convention in the year 2000. Funding by the Brannen-Cooper Fund was sponsored by the Electronic Music Foundation.” Elizabeth Brown

Website: <http://elizabethbrowncomposer.com/music/pieces-with-flute/>

Source: CW, CD, OCLC

Trillium

Year of Composition: 1999

Instrumentation: fl

OCLC Accession Number: 48861204

Publisher: Quetzal Music

Length: 4:30 min.

Grade Level: 3

Annotation: “*Trillium*, for solo flute, was commissioned by the National Flute Association for the High School Competition for the year 2000, and has subsequently been performed nationwide. The trillium is a beautiful early spring woodland wildflower with leaves and white petals in threes. The flute language of *Trillium* is heavily influenced by Japanese shakuhachi music and birdsong. There are a number of unusual timbres and trills, many involving microtones. *Trillium* can be played on a closed-hole, C-foot flute. John Barcellona’s article in the November, 2001 issue of *Flute Talk*, ‘A Performance Guide to Elizabeth Brown’s *Trillium*’, is an excellent resource for learning the piece.” Elizabeth Brown

Website: <http://elizabethbrowncomposer.com/music/pieces-with-flute/>

Source: CW, CD, OCLC

Brown, Rachel b. 1975

Flight of the Swallow

Year of Composition: 2005

Instrumentation: fl, pf

OCLC Accession Number: 757923276

Publisher: Broadbent & Dunn

Annotation: Publisher description reads: “A moving and bright piece that reflects the flitting and souring of the swallow, the flute part is accompanied by an equally moving piano part. The piano part of this piece was originally

intended to remain a piano solo, and therefore can also be played alone - the flute, when added, intertwines with the piano and the parts complement each other. For Grades 7 to 8 and reaching up to C, this piece can be played for fun.”

Website: <https://www.prestomusic.com/sheet-music/composers/47688--brown-rachel>

Source: OCLC

Flight of the Eagle

Year of Composition: 2005

Instrumentation: fl, pf

OCLC Accession Number: 757923275

Publisher: Broadbent & Dunn

Grade Level: 3

Annotation: Publisher description reads: “With a simple but haunting piano part, the melody and darkness of the flute should shine through to keep the piece moving and exciting. You will almost be able to hear the squawk of the eagle as he glides silently in the fog. An intermediate piece with much opportunity for expression and ad lib, and an easy piano part.”

Website: <https://www.prestomusic.com/sheet-music/composers/47688--brown-rachel>

Source: OCLC

Five Concert Etudes

Year of Composition: 2005

Instrumentation: fl

OCLC Accession Number: 757923274

Publisher: Broadbent & Dunn

Annotation: Publisher description reads: “Traditional Etudes with a melodic flavour to suit performance. The Etudes practice speed, agility, expression and solo work, and are bright, rhythmic and full of expression. 'Etude No. 1' is a solo for grade 8 and above that practices fingering, note jumps, dynamics, breathing control, concentration and stamina - it is a wonderfully melodic exercise that when played well, and at the correct speed, will go down a treat in any concert. 'Etude No. 2' is an exercise practicing triplets whilst changing from staccato to slurred notation - this exercise as written will be useful to most students from around grade 3, and can be played in the higher octave from around grade 6. 'Etude No. 3' is a fast solo practicing note jumps, speed and playing in the highest octave - the exercise uses top C on several occasions and is suitable for grade 8 and above. As the piece is also melodic, it makes an excellent concert piece when played well at the correct speed with dynamics and expression. 'Etude No. 4' gives practice in playing in 6/8 with note jumps and triple tonguing, and would suit players around grade 6 standard. 'Etude No. 5' is a solo practicing longer passages and arpeggios, reaching top C and suitable for grade 8 and above. The higher passages can be easily played in the lower octave to give lower grade students fingering practice.”

Website: <https://www.prestomusic.com/sheet-music/composers/47688--brown-rachel>

Source: OCLC

Bryant, Alexandra

Two Ghost Stations

Year of Composition: 2015

Instrumentation: fl, pf

Length: 9:20 min.

Annotation: Adapted from Ghost Stations.

Website: <https://www.alexandrabryant.com/listofworks>

Source: CW

Ghost Stations

Year of Composition: 2013

Instrumentation: fl, pf

Length: 15 min.

Annotation: For Douglas DeVries.

Website: <https://www.alexandratbryant.com/listofworks>

Source: CW

Buchanan, Dorothy b. 1945

Birdsong Soliloquy

Year of Composition: 1996

Instrumentation: fl

Publisher: Dorothy Buchanan

Length: 2 min.

Website: <https://www.sounz.org.nz/contributors/1015>

Source: SOUNZ

Flute Song for the Birds

Year of Composition: 1989

Instrumentation: fl

Publisher: Dorothy Buchanan

Length: 5 min.

Grade Level: 4

Annotation: Time signature changes abound throughout the piece. As the title might suggest, there are many bird-like phrases with technical passages. The piece also covers the full range of the flute and presents opportunities for dynamic and articulation varieties. Tempo markings include Tempo rubato in the beginning and slowly transition to Meno mosso with specific BPM designations as well.

Website: <https://www.sounz.org.nz/contributors/1015>

Source: SOUNZ, SC

Budiansky, Mollie b. 1991

The Tunnel Project: To Sea

Year of Composition: 2010

Instrumentation: fl

Length: 1:30 min.

Website: <https://www.molliebudiansky.com/>

Source: CW

Bullard, Janice Maille 1938-2018

Fantasies on Celtic airs

Instrumentation: fl, pf

OCLC Accession Number: 1090457006

Publisher: Falls House Press

Length: 18 min.

Grade Level: 3

Annotation: An arrangement of four celtic songs- The Water is Wide, The Skye Boat Song, Londonderry Air, and Down by the Sally Gardens. Each song corresponds to a movement and is characteristic to its title. The flute floats along a steady stream of arpeggiated textures in the piano before transitioning to a more blues-like melodic section. The second movement makes use of a variation on a melodic tune, The Skye Boat Song. Londonderry Air uses a singing melody in the flute while the piano accompanies using tonal harmonies in a chordal texture. This movement is uplifting and light in character. The latter part of the movement is playful with some syncopated rhythms and shorter articulations. No extended techniques. This piece would suit an upper level intermediate student.

Website: <https://www.justflutes.com/shop/product/fantasies-celtic-airs-flute-piano-janice-maille-bullard>

Source: OCLC, RW, CD

Butler, Jennifer b. 1976

For Dreams of Things Which Cannot Be

Year of Composition: 2007

Instrumentation: fl, pf

OCLC Accession Number:

Publisher: Jennifer Butler

Length: 10 min.

Grade Level: 3

Annotation: “Commissioned by Tiresias (Mark McGregor and Rachel Iwaasa), with funding provided by the Barbara Pentland Fund. This work is based on an untitled poem usually attributed to Emily Brontë, though some scholars suspect it to be written by her sister Charlotte...The piece captures the essence of this poem through sparse rhythmic content but plenty of harmonic, chordal language. The flute part uses some flutter tonguing but primarily, the flute provides color to the chords in the piano.” Jennifer Butler

Website: <https://jenniferbutlercomposer.ca/>

Source: CW, CD

Four Directions

Year of Composition: 2003

Instrumentation: fl

Publisher: Jennifer Butler

Length: 8 min.

Grade Level: 4

Annotation: This piece exhibits many extended techniques such as pitch bends, flutter tonguing, special fingerings, and air sounds. The piece covers the full register of the flute and is lyrical in nature.

Website: <https://jenniferbutlercomposer.ca/>

Source: CW, CD

Cafolla, Roma

Hi flutin'

Instrumentation: fl, pf

OCLC Accession Number: 1076509311

Publisher: Forton Music

Website: <http://www.romacafolla.co.uk/index.html>

Source: OCLC, CW

Suite de danses

Instrumentation: fl, pf

OCLC Accession Number: 1112958488

Publisher: Forton Music

Website: <http://www.romacafolla.co.uk/index.html>

Source: OCLC

Callaway, Ann b. 1949

Updraft

Year of Composition: 1996

Instrumentation: fl

Publisher: Subito Music

Length: 2:30 min.

Website: <https://www.annmcallaway.com/AMC/AC-bio.html>

Source: CW

Messenger

Year of Composition: 1995

Instrumentation: fl

Publisher: Subito Music

Length: 4:45 min.

Website: <https://www.annmcallaway.com/AMC/AC-bio.html>

Source: CW

Campodonico, Beatrice b. 1958

Notturmo

Instrumentation: fl, pf

Website: <http://www.beatricecampodonico.com/>

Source: CW

Carr-Boyd, Ann b. 1938

Suite for Flute and Harpsichord (or piano)

Year of Composition: 1990

Instrumentation: fl, pf

OCLC Accession Number: 223344684

Publisher: Grosvenor Place, N.S.W.

Length: 14 min.

Grade Level: 4

Annotation: “The four movements suite consists of - Prelude is a slightly tongue-in-cheek look at American academic music of the latter part of the 20th century, whilst Badinerie returns to the musical ideas of J.S. Bach, at the same time incorporating some unusual harmonies and quirky patterns for both instruments. American Dream depicts the emotion of a gathering commemorating the life of Martin Luther King. The final Toccata incorporates thematic material from Aaron Copland’s 'Fanfare for the Common Man.' Much of the work was composed while the composer was staying with harpsichordist, Audley Green, amidst the snow and ice covered landscape in Maine.” Ann Carr-Boyd.

Extended techniques include flutter tonguing, timbral trills, and pitch bends. This work can be found on the CD titled, *Harp in the Highlands* published by Wirripang and performed by Teresa Rabe, flute and Phillipa Candy, piano.

Website: <http://www.anncarrboyd.com/>

Source: CW, RW, OCLC, CD

Chamberlain, Nicole b. 1977

Asphyxia

Year of Composition: 2016

Instrumentation: fl

OCLC Accession Number: 1057123179

Publisher: Spotted Rocket

Length: 5:30 min.

Grade Level: 4

Annotation: “*Asphyxia* was commissioned by the Oklahoma Flute Society for the final round of the 2016 Collegiate Competition on April 1, 2016 at the University of Oklahoma at the Oklahoma Flute Society Flute Fair.

The word asphyxia is a medical term for a person's inability to breathe and lack of oxygen in the body. The symptoms of asphyxia can be light headedness or dizziness. Playing the flute is an instrument that requires plenty of air supplied by the performer. Many young flutists will complain about being dizzy when first learning to play the flute, but after a few weeks the young flutist adjust to the new demands and the dizziness subsides. A veteran flutist will seldom experience dizziness. However, when relentless extended techniques are added, new athletic demands can bring the most experienced to gasp for air.” Nicole Chamberlain

Website: <https://www.nikkinotes.com/>

Source: CW, OCLC, CD

Crosswalk

Instrumentation: fl

Publisher: Nicole Chamberlain

Length: 1 min.

Grade Level: 2

Annotation: “Atlanta is not the most pedestrian friendly city. But in the hopes to give relief to the epic traffic problems of the city, Atlanta has recently taken many steps in encouraging people to walk to their destinations.

Georgia State University, located in the heart of downtown Atlanta, has taken steps to insure the safety of pedestrians by installing crosswalks that beep when it is safe to cross. However, you want to make sure you are out of the street when the beeping stops. Atlanta's hospitality does have its limits.” Nicole Chamberlain

Website: <https://www.nikkinotes.com/>

Source: CW, CD

Death Whistle

Year of Composition: 2018

Instrumentation: picc

OCLC Accession Number: 1050447954

Publisher: Spotted Rocket

Length: 6 min.

Grade Level: 3

Annotation: Honorable Mention for the National Flute Association's 2019 Newly Published Music Competition for Piccolo category.

“*Death Whistle* was commissioned by Dr. Elizabeth Robinson. The piccolo is notorious in the orchestra for its incredibly high pitches, and gets a bad rap for intonation issues. It takes a brave soul to consider playing the piccolo and a person of questionable character to love it. The first movement, Ear Knife, spotlights the piccolo's ability to cut through with its razor sharp high notes. The second movement, Ballistophobia, is the fear of being shot. Every piccoloist knows the joke "How do you tune two piccolos? You shoot one". The final movement, #PiccolOhMyGod, which is the hastag used on Twitter by the composer and commissioner when discussing the woes of piccolo playing and composing. Let's hope everyone makes it out alive after this performance.” Nicole Chamberlain

Website: <https://www.nikkinotes.com/>

Source: CW, OCLC, CD

Flexion

Year of Composition: 2019

Instrumentation: afl

Publisher: Nicole Chamberlain

Length: 5:30 min.

Grade Level: 4

Annotation: *Flexion* was commissioned by flutist Kelly Mollnow Wilson. Kelly Mollnow Wilson is a movement educator and Neurokinetic therapist, working with musicians to help them move and perform better. As a licensed Andover Educator, she teaches Body Mapping at Oberlin Conservatory and presents the course "What Every Musician Needs to Know About the Body®."

“It only seemed appropriate to compose a piece with movement that reflects what the human body must endure on a daily basis. *Flexion* is a medical term used by physical therapists and doctors to describe bending, especially of a limb or joint. Joints can include the arms, legs, head, and even the hand and fingers.” Nicole Chamberlain

The piece exhibits a variety of extended techniques which require some coordination of spoken sounds, key clicks, and sound production.

Website: <https://www.nikkinotes.com/>

Source: CW, CD

Unity

Instrumentation: fl

Publisher: Nicole Chamberlain

Length: 3 min.

Grade Level: 2

Annotation: “*Unity* is dedicated to the composer's oldest sister, Gay Lynn, on her marriage to Peter. The piece was premiered by the composer at her sister's wedding during the lighting of the unity candle. The piece opens and closes with the Gregorian chant from the Introit of the Nuptial Mass (Tobias 7:15 and 8:19). The part of the chant

that is used in Unity translates to "May the God of Israel join you together; and may He be with you." Nicole Chamberlain

Website: <https://www.nikkinotes.com/>

Source: CW

Smorgasbord

Year of Composition: 2010

Instrumentation: fl/picc

OCLC Accession Number: 769785233

Publisher: Clear Note Publications

Length: 5 min.

Grade Level: 4

Annotation: "*Smorgasbord* explores the different styles and textures a flutist can convey through the manipulation of the air stream. Through punching, clicks, bending, popping, fluttering, and even singing while playing, the flute can take on a metamorphosis of sound. The titles of the movements are analogous to a variety of textures found in food as well as the sounds of the flute. Through punches and aggressive attacks, the sound can be crunchy; though bending, it can be gelatinous; through pops, clicks and different embouchure shapes, it can be carbonated; with our friend the piccolo, singing while playing, and fluttering, it can sound fluffy. Certainly the flute has a "smorgasbord" of ingredients in the pantry that can be whipped up a delicious audio-culinary work." Nicole Chamberlain

Website: <https://www.nikkinotes.com/>

Source: CW, OCLC

Three-Nine Line

Year of Composition: 2016

Instrumentation: fl, pf

OCLC Accession Number: 1112360035

Publisher: Spotted Rocket

Length: 5 min.

Grade Level: 4

Annotation: "Finalist in the Flute with Accompaniment Category for the 2016 Flute New Music Consortium Composition Competition. *Three-Nine Line* is an aviator's slang for the invisible line that runs from one wing to the other of a plane. Each of the four movements reflect an aspect of flying. The first movement, "Flathatting", is the daredevil stunt of flying low and fast to the ground. The second and slow movement is "Deadstick". Deadstick is when the plane loses power and the plane is left to glide through the air. The third movement called "Trim" is somewhat of a minuet. In aviation, its used to relieve pressure and keep the nose of the plane in position. The final and fastest movement of the sonata is "Jink". Jink is another aviation slang term used by aviators to describe quick and sometimes violent maneuvering used by pilots to escape a threat. Please put your chairs and tables in the upright position and enjoy the ride!" Nicole Chamberlain.

Website: <https://www.nikkinotes.com/>

Source: CW, OCLC

Le Charmeur

Instrumentation: picc, pf, silent film

Publisher: Spotted Rocket

Grade Level: 2

Annotation: "*Le Charmeur* was commissioned by flutist Lisa Bartholow. Bartholow's love of silent and classic films inspired the composer to find a short silent film that fit the requested instrumentation of piccolo and piano. "*Le Charmeur*" is a French silent film created in 1906 by Segundo de Chomón. A charmer, in the film, attempts magic using his flute to create beautiful butterfly women, but it does not turn out the way he hopes. The music is synched to the film, and can be performed with the film. However, the musicians can choose not to perform with the film and

the music can still stand on its own.” FluteWorld. This piece uses extended techniques such as pitch bends and beat boxing.

Website: <https://www.nikkinotes.com/>

Source: RW, CD

Lilliputian

Year of Composition: 2017

Instrumentation: picc, music box

OCLC Accession Number: 1089759770

Publisher: Spotted Rocket

Length: 3 min.

Grade Level: 2

Annotation: Honorable Mention in the National Flute Association's 2017 Newly Published Music Competition in the Chamber Works for Flute and Other Instrument Category. This piece is composed for piccolo and music box. The specific music box that needs to be used can be found on Chamberlain's website. The music box is in the key of Ab, even though the manufacturer says its in the key of C. Both keys will be provided for the music box kit. The piccolo part itself is simple and melodic with some extended techniques such as pitch bends and percussive air sounds.

Website: <https://www.nikkinotes.com/>

Source: CW, OCLC, CD

Chang, Dorothy b. 1970

Wrath

Year of Composition: 2011

Instrumentation: fl

Publisher: Dorothy Chang

Length: 6 min.

Grade Level: 5

Annotation: “The annoyingly aggressive driver right on your tail. The early morning telemarketing call. The noisy crinkling of candy wrappers at the most delicate moment of a piece. This movement is an expression not of the biblical wrath that brought on wars and plagues, but of a modern-day version that seethes, curses and imagines sweet vengeance for those petty little transgressions that can madden even the most imperturbable of us.” Dorothy Chang

The piece utilizes some jet-whistle sounding effects, air sounds, high register, and flutter tonguing to represent these "annoyingly aggressive" moments.

Website: <https://www.dorothychang.com>

Source: CW, CD

Mirage 2

Year of Composition: 2004

Instrumentation: fl

OCLC Accession Number: 642215025

Publisher: Canadian Music Centre

Length: 5 min.

Grade Level: 5

Annotation: “Mirage 2 explores the idea of the real versus the illusory through its treatment of gesture and timbre. Air tones, percussive attacks and soft tremolos juxtaposed with jagged melodic lines blur the boundaries between sound and silence, pitch and noise, monody and harmony.” Dorothy Chang

Website: <https://www.dorothychang.com>
Source: CW, OCLC

Mirage

Year of Composition: 2000

Instrumentation: fl

Publisher: Dorn Music Publishing

Length: 5 min.

Grade Level: 5

Annotation: The piece begins in a lyrical fashion with a few pitch bends, mostly in the piano dynamic range within the lower register of the flute. As the piece progresses, the register gets higher and the piece gets more active. Some flutter tonguing is present towards the more turbulent sections of the piece. Harmonically, the piece is complex, weaving from one harmonic center to another rather quickly. The piece ends in the same fashion in which it began, soft and lyrical in nature.

Website: <https://www.dorothychang.com/>

Source: CW, CD

Chang, Yu-Hui b. 1970

Escape

Year of Composition: 1991

Instrumentation: fl

Length: 11 min.

Website: <https://www.yuhuichang.com/>

Source: CW

Chen, Carolyn

Stomachs of Ravens

Year of Composition: 2018

Instrumentation: fl

Length: 6 min.

Annotation: For Berglind Tomasdottir

Website: <https://walkingmango.wordpress.com/bio/>

Source: CW

Cheung, Alissa

Erinyes

Instrumentation: fl

Length: 7 min.

Website: <http://www.alissacheung.com/>

Source: CW, CAMMAC

Choi, Da Jeong

Cantus Curatio III

Year of Composition: 2008, rev. 2009

Instrumentation: picc

Length: 7 min.

Grade Level: 4

Annotation: “*Cantus Curatio III* (Healing Melody No.3) for piccolo solo is dedicated to victims who are diagnosed with diabetes. It consists of four sections; each section comprises a mixture of fast staccato lines and legato passages; Also B, C and D sections contain contrast between time sense and timelessness by alternating tempi, often changes of time signature, and non-retrograde rhythms. Primary pitch materials are three Octatonic scales.

The Cantus Curatio Series consists of pieces for solo instrument that are dedicated to the victims of various diseases.” Da Jeong Choi

Website: <https://www.dajeongchoi.com/>

Source: CW, CD

Echo

Year of Composition: 1995

Instrumentation: fl

Website: http://www.pytheasmusic.org/choi.html#choi_links

Source: PCCM

Hands

Year of Composition: 2004

Instrumentation: fl, elec.

Website: http://www.pytheasmusic.org/choi.html#choi_links

Source: PCCM

Clarke, Rhona b. 1958

Four Pieces for Solo Flute

Year of Composition: 2006

Instrumentation: fl

Length: 8 min.

Website: <http://www.rhonaclarke.com/index.html>

Source: CMC, CD, CW

Clearfield, Andrea b. 1960

Love is a place

Year of Composition: 2016

Instrumentation: fl, pf

Publisher: Self-published, Angelfire Press

Length: 6 min.

Grade Level: 4

Annotation: "*Love is a place* was commissioned in loving memory of Sarah and Hendrik Drake by family members and friends Toby Rotman, Lisa Giannone and Lucille Seeley. The work is a tribute to Sarah and Hendrik – their passion for music, and their deep love for one another. One of the commissioners is a flutist, and another a ballet dancer and choreographer. They suggested a work that could be both a concert piece and a pas de deux for dancers. This piece is inspired by a beautiful poem by E.E. Cummings entitled "Love is a Place". The composer wishes to thank the Helene Wurlitzer Foundation of New Mexico for providing invaluable time and space to compose this work." Andrea Clearfield

Website: <http://www.andreaclearfield.com/>

Source: CW, CD

...and low to the lake falls home

Year of Composition: 2009

Instrumentation: fl, pf, harp. Arr for fl, pf.

Publisher: Self-published, Angelfire Press

Length: 25 min.

Grade Level: 4

Annotation: "This piece is commissioned by, and dedicated to... acclaimed flutist Carol Wincenc in celebration of her Ruby Anniversary Series. Her brilliant and expressive playing, generous and open spirit and stunning range of musical color captured my inner ear as I was composing the work. Ms. Wincenc requested a piece for her trio, Les Amies, that would be dedicated to her beloved parents, Margaret and Joseph Wincenc, both major influences on her musical education. We chose five evocative texts to commemorate their lives by English poet Gerard Manley Hopkins and Czech poet Adolf Heyduk. Each of the texts provided a point of departure for the music. The cycle is named after a line from the first poem, "Inversnaid," which flows with Hopkins' rapturous, rich language, a plea to save the wildness of nature. Songs II, III and V are inspired by texts written by Heyduk and set to music by Antonín Dvořák in his famous Gypsy Melodies, Op. 55. The second movement is a reflection on melody, mother and memory. The third is a romp in the face of death – turning, dancing, spinning, laughing "while we may". The fourth movement is a song for a young girl who weeps for the dying autumn leaves; the fifth, a declamation of freedom. These five musical tableaux, informed by the emotional and contextual undercurrents, rhythm, energy and soundscape of the poems, also nod to Wincenc' Irish and Slovak heritage. With much gratitude to The MacDowell Colony and the Virginia Center for the Creative Arts where this work was composed." Andrea Clearfield

Website: <http://www.andreaclearfield.com/>

Source: CW, CD

Cloud, Judith b. 1954

Three Impressions of Northern Arizona

Year of Composition: 2007

Instrumentation: fl, pf

OCLC Accession Number: 857820632

Publisher: CloudWalk Press

Length: 10 min.

Website: <http://www.judithcloud.com/>

Source: CW, OCLC

Clyne, Anna b. 1980

Hopscotch

Year of Composition: 2019

Instrumentation: fl

OCLC Accession Number: 1139519659

Publisher: Boosey & Hawkes

Length: 6 min.

Grade Level: 5

Annotation: "*Hopscotch* is inspired by childlore - the folklore or folk culture of children and young people. It includes, for example, rhymes and games played in the school playground. This piece, which takes its title from the game hopscotch, is both playful and fiery, and also incorporates a gentle folk-like melody." Anna Clyne. In order to show the playful and childlike nature of children, the composer uses fast articulated passages, fast octave leaps, some flutter tonguing, technical scalar passages and other advanced abilities.

Website: <http://www.annaclayne.com/>

Source: CW, OCLC, CD

Coates, Gloria b. 1938

Elegy for Flute and Piano

Year of Composition: 2002

Instrumentation: fl, pf

OCLC Accession Number: 644297664

Website: http://www.pytheasmusic.org/coates_gloria.html#coates_on_coates

Source: PCCM, OCLC

Phantom

Year of Composition: 1988/2004

Length: 5:30 min.

Grade Level: 5

Annotation: From the CD titled, *Flute Music by Female Composers* on the Thorofon label, the piece is described as: "*Phantom* is a metamorphosis of a work written originally for solo recorder ("Breathing through"), then reworked for solo traverse flute ("Reaching for the moon") and finally transformed into a slightly shorter duet for flute and piano." The piece utilizes multiphonics in conjunction with flutter tonguing and other extended techniques.

Website: http://www.pytheasmusic.org/coates_gloria.html#coates_on_coates

Source: CD, PCCM

Along the Yangtze River

Year of Composition: 2008

Instrumentation: fl, pf

Website: http://www.pytheasmusic.org/coates_gloria.html#coates_on_coates

Source: PCCM

Reaching for the Moon

Year of Composition: 1988

Instrumentation: fl

Length: 4:30 min.

Grade Level: 5

Annotation: This piece uses flutter tonguing, singing and playing, harmonic ambiguity, pitch bends, timbral trills, percussive key clicks, and other extended techniques. In the booklet of Sharon Bezaly's recording titled, *Solo Flute from A-Z Volume 2*, the piece is described as "The tradition sound of the flute...is here rather the nostalgic point of departure for an expedition into the unknown, into areas of sound that are denied to a flute played in the orthodox manner."

Website: http://www.pytheasmusic.org/coates_gloria.html#coates_on_coates

Source: CD, PCCM

Fiori

Year of Composition: 1988

Instrumentation: fl, elec.

Website: http://www.pytheasmusic.org/coates_gloria.html#coates_on_coates

Source: PCCM

Cohen, Alla b. 1949

Watercolors of the Master Who is Accustomed to Paint Oils

Year of Composition: 2009

Instrumentation: picc

Length: 12 min.

Grade Level: 4

Annotation: Volume 2 series 3 for solo Piccolo Flute, in 6 movements, commissioned by Bianca Garcia for performance at the International Chicago Flute Club Festival. A recording of this work can be found on YouTube, performed by Lindsey Goodman, flute and Robert Frankenberry, piano.

Website: <http://allacohen.com>

Source: CW, CD

Cohen, Nell Shaw b. 1988

Places in the Bay Area

Year of Composition: 2012

Instrumentation: fl, pf

Publisher: Nell Shaw Cohen

Length: 8 min.

Grade Level: 3

Annotation: "Inspired by places in the San Francisco Bay Area, my hometown. The first movement, San Francisco Streets – Home, features a lively, rhythmically-driven ritornello section alluding to the sunny energy of the city. The first instance of the ritornello is followed by a more reflective mood—perhaps a gray day out in the Richmond District. After a truncated ritornello, the music shifts character again to evoke some of the nostalgia I feel for my childhood home, an Edwardian apartment near the Presidio where my family lived for about 16 years. The second movement, The Marin Headlands in Fog, features piccolo in place of flute. It depicts the mysterious atmosphere of the foggy coastal scenery of the Marin Headlands national park across the bay from the city." Nell Shaw Cohen. The piece is generally within a comfortable range and does not have extended techniques. Rhythmic accuracy and control of colors and dynamic range on flute and piccolo offer a good challenge. The ability to maintain control of intonation is also important here.

Website: <https://www.nellshawcohen.com/>
Source: CW, CD

Cole, Amanda b. 1979

Node

Year of Composition: 2013

Instrumentation: fl

Publisher: CutCommon

Length: 3:30 min.

Grade Level: 5

Annotation: “*Node* is a flute solo written for Janet Mckay that is a study in using enharmonic fingerings to play specific microtonal pitches that can be found as natural harmonics on the C and G strings of a cello. Each harmonic overtone has an evenly spaced node along a string. When a natural harmonic glissando is played a sequence of natural harmonics are heard. The melodic material in the piece is made from fragments of adjacent linear clusters of natural harmonics that are found on the C and G cello strings. These separate pitch rows or “strings” of frequency values are used as separate motifs that are developed and manipulated to create the two movements of the work.”

Amanda Cole

Website: <https://www.amandacolemusic.com/>

Source: CW

Coleman, Linda Robbins b. 1954

Mourning Song

Instrumentation: fl, pf

Publisher: Coleman Creative Services

Length: 7 min.

Website: https://www.lindarobbinscoleman.com/Linda_Robbins_Coleman/Home.html

Source: CW

A Nocturne for Willy

Instrumentation: fl

Publisher: Coleman Creative Services

Length: 4 min.

Website: https://www.lindarobbinscoleman.com/Linda_Robbins_Coleman/Music.html

Source: CW

Coleman, Valerie b. 1970

Danza de la Mariposa

Year of Composition: 2008

Instrumentation: fl

OCLC Accession Number: 739044223

Publisher: Theodore Presser Co.

Length: 5:30 min.

Grade Level: 4

Annotation: Valerie Coleman's *Danza de la Mariposa* is a rhythmic, melodic tone poem, giving the listener a tour of South America. Inspired by the various species of butterflies inhabiting the continent, this work is full of rich color, with butterflies dancing and weaving in syncopated rhythms while alternating between the feel of 3 over 4 throughout. Its slower sections pay homage to the beautiful and sorrowful sounds in the style of Yaravi, a Peruvian lament song. The melodies and rhythm eventually evolve into the spirit and syncopation of Argentinean concert tango, and the conclusion returns to the feel of Yaravi. Some of the extended techniques that can be heard throughout are pitch bends, flutter tonguing, and harmonics.

Website: <https://www.vcolemanmusic.com/works.html>

Source: CW, OCLC, CD, RW

Fanmi Imèn for Flute and Piano

Year of Composition: 2018

Instrumentation: fl, pf

OCLC Accession Number: 1050360562

Publisher: Theodore Presser Co.

Length: 6:30 min.

Grade Level: 4

Annotation: This title *Fanmi Imèn* is Haitian Creole for Maya Angelou's famous work, *Human Family*. Both the musical and literary poems acknowledge differences within mankind, either due to ethnicity, background, or geography, but Angelou's refrain: "we are more alike, my friends, than we are unlike," reaffirms our humanity as a reminder of unity. Coleman's work draws inspiration from French flute music blending with an underlying pentatonicism found in Asian traditions, a caravan through Middle Eastern parts of the world merging with Flamenco, and an upbeat journey southward into Africa with the sounds of Kalimba (thumb piano). *Fanmi Imèn* was commissioned by the National Flute Association for its 2018 High School Soloist Competition. Among the technical passages of the middle section and the lyrical, languid melody in the beginning, the extended techniques that are used include singing and playing, flutter tonguing, and harmonics.

Website: <https://www.vcolemanmusic.com/works.html>

Source: CW, OCLC, CD, RW

Legends

Year of Composition: 2005

Instrumentation: fl, pf

Length: 7:45 min.

Grade Level: 2

Annotation: Written for the Kentucky Flute Society. In four short movements.

This piece is a fantastic work for an intermediate flutist at the middle school or early high school level. The range is comfortable throughout, the melodies are memorable and consistent, the piano part lines up easily with the flute, and each movement has its own special character that can offer the student a great opportunity to work on colors and expression.

Website: <https://www.vcolemanmusic.com/works.html>

Source: CW, CD

Wish Sonatine

Year of Composition: 2015

Instrumentation: fl, pf

OCLC Accession Number: 915960901

Publisher: Theodore Presser Co.

Length: 13 min.

Grade Level: 4

Annotation: *Wish Sonatine* is a dramatic tone poem for flutist and pianist alike, depicting the "Middle Passage" in

which Africans were trafficked across the Atlantic by tall ship to be sold into slavery. Coleman's 12-minute sonatine serves as a powerful recital work, expressive and with thrilling impact.

This work begins with the reading of a poem of the same name by Fred D'Aguiar, a British-Guyanese poet currently Professor of English at the University of California, LA. This poem, rooted in the depiction of the experience of D'Aguiar's African ancestry, sets the tone for the entire work. The piece that follows is a unique culmination of blues and jazz idioms, 20th century extended flute techniques, a nod to the framework of the French 20th century flute sonatine, and complex harmonic and rhythmic language. At times, the flutist is playing jazzy, syncopated melodies with flutter tonguing and at other times, the lush harmonies of the piano allow opportunities for tonal complexity and expression.

Website: <https://www.vcolemanmusic.com/>

Source: CW, CD

Conroy, Mariana Villanueva b. 1964

Psykhé

Year of Composition: 2015

Instrumentation: fl, pf

Length: 10 min.

Grade Level: 5

Annotation: "*Psykhé* is related with an intimate and deep belief: the certainty that inside me, inside each of us, lies hidden an immortal and divine source that survives beyond our existence. *Psyché* represents our soul. It is our core from which the life irradiates. *Psyché* is also a bond with our own eternity: Death." - Mariana Villanueva.

The score is a combination of typed instructions and hand-written manuscript. Provides performance notes and information for performance setup. Harmonics, multiphonics, jet whistles, flutter tonguing, and singing and playing simultaneously are used. Piano must be prepared using a "medium stone." This piece has no fast musical material.

The flute and piano parts create an atmosphere of stillness through the use of the above techniques and chordal textures in the piano. A recording of this work can be found on a CD titled, *Invocaciones II and III, Música Mexicana para flauta y piano siglo XX & XXI*. Published by Urtext Digital Classics and performed by Evangelina Reyes, flute and Camelia Goila, piano. This same recording is featured on the website below.

Website: <https://marianavillanueva.mx/en/home/>

Source: CW, SC, CD

Cooney, Cheryl b. 1953

Variations for Flute and Piano

Instrumentation: fl, pf

Website: <http://cherylcooney.ca/>

Source: CW

Correia, Andreia Pinto b. 1971

Pleistocene Landscapes

Year of Composition: 2018

Instrumentation: afl

Length: 7 min.

Grade Level: 5

Annotation: Written with the generous support of the Australian National University (ANU) – ARC Laureate Program for the Deep Human Past and the Indigenous Linguistics Alliance.

The piece utilizes air sounds and harmonics to create a melancholy landscape to begin the piece. This continues into the middle section of the piece in which the alto flute alternates from quick articulated passages, traditional playing, and flutter tonguing. Some pitch bends, key clicks, and whistle tones are used throughout.

Website: <https://andreiapintocorreia.com/works-catalog/pleistocene-landscapes/>

Source: CW, CD

Cory, Eleanor b. 1943

Things Are

Year of Composition: 2011

Instrumentation: fl, pf

OCLC Accession Number: 1054996174

Publisher: American Composers Alliance

Length: 8:30 min.

Grade Level: 5

Annotation: In the CD titled, *Eleanor Cory*, published by American Classics, this piece is described as "Cory's memorial for composer Milton Babbitt...opens with a Babbitt-esque series of brief gestures, dispersed through the high and low registers of the flute and piano. But the flute never exceeds its top E for the first eighteen measures, and when it finally does burst that boundary, the high F is a fresh-sounding arrival. Cory... finds intersections among her languages. For example, Cory's early experiences listening to jazz in New York City have reverberated throughout her compositions. She writes in a note for *Things Are* that she "began to realize that the chords of bebop jazz were often re-voicings of Schoenberg and Stravinsky chords with different spacings and rhythms", a realization she came to in part during discussions with Milton Babbitt, who, like Cory, was thoroughly familiar with the classic American songbook. After the succinct shapes of the opening, there is a gathering of energy with repeated note gestures. A floridly virtuosic piano solo follows, along with detached piano notes that offer a hint of tango. Eventually, the flavor of Kern's harmonies underpins what the composer characterizes as a "soaring" flute line. The work was commissioned by the journal *Perspectives of New Music* for its Babbitt memorial issue, and was written for Jayn Rosenfeld and Stephen Gosling."

Website: <https://composers.com/eleanor-cory>

Source: CW, ACA, CD, OCLC

Cox, Cindy b. 1961

The Other Side of the World

Year of Composition: 2003

Instrumentation: fl, elec.

OCLC Accession Number: 1057116204

Publisher: Cindy Cox

Length: 4 min.

Grade Level: 4

Annotation: Commissioned by Nina Assimakopoulos, as part of the Laurels project (commissioning American women composers). The sound of the amplification is often air-like and contains some speaking. The flute part reacts to this with long tones, occasional pitch bends, harmonics, more activity towards the middle of the piece, and some scalar passages. Occasionally, the flute sounds like it emerges from within the electronic accompaniment and sometimes it sounds completely independent.

Website: <https://cacox.com/>

Source: CW, OCLC

Davis, Elizabeth Skola b. 1965

Pooka

Year of Composition: 2020

Instrumentation: fl

Website: <http://www.societyofcomposers.org/members/ElizabethSkolaDavis/>

Source: CW

Denisch, Beth b. 1958

Three Women

Instrumentation: fl, pf

Publisher: Juxtab Music

Length: 7 min.

Grade Level: 3

Annotation: “These songs are arranged from Denisch’s song cycle *One Blazing Glance*, originally scored for solo voice and mixed chamber ensemble. Miriam’s Joy, inspired by Rosie Rosenzweig’s poem Miriam’s Dance, describes her power and celebration after crossing the Sea of Reeds. The famous Korean poet Kim Nam-Jo wrote My Baby had No Name Yet, the inspiration for Rachel’s Song, reflecting Rachel’s desire for a baby with the bird song in this music remembering Rachel’s beauty. Allison Joseph’s poem Facial inspired Ruth’s Dance with its up-beat and sunny accompaniment. This poem’s contrasting words of deep reflection carry appreciation for accomplishment and self-empowerment. These three songs reflect important, and very different, moments in a woman’s life.” Beth Denisch.

A tonal piece that would lend itself well to an intermediate player. The flute always plays within a comfortable register and the second movement is played on piccolo, also within the piccolo's comfortable range. Each of the three movements is distinct and offers the flutist a chance to work on harmonizing with the piano part.

Website: <https://bethdenisch.com/music/>

Source: CW, CD

Denney, Morgan b. 1993

Frivolous Nonsense

Year of Composition: 2018

Instrumentation: picc

Publisher: Morgan Denney

Length: 3 min.

Grade Level: 4

Annotation: "This work is a small celebration of nonsense, femininity, and the piccolo. The title is taken from Plato, who disliked wind instruments and dismissed women playing them as “frivolous nonsense.” Morgan Denney. This piece includes some flutter tonguing, pizzicatos, and whistle tones on the piccolo. Denney is very specific with her dynamic markings, articulations, and general instructions throughout the piece. This piece will allow the performer to explore various techniques on the piccolo and has a playful character, as the title suggests.

Website: <http://www.morgandenney.com/music.html>

Source: CW, CD

Effusion

Year of Composition: 2014
Instrumentation: fl
Length: 3 min.
Website: <http://www.morgandenney.com/music.html>
Source: CW

Halls of Air

Year of Composition: 2010
Instrumentation: fl
Length: 2 min.
Website: <http://www.morgandenney.com/music.html>
Source: CW

Dinescu, Violeta b. 1953

Doru

Year of Composition: 1992
Instrumentation: fl
OCLC Accession Number: 432992562
Publisher: Schott
Website: <http://composers21.com/compdocs/dinescuv.htm>
Source: OCLC, AC, LCP

Kata

Year of Composition: 1993
Instrumentation: fl
OCLC Accession Number: 29211055
Publisher: Bote and Bock
Website: <http://composers21.com/compdocs/dinescuv.htm>
Source: OCLC, AC, LCP

Ditmanson, Elizabeth

patterned perspectives

Year of Composition: 2018
Instrumentation: fl, elec.
Website: <https://elizabethditmanson.weebly.com/>
Source: CW

arcing human light

Year of Composition: 2015
Instrumentation: afl

Grade Level: 4

Annotation: “*arcing human light* was composed for Gavin Osborn and was originally inspired by reflection on the physical act of playing the flute. Beginning at the top of the flute’s range, the player’s breath gradually exposes a series of underlying planes of timbres and pitches that make up a sonic landscape. As more realms are exposed, the vertical nature of the soundscape is illuminated through the exploration of the liminal spaces within this spectrum. As the player breathes through the field, the articulation of the various planes and components creates a journey through the territory, forming the human arc.” Elizabeth Ditmanson.

Website: <https://elizabethditmanson.weebly.com/>

Source: CW, CD

points of origin

Year of Composition: 2014

Instrumentation: fl

Grade Level: 4

Annotation: “*Points of Origin* was written for Gavin Osborn and explores some of the many various colours and timbres that the flute has to offer. Growing from almost nothing, the floating melody is punctuated with small percussive figures that develop into two separate planes of interest. These two ideas unfold together in parallel, focussing in on specific timbral qualities before eventually fading out on their own paths.” Elizabeth Ditmanson

Website: <https://elizabethditmanson.weebly.com/>

Source: CW

Dodd, Rose*lickety split*

Year of Composition: 2003

Instrumentation: fl

OCLC Accession Number: 941213568

Length: 9 min.

Source: CW, OCLC

Doolittle, Emily b. 1972*Palouse Songbook*

Year of Composition: 2019

Instrumentation: fl, pf

Publisher: Emily Doolittle

Length: 12:00 min.

Grade Level: 4

Annotation: This piece consists of three movements. They are titled American Goldfinch, Long-Eared Owl, and Snow Bunting. A recording titled *Palouse Songbook* published by Centaur can be found on Naxos. The flutist Sophia Tegart commissioned the work and is performing on this recording. The first movement is rhythmically playful with the flute and piano playing in tandem consistently in a very minimalist style. The second movement is completely the opposite but still very minimal, with the flute mostly staying on the same note and playing off of changing piano chords. The third movement offers very similar harmonic and rhythmic content throughout with the rhythms varying slightly to create a sense of unevenness. In general, the piece is reminiscent of Philip Glass in its minimalist qualities.

Website: <http://emilydoolittle.com/music/>

Source: CW, CD

Aubade

Year of Composition: 1996

Instrumentation: fl

Publisher: Emily Doolittle

Length: 3:30 min.

Grade Level: 4

Annotation: This piece is unmetered and contains no key signature. The beginning is marked, "slowly and with much freedom." There aren't many extended techniques and the piece is primarily filled with light and playful triplet rhythms in varying speeds. There are many leaps throughout and the markings are very specific.

Website: <http://emilydoolittle.com/music/>

Source: CW, SC

Downs, Jessie b. 1991

Shadow A Thing

Year of Composition: 2016

Instrumentation: picc, prepared pf

Publisher: Jessie Downs

Length: 16-20 min.

Grade Level: 4

Annotation: This piece explores the combined sound of piccolo and prepared piano. The composer's Soundcloud page states, "A piece about two-ness, the dances we perform, the songs we try to sing." The score includes a very detailed plan for the way that the piece should be performed. Each section of the piece should take up a certain amount of time and each section has a short descriptive "title." The piccolo will utilize ordinary sounds, whistle tones, and distorted tones. Because of the limited pitches that are offered and the way that the piano is prepared, the two instruments end up sounding very similar and almost combining with each other.

Website: <https://www.jessiedownsmusic.com/>

Source: CW, SC, CD

Draper, Natalie b. 1985

Deflected Harmlessly into the Ceiling

Year of Composition: 2013

Instrumentation: fl

Publisher: Natalie Draper

Length: 4:30 min.

Grade Level: 5

Annotation: Abstract work for solo flute. Premiere performance in March, 2013 by Yoon Jung Huh in Baltimore, Maryland. This piece is active throughout. Double tonguing, fast shifting between registers, quick grace notes, flutter tonguing, and technical passages give this piece a sense of urgency and intensity.

Website: <http://www.nataliedraper.net/>

Source: CW, CD

Driessen, Miranda b. 1969

Chased (By the wind) II

Year of Composition: 2015

Instrumentation: fl, elec.

Publisher: Miranda Driessen

Length: 4:30 min.

Annotation: On her website, Driessen describes this piece as follows, "Living in the polder, the wind is an almost inescapable phenomenon. Elusive and ubiquitous. As if from another world. And although we can explain its presence by means of air pressure differentials and other meteorological techniques, it remains fascinating when you try to imagine where exactly all that air comes from. Somewhere far away from here and later elsewhere ...In this disenchanted world I often long for such elusive phenomena. For example, in early 2013 I built an aeolian harp of PVC. Touched by the wind, such inspiring sounds were created that I have been completely captivated by them ever since. In the meantime this has led to 3 related works: one electronic, one for flute and tape, and one for piano and tape. Each time one builds on the other: the drone-like sounds of the tape formed a harmonic space in which the flute could start to move. It then formed the basis for a baroque-like prelude for the piano. And who knows where that will lead again. Gone with the wind, my mind continues to blow ..." Miranda Driessen

Website: <http://www.mirandadriessen.com/works/solo/>

Source: CW

Driscoll, Rebekah b. 1980

Iwa Ni

Year of Composition: 2016

Instrumentation: fl, opt. elec.

Publisher: Rebekah Driscoll

Length: 8 min.

Grade Level: 4

Annotation: "The title *Iwa Ni* comes from a poem by 17th-century Japanese poet Matsuo Bashō. By itself, *iwa ni* means something like "into the rock". Bashō wrote the poem at the mountain temple of Risshakuji, as part of his 1,500-mile journey around northern Japan." Rebekah Driscoll

An introspective piece exploring shakuhachi-like sounds. The fixed media recording often blends with the flute creating an atmosphere of calm and tranquility. Some of the extended techniques used include harmonics, air sounds, quarter tones, and glissandi.

Website: <http://www.rebekahdriscoll.com/music/>

Source: CW, CD, RW

Dufeutrelle, Sophie b. 1955

Asia

Year of Composition: 2002

Instrumentation: fl

OCLC Accession Number: 659170403

Publisher: Notissimo

Length: 3:30 min.

Grade Level: 3

Annotation: A meditative and mysterious piece for solo flute using some extended techniques such as pitch bends, quarter tones, and air-like sounds. These techniques give the piece a distinct shakuhachi-sounding character.

Website: <https://www.sophiedufeutrelle.com/>
Source: CW, OCLC

Couleur neige (Color Snow)

Year of Composition: 2002
Instrumentation: fl
OCLC Accession Number: 659169586
Publisher: Notissimo
Website: <https://www.sophiedufeutrelle.com/>
Source: CW, OCLC

Vagues Vagues (Waves Waves)

Year of Composition: 1996
Instrumentation: afl
OCLC Accession Number: 658947083
Publisher: Notissimo
Website: <https://www.sophiedufeutrelle.com/>
Source: CW, OCLC

Flammerole

Year of Composition: 2016
Instrumentation: picc, pf
Length: 6 min.
Grade Level: 4
Annotation: This piece can be found on a CD titled, *Piccolo Encounters*, published by Solo Musica and performed by Pamela Stahel, piccolo and Igor Longato, piano. The piece uses occasional timbral trills and air sounds but is primarily tonal throughout. Beginning with a playful cadenza of grace note figures that repeat several times and evolve into scalar flourishes. The piano enters with rolled, mysterious chords as the piccolo trills above it in the low to mid register. Staccato articulations in unison with the piano are heard as they eventually speed up into a melodic and jazzy section of the piece. This piece offers many opportunities for showcasing virtuosity as well as ability to be able to emote on the piccolo.
Website: <https://www.sophiedufeutrelle.com/>
Source: CW

Reflets (Reflections)

Year of Composition: 1991
Instrumentation: fl, pf
OCLC Accession Number: 1082405358
Publisher: Notissimo
Website: <https://www.sophiedufeutrelle.com/>
Source: CW, OCLC

Dunker, Amy b. 1964

Calling, Calling

Year of Composition: 2011

Instrumentation: fl

Publisher: Amy Dunker

Length: 6:30 min.

Grade Level: 3

Annotation: Sheetmusicplus provides the following description, "*Calling, Calling...* begins with the descending minor third typical of someone calling your name and develops into a more complex call filled with fast runs interjected between more melodic moments." The score is marked, "for Lisa Bost-Sandberg" and "With Freedom" at 60 BPM throughout. The piece remains in a comfortable register throughout and although it includes some time signature changes, rhythmically, the piece is very structured and simple. There are no extended techniques and the technical passages remain harmonically true to the rest of the piece.

Website: <http://www.amydunker.com/index.htm>

Source: CW, SC, RW

O'

Year of Composition: 1997

Instrumentation: fl

OCLC Accession Number: 743299676

Publisher: Amy Dunker

Length: 5 min.

Grade Level: 3

Annotation: This piece is passive in nature. The flute seems to be wandering in a hypnotic way with no perceived rhythmic structure. The piece begins soft and builds to a fortissimo about half-way through, still meandering harmonically. No extended techniques. A good opportunity to explore dynamic intensity and contrast as well as tone quality alterations.

Website: <http://www.amydunker.com/index.htm>

Source: CW, CD, OCLC

Dupuis, Misty

Colorado Springs

Instrumentation: picc

Annotation: "There is a phrase that is often used throughout the country when referring to different regions' weather: "If you don't like the weather, stick around for ten minutes, and it will change!" There are very few places where this phrase is actually true. Colorado in the springtime is one of them.

Colorado Spring seeks to evoke both the chaos and the beauty that are present during the Colorado springtime. From the spring rain showers to the inevitable snowfall, from the warm, lazy days to the tree-felling, high winds, Colorado Spring tries to capture the spirit of each of these scenarios." Misty Dupuis

Website: <http://www.mistydupuis.com/colorado-spring-etude-1>

Source: CW

Durand-Racamato, Claire b. 1978

Butterfly Dreaming

Year of Composition: 1997

Instrumentation: afl

OCLC Accession Number: 38562347

Publisher: Hildegard Publishing Co.

Length: 3 min.

Grade Level: 3

Annotation: This piece allows the player to explore a variety of nuances on the alto flute including some technical passages, trills, and tone colors. This piece is generally lyrical in nature and allows for freedom of interpretation. No extended techniques are used. A good option for an intermediate student wanting to play the alto flute.

Website: http://www.hildegard.com/composer_detail.php?id=59

Source: CW, CD, OCLC

Lumière de soleil

Year of Composition: 1996

Instrumentation: picc

OCLC Accession Number: 35274990

Publisher: Hildegard Publishing Co.

Length: 3 min.

Grade Level: 3

Annotation: “As a flutist, bird-song has always fascinated me. This piece probably had been in my mind for a long time before it was actually written on paper. After hearing the birds where I live in Bucks County, Pennsylvania, John Krell, retired piccolo soloist of the Philadelphia Orchestra, suggested that I compose a piece for their singing. Frequent piccolo conversations with my song-filled bird-friends created this composition. It is dedicated to them. The title refers to the time of day when these conversations took place, usually in the morning. Originally, I imagined the piece for a solo piccolo, but I’ve performed it many times on flute, where the effect is quite different and a challenging experiment.” Claire Durand-Racamato

The piece begins with a lament-like melody in the low register of the piccolo. As the piece progresses, the phrases become more active and some flutter tonguing is incorporated. The piccolo never extends too far out of its comfortable range. This piece would be within reach for an intermediate student wanting to gain some experience on piccolo.

Website:

Source: CD, OCLC, RW

Dyskant-Miller, Nadine

They Move With No One Watching: Dances

Year of Composition: 2013

Instrumentation: fl, pf

Length: 11 min.

Grade Level: 3

Annotation: A recording of this piece can be found on a CD titled, *Palouse Songbook*, published by Centaur and performed by Sophia Tegart, flute and Michael Seregow, piano. This work won the third prize in the New York Flute Club Composition Competition in 2014. This piece has four movements, I. Allegro moderato, II. Andante, III. Reckless, and IV. Tentative. The work is tonal and uses no extended techniques. The first movement includes some irregularity in meter and consists of rhythmic flourishes in the flute. The second movement utilizes sweeping melodic content. The third movement is technical, playful, and filled with sequencing. The last movement is

primarily in the low register and mysterious.
Website: <http://www.nadinedyskantmiller.com/>
Source: CW, CD

Eberhardt, Dorothee b. 1952

Dreams

Year of Composition: 2004/2006
Instrumentation: fl, pf
Publisher: Bulkhead
Website: <https://www.doroerberhardt.de/werke/>
Source: CW

Táxis

Year of Composition: 2011
Instrumentation: fl, pf
OCLC Accession Number: 885415284
Publisher: Klavierpartitur, Stimmen
Length: 10 min.
Grade Level: 5

Annotation: This piece is included on a CD titled, *Kosmos X*, published by Antes. The piece harmonically and technically challenging. The piano and the flute interact in complex ways rhythmically while also blending in with one another. Whistle tones are heard at the beginning and the end of the first movement. The first movement grows in intensity and returns to the sound of the lone whistle tones at the end. The second movement is a lot more active and remains harmonically ambiguous with the flute covering its entire range. At times, the flute and piano are homogenous and at times, they play off of one another. Sections at the end of the first movement are frantic in nature and require the flutist to show agility in articulation and technique.

Website: <https://www.doroerberhardt.de/werke/>
Source: CW, OCLC, CD

From Time...To Time

Year of Composition: 2013
Instrumentation: fl
Website: <https://www.doroerberhardt.de/werke/>
Source: CW

Salamanca

Year of Composition: 2001
Instrumentation: fl
OCLC Accession Number: 163878436
Publisher: Schweinfurt Vogt- und Fritz-Musikverlag
Website: <https://www.doroerberhardt.de/werke/>
Source: CW, OCLC

Träume

Instrumentation: fl, pf

OCLC Accession Number: 227011665

Publisher: Schott

Length: 3:30 min.

Grade Level: 3

Annotation: Begins with the flute alone and sets a mysterious atmosphere. When the piano enters, a similar mood is achieved with the harmonic depth of the piano adding a sense of forboding. Suddenly, one minute into the piece, the character changes completely into a dance-like theme in a major key with a romantic-era flare. The piece then transitions to minor and again conjures images of the romantic era in the melodic structure of the flute line. In general, the piece remains in a comfortable octave. No extended techniques are used. Towards the end, the piece seems to harken back to the harmonic ambiguity of the first section. This piece would be a useful study in transitioning from style to style and exploring the affect that key changes have on the mood of a piece. A recording of the piece can be found on the CD titled, *Flute Music by Female Composers*, published by Thorofon.

Website: <https://www.doroerberhardt.de/werke/>

Source: OCLC, CD

Einfelde, Maija b. 1939

Cantabile

Instrumentation: fl, pf

Length: 1:30 min.

Website: <https://www.musicabaltica.com/en/composers-and-authors/einfelde-maija/works>

Source: RW, AC

Sonata for Flute and Piano

Instrumentation: fl, pf

Length: 5:30 min.

Website: <https://www.musicabaltica.com/en/composers-and-authors/einfelde-maija/works>

Source: RW, AC

Eiriksdottir, Karolina b. 1951

Star Murmur

Year of Composition: 2008

Instrumentation: fl, pf

Length: 12 min.

Annotation: "Written for Berglind María Tómasdóttir, and Tinna Thorsteinsdóttir. Star Murmur is in four movements." Karolina Eiriksdottir

Website: <http://compositions.kontra.org/>

Source: CW

Spor

Year of Composition: 2000

Instrumentation: afl

Length: 12 min.

Annotation: “*Spor* for alto flute was written for flutist Guðrún S. Birgisdóttir, who premiered the piece at the Sigurjón Ólafsson Museum in Reykjavík in November 2000. The piece is in three movements. The first movement is built on very short motives, which are constantly changing. The second one is built on long singing melodies, which come to a stop now and then, and the third movement is a short scherzo.” Karolina Eiríksdóttir

Website: <http://compositions.kontra.org/>

Source: CW

Flute Reel

Year of Composition: 1998

Instrumentation: fl

Length: 8 min.

Grade Level: 4

Annotation: “*Flute Reel* consists of one continuous movement in which two different concepts alternate. The piece was written for Martial Nardeau.” Karolina Eiríksdóttir.

The two concepts in the piece are a twisting technical motive and a more playful articulated set of pitches. At times these concepts are heard separately and at others, they connect and intersect. At the end, the two are slowed down. No extended techniques. The piece is the most active in the middle and ends in a melancholy melody. An excerpt can be found on the composers website, under *Flute Reel* in ‘Compositions.’

Website: <http://compositions.kontra.org/solo/000198.phtml>

Source: CW, CD

El-Turk, Bushra b. 1982

Marionette

Year of Composition: 2008

Instrumentation: fl, pf

OCLC Accession Number: 976030174

Publisher: Composers Edition

Length: 6 min.

Grade Level: 5

Annotation: “Originally commissioned by the flautist Wissam Boustany, this marionette bites the strings to free himself from the constraints and doctrines of society, religious authority and all those who impose their beliefs on him for control. This piece depicts this struggle against these doctrines by the three ‘Nos’ one says in Lebanese, ‘hu’u’, ‘tut’ and ‘la’ which is incorporated in the different contexts of the piece.”- Bushra El-Turk.

In the performance notes for the piece, a number of extended techniques are explained and the performer is encouraged to experiment with fingerings. The piece is technically challenging, requiring the flutist to execute fast and wild passages and extended techniques such as air sounds and harsh articulations.

Website: <https://www.bushraelturk.com/catalogue-of-works>

Source: CW, CD, SC

Epstein, Marti b. 1959

Ophelia

Year of Composition: 2003

Instrumentation: fl

Length: 3 min.

Website: <https://martiepstein.com/works-list>
Source: CW

And

Year of Composition: 1995
Instrumentation: fl, pf
Length: 17 min.
Website: <https://martiepstein.com/>
Source: CW

Escalzo, Noelia b. 1979

Corte, Quebrada y Giro!

Instrumentation: fl, pf
Website: <http://www.noeliaescalzo.com/EN/>
Source: CW

Esmail, Reena b. 1983

Flute Sonata

Year of Composition: 2019
Instrumentation: fl, pf
OCLC Accession Number:
Publisher: Reena Esmail
Length: 7 min.
Grade Level: 4

Annotation: Co-commissioned by Chamber Music Palisades. Susan Greenberg, flute and Benjamin Smolen, flute. "The second movement of my *Sonata for Flute and Piano* begins in a Hindustani (north Indian) raga called Ahir Bhairav. I love the dark, yearning nature of Ahir Bhairav — the way it feels so otherworldly, and seems to long for a place that is just out of reach. As the movement progresses, it moves into another raag called Rageshree — which is much more warm and enveloping. I love the way these raags combine, which you can hear at the end of the piece — it creates this layered atmosphere that juxtaposes deep yearning with comfort and warmth. While both melodies adhere to the principals of Hindustani classical music, the act of combining them is something that can or would only take place in the context of Western music." Reena Esmail.

As of winter 2020, only the second movement is available. Two more movements will be added in the future. This movement has a wandering and yearning quality. Besides a few pitch bends and timbral trills, there are no extended techniques. The flute and piano often mimic each other and play off of one another harmonically, creating a lush texture. A recording of this movement can be found on composers website.

Website: <https://www.reenaesmail.com/catalog-item/flute-sonata/>
Source: CW, CD

Jhula Jhule

Year of Composition: 2013
Instrumentation: fl, pf
OCLC Accession Number: 1023649258 (Violin Version)
Publisher: A Piece of Sky Music

Length: 11 min.

Grade Level: 4

Annotation: This piece was originally written for violin and piano. These are the program notes for the original work. "When writing this piece, to be based upon Indian folksong, I cast a wide net for source material – I scoured the internet and my large collection of Indian music, listening to everything from Bengali Bauls, Rajasthani folk singing. I even tried to find songs from Goa and Gujarat, the places my parents are from in India, typing every conceivable search term into Google. However, the material I felt most connected to in the end didn't come to me from a distant corner of India, but in the most common way folk music can be transmitted: through the generations of my own family..."- Reena Esmail

The two folk melodies (and their translations) can be found on the composer's official website. The available recording features the violin and piano version. Among lush melodic content, there are a number of technical passages in both parts while also requiring the performer to have a strong sense tone changes as they pertain to expression. A recording can be found on the composers website.

Website: <https://www.reenaesmail.com/catalog-item/jhula-jhule-flute/>

Source: CW, CD

Chardonney

Year of Composition: 2001

Instrumentation: fl

Publisher: Reena Esmail

Length: 5 min.

Grade Level: 3

Annotation: "*Chardonney* is one of my earliest pieces — I wrote it when I was seventeen years old, and just beginning to grapple with composition seriously. The piece is so indicative of where I was at that time in my life: it is inspired in equal parts by Debussy's incredible solo flute piece *Syrinx*, and the designs on a glass of Chardonney at dinner at a restaurant in downtown Los Angeles. I went home after that dinner and wrote this piece in a single night — partially because I was inspired, and mostly because I had to...Years later, I think the piece still has the tentativeness, urgency, and wild abandon of a teenager trying to find her place in an ever-expanding world."- Reena Esmail

This piece would be an appropriate intermediate solo flute piece for a student looking to explore solo repertoire. It has no extended techniques. The range is broad and there are a number of technical passages as well as dance-like melodic material. A recording can be found on the composers website.

Website: <https://www.reenaesmail.com/catalog-item/chardonney/>

Source: CW, CD

Ewart, Kirsten

Vibrance

Year of Composition: 2018/2019

Instrumentation: afl, pf

Publisher: Kirsten Ewart

Length: 5 min.

Grade Level: 4

Annotation: "I was chatting with a friend of mine a few years ago, she was telling me about the need for more repertoire at a higher difficulty level for the alto flute...Since then, I have sporadically picked this piece up and worked on it in my downtime. The alto flute has a gorgeous range and I am happy to explore its colour fully while challenging the player technically. I am very excited to present the final piece as a birthday gift to the flautist, Mikyla Jensen, whom inspired the original concept a few years ago."- Kirsten Ewart

The majority of the piece is in 3/4 at a speed of 56 BPM. Later, the meter changes to quarter note at 68, marked "Rubato, very expressive." There are a number of scalar passages as well as a section where the alto flute is required to play in its highest register. No extended techniques are used.

Website: <https://www.kirstenewartmusic.ca/>
Source: CW, SC

Faber, Nancy b. 1955

Bettyian Roulade

Year of Composition: 2012

Instrumentation: fl

OCLC Accession Number: 1131525889

Publisher: Faber Piano Adventures

Length: 3:30 min.

Grade Level: 4

Annotation: “*Bettyian Roulade* is a solo flute piece premiered at the 2012 National Flute Convention in honor of Betty Mather, the famed flute pedagogue. The word roulade originates from the French word rouser that means to roll. This piece features rouladian passages that combine overblown arpeggios, tremolos, and harmonics.”

Description from Faber Piano Adventures

Website: <https://pianoadventures.com/publications/bettyian-roulade/>

Source: PW, OCLC

Fábregas, Elisenda b. 1955

Andante Appassionato

Year of Composition: 1996

Instrumentation: fl

OCLC Accession Number: 48583574

Publisher: Alphonse Leduc

Length: 5:20 min.

Grade Level: 4

Annotation: Commissioned by Tallon Sterling Perkes, principal flutist of the San Antonio Symphony.

This piece has a highly active character with many difficult articulated passages, technical passages, and a few extended techniques. The piece covers the full range of the flute and although it is mostly a technical piece, it does have a few melodic sections as well.

Website: <https://elisendafabregas.com/works/instrumental/woodwinds/>

Source: CW, OCLC, CD

Sonata for Flute and Piano

Year of Composition: 1996

Instrumentation: fl, pf

OCLC Accession Number: 49827221

Publisher: Alphonse Leduc

Length: 15 min.

Annotation: Commissioned by Tallon Perkes, principal flutist of the San Antonio Symphony.

World premiere by Tallon Perkes and the composer at the New Music Festival at the University of Texas at San Antonio in March 1997. New York premiere by Tallon Perkes and the composer at the 1996 National Flute Convention in New York City in August 1996. As of September 17th, 2020 this work is being professionally recorded by flutist Robert Alvarez and pianist Kseniia Vokhmanina.

Website: <https://elisendafabregas.com/works/instrumental/>

Source: CW, OCLC

Fairlie-Kennedy, Margaret 1925-2013

Windrider/Final Ascent

Year of Composition: 1993

Instrumentation: fl, pf

OCLC Accession Number: 53868412

Publisher: Society of Composers

Length: 10 min.

Annotation: "Memorial for a dancer based on the visual image of a circling hawk, extended flute sonorities."
Description provided by American Composers Alliance.

Website: <https://composers.com/margaret-fairlie-kennedy>

Source: CW, ACA, OCLC

Spirit Man

Year of Composition: 2003

Instrumentation: afl

Publisher: American Composers Alliance

Length: 5 min.

Grade Level: 4

Annotation: A prayerful and reflective three movement work. Inspired by a poem by Native American poet Linda Boyden and emulates the sounds of that culture. The first movement is played on alto flute and the other two are played on C flute. Includes such as extended techniques as pitch bends, harmonics, flutter tonguing, and key venting. Traditional notation.

Website: <https://composers.com/composers/margaret-fairlie-kennedy>

Source: CW, CD, ACA

Farrell, Eibhlís b. 1953

Skysapes

Year of Composition: 1994

Instrumentation: fl

OCLC Accession Number: 884003787

Publisher: Contemporary Music Centre

Length: 7 min.

Website: <https://www.cmc.ie/composers/eibhlis-farrell>

Source: CW, CD, OCLC

Feldman, Barbara b. 1950

The Loons of Black Sturgeon Lake

Year of Composition: 2004

Instrumentation: fl

OCLC Accession Number: 859669237

Publisher: Frog Peak Music

Grade Level: 5

Annotation: This piece includes a variety of consistently changing time signatures and harmonic ambiguity. All the

markings are very specific and require the flutist to be adept at playing very softly in the upper register as well as perform pitch bend-like techniques.

Website: <https://cmccanada.org/shop/57987/>

Source: CMC, LCP, SC

Ferek-Petric, Margareta b. 1982

Beastie Poetry

Year of Composition: 2018

Instrumentation: fl, pf

Publisher: Margareta Ferek-Petric

Length: 6:30 min.

Grade Level: 5

Annotation: Mysterious mood in the beginning. And then explodes into a flurry of sound. Jet whistles, furious articulation, pitch bends and timbral trills are some of the extended techniques used. The prepared piano accompaniment begins ominous and then becomes driving and intense. Much of the content is intense in nature and requires the flutist to be technically proficient and able to execute multiple extended techniques. At the end of the piece, the flutist doubles on piccolo in a fast articulated passage that is mimicked in the piano. The piece ends with a scream.

Website: <https://www.margaretaferekpetric.com/list-of-works/>

Source: CW, CD

Fernando, Samantha b. 1984

Kinesphere

Year of Composition: 2014

Instrumentation: fl

Length: 5 min.

Grade Level: 4

Annotation: "The term 'kinesphere' was coined by choreographer Rudolf Laban and is defined as: the sphere around the body whose periphery can be reached by easily extended limbs without stepping away from that place which is the point of support when standing on one foot." Samantha Fernando.

This quote originates from the booklet of a CD titled, *Kinesphere* on the NMC Recordings Label and performed by Michael Cox of the London Sinfonietta. This piece is generally lyrical and nature and has a sense of ambiguity. Trills, flourishes, and articulated passages give the piece some activity amidst the dreamy quality of the slower content. Harmonically ambiguous as well. Another challenge is the requirement of playing soft frequently in the upper register.

Website: <http://www.samanthafernando.com/>

Source: CW, CD

Feshareki, Shiva b. 1987

She Cried

Year of Composition: 2006

Instrumentation: bfl

Length: 5 min.

Grade Level: 5

Annotation: Commissioned by Carla Rees. "she cried, which was originally written for untrained female voice, is a simple, melancholic piece dealing with isolation and loneliness, in an overwhelmingly suffocated and crowded environment. The subject matter, as well as the organic construction of the piece, compliments the bass flute's almost fragile and vulnerable nature, and its uniquely raw tone. This version for solo bass flute was made in 2007 by the composer for Carla Rees, who premiered the piece that year at Shoreditch Church as part of rarescale's Premiere Series." Description from JustFlutes website.

Website: <https://www.shivafeshareki.co.uk/list-of-compositions>

Source: CW, RW, CD

Fine, Elaine b. 1959

In light we see, in light we are seen

Year of Composition: 2001

Instrumentation: fl, pf

OCLC Accession Number: 52476180

Publisher: Seesaw Music Corp.

Length: 3:30 min.

Grade Level: 3

Annotation: This piece begins with flourishes in the flute and proceeds into melodic and lush harmonies. This piece has many opportunities for variance of color and expression. Rhythmically, the piece is simple and contains no extended techniques.

Website: http://www.pytheasmusic.org/fine_elaine.html

Source: CW, CD, OCLC

On Such a Winter's Day

Year of Composition: 2002

Instrumentation: fl

Website: http://www.pytheasmusic.org/fine_elaine.html

Source: CW

For Poulenc

Year of Composition: 2003

Instrumentation: fl, pf

OCLC Accession Number: 55878976

Publisher: Seesaw Music Corp.

Length: 2 min.

Grade Level: 3

Annotation: "I wrote this piece in 2000 as a song setting of a Frank O'Hara poem. I made this version of it for flute and piano in 2003, and sent it to my flute teacher, Julius Baker. When I published it after his death in August of that year, I dedicated it to his memory." Elaine Fine

This short piece would provide a beautiful addition to any concert. The piece is song-like, melodic, and harmonically rich in color. There are no extended techniques or technical demands but there is a need for rich and vibrant tone color to reflect the poignancy of the piece.

Website: http://www.pytheasmusic.org/fine_elaine.html

Source: CW, CD

Piccolo Sonata

Year of Composition: 2007

Instrumentation: picc, pf

OCLC Accession Number: 675900292

Publisher: Seesaw Music Corp.

Length: 12 min.

Grade Level: 3

Annotation: No extended techniques are used. The piece is tonal throughout and consists of three contrasting movements. Simple meters used throughout. Remains in a comfortable register throughout. The melodic material is consistent within each movement, making all the melodies memorable. This piece does not contain any moments of intense technical demand, however, because the melodic material is simple, the piccolo player should strive for purity of tone and intonation. This would be a great piece for an intermediate student looking for a longer piccolo piece for a recital. The piano part is primarily accompanimental and also not overly demanding.

Website: http://www.pytheasmusic.org/fine_elaine.html

Source: CW, CD

Cante Jondo

Year of Composition: 2003

Instrumentation: fl, pf

OCLC Accession Number: 57033091

Publisher: Seesaw Music Corp.

Length: 15 min.

Grade Level: 4

Annotation: Five pieces after poems by Federico García Lorca. The first movement is titled, "Canción de Jinete" (Rider's Song), the second is "El Grito" (the shout), the third is "La Lola" (Lola), the fourth is "La Soleá" (flamenco song), and the fifth is "El Llanto" (Crying). In an article titled, "The Poetry of Federico García Lorca and "cante jondo" written by Edward F. Stanton, it is stated that "besides literature, music may have been the most important artistic activity of Federico Garcia Lorca's life. His interest in the tradition Andalusian song- known as cante jondo or flamenco- was one aspect of a lifelong dedication to popular Spanish art."

Elaine Fine uses the inspiration of these poems to create a piece that was originally composed for countertenor and piano and later adapted for flute and piano. Perhaps for this reason, the piece is very song-like in nature. Each movement is unique in its melodic content and character, with lush and tonal harmonic content in the piano. The flute does not exhibit any particularly difficult technical passages and remains primarily within a comfortable register throughout. Another aspect of note is the even distribution of melodic content given to both piano and flute.

Website: http://www.pytheasmusic.org/fine_elaine.html

Source: CW, OCLC, CD, SC

Fisher, Helen b. 1942

Rhapsody

Year of Composition: 2007

Instrumentation: fl

OCLC Accession Number: 950474252

Publisher: SOUNZ

Annotation: "This piece for solo flute, partly inspired by the tui-song at Ngaio Bay, Nelson, was composed for the marriage ceremony of Louise Fisher and Richi Walsh on 10 February 2007. On that occasion the piece was played by Joel Boulton." Helen Fisher

Website: <https://sounz.org.nz/contributors/1041>

Source: SOUNZ, OCLC

Wings of the Wind (Te Tangi a Te Matui)

Year of Composition: 1994

Instrumentation: fl (includes spoken/vocal part for the flutist)

OCLC Accession Number: 38293964

Publisher: Promethean Editions

Length: 8 min.

Grade Level: 4

Annotation: "The inspiration for this piece is the daily dawn flight, during the winter months, of flocks of starlings from their nesting place on Tokomapuna, a small island near Kapiti island, north of Wellington, New Zealand. These starlings fly across a large, windy expanse of sea to disperse to their feeding grounds...Wings of the Wind was commissioned by New Zealand flutist Catherine Bowie, with financial support from Creative New Zealand, Arts Council of New Zealand and the New Zealand Composers' Foundation." Helen Fisher

Upon looking at the perusal score online, the piece contains some challenges that make it more suited towards an advanced player. Harmonics, pitch bends, flutter tonguing, and quick articulation are all used throughout.

Rhythmically, the piece is generally active with fast articulations and changing registers. A very concise notation guide is included in the score.

Website: <https://sounz.org.nz/contributors/1041>

Source: SOUNZ, SC

Flagello, Gala b. 1994

Fake Smile

Year of Composition: 2020

Instrumentation: fl

Length: 4 min.

Grade Level: 3

Annotation: This program note is for the alto saxophone work of the same name, composed in 2018. "*Fake Smile* was commissioned by saxophonist Maggie Weisensel for her lecture-recital centered around women composers in contemporary music. She asked that the piece somehow reflect my personal experiences as a woman composer, and to that end, Fake Smile explores the feeling of social exhaustion and the veneer of excitement at public events and formal gatherings. I often find myself having to exert a high, bright energy in these situations, often responding to unfriendly attitudes and comments with a forced smile. In discussing this learned reaction with other women, including the commissioner, I realized it was universal. This translates to Fake Smile with the use of rubato, cadenza-like sections and relentless fast passages—the juxtaposition of what we truly feel versus what we project." Gala Flagello

Website: <https://www.galaflagello.com/works>

Source: CW

See What You Do

Year of Composition: 2017

Instrumentation: fl

Length: 3:30 min.

Grade Level: 3

Annotation: No extended techniques are used and the piece uses short bursts of sound to create anticipation and rhythmic drive. There are some technical passages but they are generally scalar. The piece covers much of the flutes range and gives the performer the chance to explore creating meaning in the silences.

Website: <https://www.galaflagello.com/>

Source: CW, CD

Folio, Cynthia b. 1954

Philadelphia Portraits: A Spiritual Journey

Year of Composition: 2011

Instrumentation: picc, pf

OCLC Accession Number: 832462205

Publisher: Portfolio Publications

Length: 11 min.

Grade Level: 4

Annotation: Commissioned and premiered (August 13, 2011) by Lois Herbine, flute and Matthew Bengtson, piano, at the National Flute Association Convention in Charlotte, NC.

Suggested by Lois Bliss Herbine of a piece with a Philadelphia theme, she also supplied the composer with some of Persichetti's music. The first movement is "Vincent Persichetti," and is inspired by three of his pieces—Parable XII, Christmas Hymn and the Andante movement of his 7th Symphony. The movement begins with a solo cadenza, developing two short motives from the parable. It later quotes two short phrases from both the hymn and symphony. The second movement is "John Coltrane," and the movement alludes to some of his famous tunes and "licks." "Marian Anderson" is the third movement, and it is a contemporary setting of "Sometimes I Feel Like a Motherless Child", a spiritual she had recorded. The fourth movement is "Benjamin Franklin," with the attempt to evoke the ringing, high-pitched sounds of Franklin's glass armonica through the use of the high register of the piano combined with the middle register of the piccolo. The final portrait is of "Betsy Ross," with the movement containing snippets from fife and drum tunes along with a few old patriotic songs, including "La Belle Catherine," "Battle Cry of Freedom," "Reveille," "Crown Point," "Yankee Doodle" and "You're a Grand Old Flag."

Website: <https://www.cynthiafolio.com/>

Source: RW, CW, CD

Sonata for Flute and Piano

Year of Composition: 2011

Instrumentation: fl, pf

OCLC Accession Number: 813956976

Publisher: Portfolio Publications

Length: 12 min.

Grade Level: 4

Annotation: Commissioned by and dedicated to Julie Hobbs funded by a faculty research grant from the University of Wisconsin - Stevens Point. Winner of the National Flute Association Newly Published Music Competition, 2012.

The first movement, as described by Hobbs, is a "hodge podge" of quotations from popular flute pieces. Some of these popular quotes are taken from Muczynski, Copeland, Poulenc, and Boulez. The second movement is an homage to George Crumb's Voice of the Whale (a piece that Hobbs wrote her dissertation on). Finally, the third movement is a culmination of impressions that Folio took from other flutists who know Hobbs. Per their descriptions, she composed something that, she believes, captures what Julie Hobbs is like.

Website: <https://www.cynthiafolio.com/>

Source: RW, CW, CD

Arca Sacra

Year of Composition: 1997

Instrumentation: fl

OCLC Accession Number: 41940498

Publisher: Hildegard Publishing Co.

Length: 5 min.

Grade Level: 4

Annotation: This solo flute piece for solo flute includes many musical palindromes as its palindromic title implies. In addition to this unusual structural element, the work is also influenced by jazz and folk music.

Among some of its challenges, it requires the flutist to be able to transition quickly from one register to another while articulating quickly. Some harmonics and pitch bends are used as well. Most of the flute register is covered with most of the piece tending towards the low and middle registers.

Website: <https://www.cynthiafolio.com/>

Source: RW, CW, CD

Fontyn, Jacqueline b. 1930

Ruscello

Year of Composition: 2011

Instrumentation: fl

Length: 4 min.

Website: <http://www.jacquelinefontyn.be/index2.html>

Source: CW

Fox, Amanda Jane b. 1961

Infinity

Year of Composition: 2003

Instrumentation: fl, pf

OCLC Accession Number: 907080179

Publisher: Foxy Sounds

Length: 9 min.

Grade Level: 3

Annotation: “The delicious *Infinity* for flute and piano sounds a good deal more French than British. It opens in slow waltz time with a long, beautifully shaped, rather melancholy tune in the flute, reminiscent of Fauré or even Chaminade. In contrast to this is a more virtuosic, scherzo-like music, with repetitive, irregularly accented rhythms. These two elements, and some subordinate ones, are played off against each other leading eventually to a nostalgic restatement of the opening melody, and a brief coda in scherzando style.” Description provided by Foxy Sounds publishing. A recording of this work can be found on YouTube performed by Christine Hankin, flute and Timothy Murray, piano.

Website: <http://www.foxysoundsmedia.com/about>

Source: OCLC, PW, CD

Fox, Erika b. 1936

Dauidsbüandlerlied

Year of Composition: 1999

Instrumentation: fl, pf

Length: 12 min.

Annotation: “Performed by Carola Nielinger and David Carhart at Bath and Southampton Universities and at a concert given by ‘Double Image’ at the Hampstead Town Hall.” Erika Fox.

Website: <http://www.erikafox.co.uk/>

Source: CW

Remembering the Tango

Year of Composition: 1999

Instrumentation: fl, pf

Publisher: Tetractys Publishing

Length: 3 min.

Annotation: "The New Zealand composer John Rimmer had a surprise birthday party and various colleagues were asked to compose little pieces for him. He was at that time Head of Composition at the University of Auckland and for a few weeks I was composer/teacher in residence there, at his invitation. At the time of writing this piece I was no longer in New Zealand however. I have always loved the tango. Needless to say the harmonic language of my piece is not that of the traditional tango, but there are rhythmic references to that wonderful - and difficult - dance."

Erika Fox

Website: <http://www.erikafox.co.uk/>

Source: CW, RW

Frances-Hoad, Cheryl b. 1980

Medea

Year of Composition: 2013

Instrumentation: fl

Length: 4 min.

Grade Level: 4

Annotation: Arrangement of an earlier work composed in 2008 for solo clarinet titled, Bouleumata.

"Shortly before writing this piece I reached the final of a competition to compose the music for the Cambridge Greek Play, which happened to be Medea that year. Although I didn't end up winning, Euripides' play stunned me with its depiction of Medea, a woman who kills her two children to spite her husband Jason (who has just left her for a Corinthian princess). This piece was inspired by the wildly contrasting emotions that Medea experiences during a monologue immediately preceding the double-murder: that she can't possibly go through with it, but that she must in order to punish her enemies. In one passage she says "I understand that what I am about to do is wrong, but my thumos (emotion) has vanquished my bouleumata (ability to deliberate)." Cheryl Frances-Hoad.

From my listening of the clarinet version of this piece, I infer that it will cover the entire range of the instrument. There are various technical passages along with more melodic sections aligning with the "wildly contrasting emotions" of the piece. The piece is rhythmically and harmonically ambiguous-sounding and contains no extended techniques.

Website: <https://www.cherylfranceshoad.co.uk/works-1>

Source: CW, CD

Frank, Gabriela Lena b. 1972

Five Andean Improvisations

Year of Composition: 2019

Instrumentation: fl, pf

Publisher: G Schirmer Inc.

Length: 13 min.

Grade Level: 5

Annotation: "Five Andean Improvisations, for flute and piano, are musings inspired by highland Peruvian/Bolivian musical motifs. The first movement, "Quena," is written as if for the traditional quena flute that bears a similarity to the Japanese shakuhachi. The second movement, "Ritmos del altiplano," when the piano enters for the first time, uses a simple one-two rhythm in the piano part decorated by ornamentation and florid lines. This is followed by the

third movement, “Pinkillo,” inspired by the light silvery small flute of the same name. “Chuta” follows, a bright rendition of one of the most recognized motifs of the Andes, the chuta motif with its proliferation of repeated notes. The finale, “Sombras,” is a short tone poem of the islands of Lake Titicaca, where the stars are so bright they cast eerie and brilliant shadows, even at night. Commissioned by The New York Flute Club in commemoration of its centennial.” Gabriela Lena Frank

The first three minutes of the piece are characterized by an introspective improvisatory flute cadenza. The piece gets more and more rhythmically active as it progresses. Some flutter tonguing is used as the flute and piano weave in and out of each other's textures. At times, the flute and piano texture match each other very well and at other times, they are at odds with one another. Frank also utilizes the power of silence in this piece by providing many "pauses." This heightens the feeling of expectation. The piece sounds like it's going to end with a wild fury of notes in the flute and then devolves to a quiet and ominous ending.

Website: <https://www.glfcam.com/people/gabriela>

Source: CW, RW, CD

Kanto Kechua No. 3

Instrumentation: fl, pf

Publisher: G Schirmer Inc.

Length: 15 min.

Annotation: “One of my mentors, the venerated composer Leslie Bassett, from time to time would surprise himself with his own lyricism. A hard-bitten modernist that yet wielded a melodic and tonal hand, his *Aria from Seven Preludes for Piano* is a beautiful gem of seemingly contradictory aesthetic impulses. In my *Kanto Kechua (Quecha Song) No. 3* for flute and piano, I weld together a brief quote from Leslie's music with re-imaginings of my own inspired by the native musics of Andean Perú, particularly its Quechua-Indian traditions.” Gabriela Lena Frank. Available for performance after October 2022.

Website: <https://www.glfcam.com/people/gabriela>

Source: CW, RW

Sueños de Chambri: Snapshots for an Andean Album (flute version)

Year of Composition: 2002

Instrumentation: fl/afl, pf

OCLC Accession Number: 860868770

Publisher: G Schirmer Inc.

Length: 18 min.

Grade Level: 5

Annotation: “*Sueños de Chambri: Snapshots for an Andean Album* is inspired by the work of Martín Chambi (1891-1973), the first Amerindian photographer to achieve international acclaim, albeit posthumously. In a career spanning half a century, he recorded as much of Peruvian life, architecture, and landscape as possible, having had the good luck to train with Max T. Vargas in the southern Peruvian town of Arequipa as a young boy. In 1920, he opened a studio in Cuzco, the original capital of the Inca empire, which became the base for his examination of indigenous culture. In his documentation of both the Quechua-speaking descendants of the Incas and the mestizo (mixed-race) elite, Chambi produced more than 18,000 glass negatives depicting the customs and festivals, the working lives and public celebrations of twentieth-century Peruvians.

Sueños de Chambri ("Dreams of Chambri") is my musical interpretation of seven photos from Chambi's vast collection of pictures. I was first introduced to Chambi's work at the encouragement of compadre and friend Rodney Waters, a fine pianist and photographer himself. Having watched me explore my Peruvian heritage (in music and otherwise) for some time, Rod purchased a slim volume containing some of Chambi's work for me one day... and I fell in love with the images. It was with great difficulty that I picked just seven to muse on in this duo for violin and piano!” Gabriela Lena Frank.

Originally for violin and piano.

Website: <https://www.glfcam.com/people/gabriela>

Source: CW, OCLC, CD, RW

Freckman, Yvonne

Melampau

Year of Composition: 2013

Instrumentation: fl

OCLC Accession Number:

Publisher: Yvonne Freckman

Length: 4 min.

Grade Level: 5

Annotation: “*Melampau* for solo flute, written for Hong-Da Chin, explores extremes of the concert flute in terms of register, dynamics, and some extended techniques. This is my first solo flute composition, composed in July 2013 and premiered the same month in Malaysia.” Yvonne Freckman

Technically challenging due to the fast passages and consistent extended techniques used throughout. Harsh articulations, air sounds, key clicks, register leaps, and flutter tonguing are among some of the techniques used. The full register is covered and explored within various dynamics.

Website: <https://yvonnefreckmann.com/works/melampau/>

Source: CW, CD

Fristensky, Louise b. 1987

To the Roaring Wind

Year of Composition: 2015

Instrumentation: fl, elec.

Publisher: Louise Fristensky

Length: 5:45 min.

Grade Level: 5

Annotation: “*To the Roaring Wind* is an exploration of both the sonic landscape and textual content of Wallace Stevens' poem of the same name. The searching for meaning in communication, the commonality of that search, and the drowning of the implied-speaker's voice in the din of empathy and environment, all guided the development of this composition. Finally, the denial of direct agency on behalf of the implied speaker through the invocation of sleep, and the insistent command from the narrator-listener, underscores the conflict's omnipresent nature, as intrinsic to both the internal and external world of speaker and listener alike. In this fashion, both speaker and listener are attempting to move through the text to understanding, but through their individual moments are never quite reaching a common idea.” Louise Fristensky

Many air sounds are used and processed through the live electronics to create wispy-sounding effects. Rhythmic, spoken-word indications add to this effect and create an ethereal soundscape. Harmonics, pitch bends, and multiphonics are the extended techniques used in the piece. Some technical passages are present. The piece is consistently in 6/4 time and note values do not exceed the sixteenth note speed. Tempo indications are Allegro (124 BPM) in the beginning, Allegretto (92 BPM), Presto (134 BPM), and Andante (72 BPM).

Website: <https://www.louisefristensky.com/mastersportfolio.html>

Source: CW, CD, SC

In a neon valley

Year of Composition: 2014

Instrumentation: fl, elec.

Publisher: Louise Fristensky

Length: 5:45 min.

Grade Level: 4

Annotation: “*In a neon valley* was created using four samples of flute key-clicks and one sample of flute

bisbigliando. The samples were treated with delay designer, space designer, pedal board, and destructive editing such as reverse and inversion. The goal of this piece was to make an instrument of sorts out of the electronic material that could play with the live flutist and blend in timbre while maintaining its instrumental autonomy. Although there are no interactive elements technically included in the piece, In a neon valley we composed to feel as though the flutist and the electronics were interacting during performance.” Louise Fristensky. The range covered in this piece is low to mid. There is only one instance of upper register occurrence and that note is a G6. Rhythmic values include sixteenth and thirty-second notes but with the direction of "Andante ad libitum." Some flutter tonguing, pitch bends, and harmonics are sprinkled throughout, and the piece remains in common time. A recording of this piece can be located at the link below.

Website: <https://www.louisefristensky.com/mastersportfolio.html>

Source: CW, CD, SC

Miniature etudes for flute, No. 1 Nubivagant

Year of Composition: 2014

Instrumentation: fl

Website: <https://www.louisefristensky.com/list-of-works.html>

Source: CW

Fritter, Genevieve Davisson 1915-2009

Three Fairy Tales

Instrumentation: fl, pf

OCLC Accession Number: 1083456710

Publisher: Alry Puclications

Grade Level: 2-3

Annotation: “*Three Fairy Tales* consists of three short solo pieces for flute and piano, extracted from different original ballets composed by Genevieve Fritter. Munchkins, from "Adventures in Oz" is a piece that was danced to by little make-believe creatures who were full of fun. The Gavotte from "Snow White" is a delightful piece, which is a modern take on an old dance form. Tinker Bell from "Peter Pan" is light, fairy-like music, yet also full of dance and movement. Each work can be performed individually, or as a whole can be presented as a charming suite.” United Music and Media Publishers. Each piece is short and exhibits simple rhythms and traditional notation. Appropriate for the intermediate player. A recording can be found on the link below.

Website: <https://ummpstore.com/collections/fritter-genevieve/products/fritter-three-fairy-tales>

Source: OCLC, AC, RW, CD

Fung, Vivian b. 1975

Javanese Court Song

Year of Composition: 2011

Instrumentation: fl, pf

OCLC Accession Number: 1114606083

Publisher: Bill Holab Music

Length: 3 min.

Grade Level: 4

Annotation: “Commissioned by the New Jersey Music Teachers' Association. Intermediate flute and piano piece. Quotes from an actual Javanese gamelan court song, where the piano imitates sounds of deep gongs and metallophones found in Javanese gamelan, and the flute sings the melodic lines of the suling.” Vivian Fung.

This piece opens with a "Free and Improvisational" measure long solo. Then, the piece is marked, "With energy," at 90 BPM. Key slaps, jet whistles, rhythmic 32nd note figures, low register flutter tonguing, and a highly technical passage in the upper register at the end of the work would indicate to me that this piece might be more suited for an advanced player.

Website: <https://vivianfung.ca/>

Source: CW, SC

Galbraith, Nancy b. 1951

Atacama Sonata

Year of Composition: 2001

Instrumentation: fl, pf

OCLC Accession Number: 52608757

Publisher: Subito Music Publishing

Length: 17:30 min.

Grade Level: 4

Annotation: "*Atacama Sonata* was composed for Chilean artists Alberto Almarza, flute and Luz Manriquez, piano, who played its premiere in April 2001 at The Juilliard School. The sonata in three movements—"Capricho," "Nocturno," "Volante"—evokes intriguing visions of varicolored desert moods, and is named after Chile's Atacama Desert. The lively, jazzy outer movements frame the quiescent nocturne, to which Almarza and Manriquez added the dedication "in memory of the missing" to honor the victims of political violence who disappeared in the desert in the latter part of the 20th century." Nancy Galbraith.

The piece opens with a rhythmic, jazzy motive that gets developed and transformed during the first movement. The flute and piano exchange a rhythmic interplay throughout this movement which creates a sense of drive and ambiguity. The second movement opens with a downward scalar passage in the flute, accompanied by piano chords. It repeats and gets louder with each repetition. Midway through the movement, a cadenza-like passage in the flute breaks up this soundscape. Some whistle tones and very soft playing can be heard throughout this movement which gives it an ominous sense of the wide expanse of the desert. The third movement is an intense, driving rhythmic force with consistent 16th note motion, flutter tonguing, and mostly in the upper register.

Website: <http://www.nancygalbraith.com/>

Source: CW, CD, OCLC

Voices that beautify the earth

Year of Composition: 2003

Instrumentation: fl

OCLC Accession Number: 60196613

Publisher: Subito Music Publishing

Length: 5 min.

Grade Level: 4

Annotation: "*Voices That Beautify the Earth* was commissioned by the Laurels Project—began in 2003 by American flutist Nina Assimakopoulos—that commissions American women to compose short pieces for solo flute that are based on literary works. To date, the project has produced two recordings that feature composers who represent a broad cross-section of 21st century aesthetic styles. The text that inspired "Voices..." is a traditional native American poem." Nancy Galbraith.

The piece transitions seamlessly from floating and ethereal to frantic and intense with continuous rhythmic activity. Some flutter tonguing is used intermittently along with singing and playing simultaneously. Some of these techniques are used to create a sound akin to a non-traditional wooden flute present in non-Western cultures. The piece is highly active until the end.

Website: <http://www.nancygalbraith.com/>

Source: CW, CD, OCLC

Galinne, Rachel b. 1949

Aphrodite

Year of Composition: 1990

Instrumentation: fl

OCLC Accession Number: 1027804324

Publisher: Israeli Music Center

Website: <https://web.nli.org.il/sites/NLI/English/music/Rachel-Galinne/Pages/default.aspx>

Source: NLI, OCLC

Garcia, Susan Epstein

A Lark to the East

Year of Composition: 1999

Instrumentation: fl

Website: <https://susanepsteingarcia.webs.com/>

Source: CW

Sonata

Year of Composition: 1995

Instrumentation: fl

Website: <https://susanepsteingarcia.webs.com/>

Source: CW

Gardner, Alexandra b. 1967

Fade

Year of Composition: 2019

Instrumentation: fl, elec.

Publisher: Alexandra Gardner

Length: 7 min.

Grade Level: 4

Annotation: “Commissioned by the National Flute Association. *Fade* explores the nature of human memory; which memories “stick” with us, the ways in which memories transform and mutate over time, and how they can seem to vanish, only to reappear at later unexpected moments.” Alexandra Gardner.

Among the otherworldly sounds of the soundtrack, the flute blends in and occasionally sticks out of the texture.

Trills, technical passages, flutter tonguing, pitch bends, and melodic passages weave in and out of the texture of the soundtrack to create a landscape of sound. There is no perceived sense of time or key center throughout.

Website: <https://alexandragardner.net/>

Source: CW, CD

Garrison, Karen

Folk Preludes

Year of Composition: 2003

Instrumentation: fl, pf

OCLC Accession Number: 959298893

Publisher: Alry Publications

Grade Level: 3

Annotation: Description from publisher: "A set of seven short American folk tunes based on Paul Bowles' original arrangement for piano. Perfect for intermediate students. Selections include: Peter Gray; Ching A Raw Chaw; Whar Did You Cum From; Oh! Potatoes They Grow Small Over There; Cape Ann; Ole Tare River; Kentucky Moonshiner

Website: <https://www.justflutes.com/shop/product/folk-preludes-paul-bowles-1>

Source: OCLC, RW

Garrop, Stacy b. 1969

Phoenix Rising

Year of Composition: 2016

Instrumentation: fl/afl

OCLC Accession Number: 1183893784

Publisher: Theodore Presser Company

Length: 10 min.

Grade Level: 5

Annotation: "Legends of the phoenix are found in stories from ancient Egypt and Greece...these tales tend to share similar traits: a sacred bird with brilliantly colored plumage and melodious call lives for typically five hundred years; then the bird dies in a nest of embers, only to be reborn among the flames. In Egyptian stories, the phoenix gathers scented wood and spices for its funeral/rebirth pyre, then collects the ashes from its earlier incarnation and flies them to the temple of the sun in Heliopolis to offer as a tribute to the sun god. In Greek myths, the phoenix was approximately the size of an eagle and was adorned with red and gold feathers; it would fly from either India or Arabia to Heliopolis to give its offering. The bird's association with immortality and resurrection are particularly intriguing aspects of these tales, giving numerous writers (including William Shakespeare, C.S. Lewis, and J.K. Rowling) a rich resource for their own stories. *Phoenix Rising* consists of two movements. 'Dying in embers' represents an old phoenix who is settling on top of a pile of embers and breathing its last breath; 'Reborn in flames' depicts the newly born phoenix getting its first taste of flight. Phoenix Rising was commissioned by saxophonist Christopher Creviston." Stacy Garrop.

The first movement exists primarily in the bottom register which creates a sense of mystery and melancholy. There is quiet a bit of rhythmic lower register articulation which later becomes an important rhythmic motive in the fiery second movement. The second movement, like the titled suggests, is characterised by fiery technical passages and a lot of activity in the upper register. Some extended techniques are sprinkled throughout.

Website: <https://www.garrop.com/>

Source: CW, CD, OCLC

Gartenlaub, Odette 1922-2014

Trois Récits

Instrumentation: fl, pf

OCLC Accession Number: 51210819
Publisher: Editions Combre
Source: OCLC, AC

Ghandar, Ann b. 1943

Birds in light rain

Year of Composition: 1998
Instrumentation: fl, pf
OCLC Accession Number: 1057985535
Publisher: Keys Press
Grade Level: 3
Annotation: I. Eastern rosellas -- II. Crested pigeons -- III. Galahs -- IV. King parrots -- V. Lone crested pigeon.- Australian Music Centre. A tonal work for flute and piano featuring short movements that utilize few extended techniques such as flutter tonguing.
Website: <https://www.australianmusiccentre.com.au/artist/ghandar-ann>
Source: AMC, OCLC

Iridescences

Year of Composition: 1998
Instrumentation: fl, pf
OCLC Accession Number: 222395114
Publisher: Keys Press
Length: 10 min.
Grade Level: 3
Annotation: This five movement work "references different glass and ceramics objects...and their effect upon and in light," as is stated in the CD titled *The Iridescent Flute* published by Stone Records. The first movement is titled "Glass Birds," the second is "Transparent Crystal," the third is "Glass Flower," the fourth is "Blue Vase," and the fifth is "Blue Fish." This piece begins in an upbeat eighth note rhythm in the flute that is echoed in the piano. Harmonically, the piece is ambiguous and evokes a sense mystery throughout. The second movement is lyrical and lush to represent the idea of transparency with long tones and melodies in the flute. The third movement is more playful yet still harmonically ambiguous. The fourth movement has more motion in the piano while the flute is primarily adding color. Finally, the last movement begins with an "aquarium-like" passage in the piano and the flute joins with offbeat rhythms, occasional trills, and some flutter tonguing to add texture. There aren't many technical passages in the piece however, the harmonic language and subject matter do offer a challenge.
Website: <https://www.australianmusiccentre.com.au/artist/ghandar-ann>
Source: AMC, OCLC, CD

Gibson, Mara b. 1972

Flone

Year of Composition: 2014
Instrumentation: fl
Publisher: Mara Gibson
Length: 8 min.
Grade Level: 4
Annotation: Commissioned by Luisa Sello; world premiere March 20, 2014, Brick 5, Vienna, Austria.

"*Flone* is meant to imply an arrow, piercing, to divide, a splice to split; also, it suggests, being alone, and protecting that solitude. Formally, the piece is constructed around "tension points" initiated by tempo changes resulting in sudden, dramatic shifts in personality. The dissonant multiphonics, derived from the diminished seventh progression in the Allemande of Bach's Partita, signify the onset of a change. The Bach quotation gradually becomes more identifiable until one third of the way through the piece, (similar to a technique I explored in *E: clipse*), when it then fractures itself, and echoes the opening, more ethereal in character, gradually returning in a flipped dynamic shape (crescendo from mp to f). What begins the piece as a decrescendo (a dying away of sound to "niente"), ends the piece with a tension, a crescendo with sudden interruptions, distractions and disruptions." Mara Gibson

Website: <http://maragibson.com/>

Source: CW, CD

Giraud, Suzanne b. 1958

Orée

Year of Composition: 2020

Instrumentation: fl, pf

Length: 8:30 min.

Annotation: commissioned by festival Présences féminines.

Website: <http://www.suzannegiraud.com/biography/>

Source: CW

Afin que sans cesse je songe

Year of Composition: 2002

Instrumentation: fl

Length: 22 min.

Annotation: "The piece is based on the text of a polyphonic song by Clément Janequin, master of the Renaissance, whose melody of the last verse is the starting point of the variations that will follow one another in a register that is still as virtuoso: extreme acute range, sounds wind turbines, double sounds, slaps ... At the end of this fascinating epic, the words of the title, mimed by the performer, are inscribed "in hollow" on the last resonances of the musical discourse." Translated from French from Giraud's website.

Website: <http://www.suzannegiraud.com/biography/>

Source: CW

Giteck, Janice b. 1946

Agrarian Chants

Year of Composition: 1997

Instrumentation: picc/ fl/ afl/ bfl

Annotation: "Seattle Arts Commission, 1997 Paul Taub. Seattle/New York/San Francisco, Juilliard Focus Festival "Beyond the Rockies" 2003." Janice Giteck

Website: <http://janicegiteck.com/data/bio.html>

Source: CW

Goldberg, Anne

Phase Shift

Year of Composition: 2012

Instrumentation: fl

Annotation: "Commissioned by Chris James." Anne Goldberg.

Website: <https://www.annehgoldberg.com/>

Source: CW

Gordon, Amy

Spots and Whiskers

Year of Composition: 2018

Instrumentation: fl

Publisher: Amy Gordon

Length: 3:15 min.

Grade Level: 4

Annotation: "*Spots and Whiskers* is a whimsical solo flute piece inspired by a day in the life of a cat. The piece uses extended flute techniques to mimic cat sounds such as flutter tonguing (purring), multiphonics (insistent meowing), and key clicks (claws on the floor). This piece would be a fun and light-hearted addition to any concert featuring solo flute." Amy Gordon

Website: <https://amygordonmusic.com/>

Source: CW, CD

Dialogue for Flute and Piano

Instrumentation: fl, pf

Publisher: Amy Gordon

Length: 3:30 min.

Annotation: "*Dialogue for Flute and Piano* portrays a dialogue between two instruments or characters. The dialogue opens with the central four-note motive of the piece. The flute and piano exchange melodic material until they play together in a more lyrical line. The piano and flute continue to develop upon the four-note motive throughout the piece until they arrive at a slower, andante section. The flute engages in a twelve-tone melody (along with its retrograde and two inversions) and the piano employs a more traditional accompaniment, alluding to how differently the flute and piano are conversing (the flute very logically and the piano more emotionally). The piece concludes with various presentations and inversions of the four-note motive." Amy Gordon

Website: <https://amygordonmusic.com/>

Source: CW

Gorelova, Galina b. 1951

Three Portraits of Radoslava

Year of Composition: 1993

Instrumentation: fl, pf

Website: <http://www.composers21.com/compdocs/gorelovag.htm>

Source: LCP

Pastorale

Year of Composition: 1993
Instrumentation: fl, pf
Website: <http://www.composers21.com/compdocs/gorelovag.htm>
Source: LCP

A Song of Pesnyakevich

Year of Composition: 1994
Instrumentation: fl, pf
Website: <http://www.composers21.com/compdocs/gorelovag.htm>
Source: LCP

Gotkovsky, Ida b. 1933

Mélodie

Year of Composition: 1993
Instrumentation: fl, pf
OCLC Accession Number: 233990067
Publisher: Charnay-lès-Mâcon: R. Martin
Source: OCLC

Gould, Jenny

Last Song of a Nightingale

Year of Composition: 2001
Instrumentation: fl, pf
OCLC Accession Number: 49687106
Publisher: Hunt Edition
Grade Level: 3
Annotation: Winning composition of the British Flute Society Composition Competition in 2001. Can be found on the FluteWorld catalog.
Website: <http://jennygould.net/index.html#>
Source: OCLC, RW

Gourlay, Karen

High Five

Year of Composition: 2013
Instrumentation: fl, pf
OCLC Accession Number: 866583001
Publisher: Forton Music
Grade Level: 2
Annotation: JustFlutes description as follows: "There are times when all beginners need some extra easy pieces to cover as they perhaps grapple with the next stage of the instrument. This could be just the book for them! Here are

10 short melodies which are rhythmically straightforward and have a note range from low D to middle register E. The keys are user-friendly too, although the catchy Meridian Tango is in G minor. Excellent supplementary material that you will use many times over." This work can be also be found in the FluteWorld catalog.

Website: <https://www.sheetmusicplus.com/title/high-five-flute-sheet-music/19934869>

Source: OCLC, RW

Gourzi, Konstantia b. 1962

Drei Kurze Momente

Year of Composition: 2007

Instrumentation: fl

Length: 3 min.

Grade Level: 5

Annotation: "The main concern for this piece was to compose three short themes for flute that provide enough freedom for the musician to also improvise. For that reason, any performer playing this piece should be familiar with improvisation. drei kurze momente is aiming at making three statements in a very short time while keeping the balance between notation and improvisation. They are melodies and simple rhythms which can become sophisticated and even crazy – all according to the musicians sentiment at the performance." Konstantia Gourzi. From the score example provided on the website, the piece is advanced and requires complete control of the full range with various dynamics as well as experience with technical passages and trills.

Website: <https://konstantiagourzi.com/en/>

Source: CW, SC

Graef, Sara Carina

The Every Only

Year of Composition: 2008

Instrumentation: fl

OCLC Accession Number:

Publisher: Sara Carina Graef

Length: 2:30 min.

Grade Level: 4

Annotation: From the score, I was able to ascertain that the piece does not use extended techniques. The tonal language is complex but provides a lot of flexibility and freedom for the performer. The rhythms are straight forward, however the time signatures are complex and change frequently. Technical aspects include leaps in the harmonic writing and the piece does cover the full range.

Website: http://www.saracarinagraef.com/SCG/SCG/Home_1.html

Source: CW, SC

Conversation #1

Year of Composition: 1990

Instrumentation: fl, pf

Publisher: Sara Carina Graef

Website: http://www.saracarinagraef.com/SCG/SCG/Home_1.html

Source: CW

Graham, Janet b. 1948

Duo for Flute and Piano

Year of Composition: 2016

Instrumentation: fl, pf

Publisher: Janet Graham

Length: 5 min.

Grade Level: 3

Annotation: "Written for Anna Pope, who asked me to write a "meaty" 5-minute piece for her most gifted students to include in recitals." Janet Graham

From the score, I was able to gather that the student will need to have a thorough understanding of compound time signatures as well as be able to execute fairly large leaps in a harmonically ambiguous landscape. Some flutter tonguing and pitch glissandi are used.

Website: <https://britishmusiccollection.org.uk/composer/janet-graham>

Source: SC, BMC

Grant, Alicia

Statuesque

Instrumentation: fl

Publisher: Alicia Grant

Length: 2 min.

Website: <http://www.aliciagranticomposer.com/catalogue.html>

Source: CW

Greenaway, Sally b. 1984

Poems I, II, III

Year of Composition: 2018

Instrumentation: fl, pf

Publisher: Sally Greenaway

Length: 6:40 min.

Grade Level: 3

Annotation: "*Poems [I, II, III]* is a collection of 3 short works for violoncello and piano have been inspired by Reynaldo Hahn's exquisite French mélodie pieces. Every note has been carefully written to paint the warmth of expression: a whisper or a tenderness, deep sorrow or the beauty of stillness. There are little moments of shimmering piano accompaniment reminiscent of the music of Philip Glass, which supports the lyrical cello voice. Due to many requests from violinists and flautists (etc.) the composer has since re-scored the work for other instrumental settings." Sally Greenaway

The pieces are influenced by 'Roses du Soir' by Pierre Louys.

The three movements are all lyrical and melodic, allowing the performer to experiment with expression, color, and nuance. Range is comfortable and each movement can be performed on it's own.

Website: <http://www.sallygreenaway.com.au/index.html>

Source: CW, CD

Summer Beckons

Year of Composition: 2014

Instrumentation: fl, pf

Publisher: Sally Greenaway

Length: 3 min.

Grade Level: 3

Annotation: *Summer Beckons* captures the beauty of the leafy growth in a walled garden: '...in Summer the walls are covered with blossoms and buds and tendrils reaching...'

The piece was written as a response to Martina Hoffman's poem 'My Love is a House'. Several composers were commissioned by Thea Zimple to create a song cycle bringing to musical life the text of Hoffman's poem (with poetry and music interwoven with narrator and music ensemble). The introduction and middle sections evoke the shimmering of water fountains. The music expands with a vivid and joyful wonder as the vine tendrils twirl, seeking their next grip hold as they face their leaves towards the warmth of the sun: the beauty and bounty of Summer growth! The original scoring of this work was for flute and piano, but the composer has also re-worked the music violin and piano. '...in Summer the walls are covered with blossoms and buds and tendrils reaching...' Sally Greenaway

Website: <https://www.sallygreenaway.com.au/index.html>

Source:

Grenfell, Maria b. 1969

Four Pooh Stories

Year of Composition: 1992

Instrumentation: fl

OCLC Accession Number: 154646021

Publisher: New Zealand Music Centre

Length: 10 min.

Grade Level: 4

Annotation: "*Four Pooh Stories* is a set of pieces for solo flute based on the wonderful stories of A.A. Milne in *Winnie the Pooh and The House at Pooh Corner*. *Four Pooh Stories* was written for flutist Julia Grenfell, the composer's sister, and won First Prize in the 1992 KBB/New Zealand Flute Society Composition Competition. In 2001 *Four Pooh Stories* was selected for the recommended repertoire list of the National Flute Association of the USA." Description from <http://www.justflutes.com>.

Four movements. Very little use of extended techniques. Melodic and tonal, this piece would provide a wonderful opportunity for the performer to work on expressing the programmatic elements of the popular children's tale of *Winnie the Pooh*. The full range is covered.

Website: <https://www.mariagrenfell.com.au/about>

Source: CW, OCLC, CD

Griehling-Haigh, Margi b. 1960

Herbert Variations

Year of Composition: 2003

Instrumentation: picc, pf

OCLC Accession Number: 57581046

Publisher: Musicallygraphics

Length: 13 min.

Grade Level: 4

Annotation: “Commissioned by 16 Flutists including Mary Kay Ferguson, Mary Kay Fink, Jeffrey Khaner, and Martha Aarons. Premiered July 10, 2003 (private) and February 29, 2004 by Mary Kay Ferguson, piccolo & Mark George, piano. Required work for National Flute Association’s August, 2004 Semi- Final Round Piccolo Competition, Nashville, Tennessee.” Margaret Griebing-Haigh

Commissioned in honor of William Herbert on the occasion of his 80th birthday.

The opening features a cadenza-like passage in the piccolo with the piano answering in an equally virtuosic fashion. From there, the variations commence and are all virtuosic in nature, offering the performer the chance to show prowess in technique, articulation, sound, and expressive scope. There is no break between the variations so the piece is also challenging in terms of stamina. The piece is tonal but harmonically complex. No extended techniques.

Website: <https://www.musicallgraphics.com/list-of-works>

Source: CW, OCLC, CD

Grímsdóttir, Bára b. 1960

Hvítur Júní (White June)

Year of Composition: 1990

Instrumentation: fl

Publisher: Bára Grímsdóttir

Grade Level: 5

Annotation: From looking at a sample score, the piece looks complex in terms of its rhythmic structure and harmonically ambiguous nature. Some heavily technical passages are involved and the time signatures range from compounding meter to much more complex meters such as 11/16, 13/16 and 14/16.

Website: <http://shop.mic.is/WorkDetail/105738>

Source: IMIC, SC

Grossner, Sonja b. 1942

Awakening World (Flute Concerto)

Year of Composition: 2013

Instrumentation: fl, pf

Publisher: Sonja Grossner

Length: 20 min.

Grade Level: 4

Annotation: “This composition is a musical painting. I have called this composition, 'Awakening World' because I wanted to paint a musical picture of life in today's world; a world where people are so busy that there is little time for thoughts about the future. The first movement, expresses life in a city... The second movement, dreaming in bed and thinking about the events of the day is of a slightly more concerned nature... This movement ends with the flute conversing with a solo cello. The third movement, awakening next morning by a thunderstorm outside, thoughts of what can one do to help and change this sleepy uncaring world, how come there are people homeless and in need. The excitement in this movement expresses emotions and feelings of the wish that we could all live together in peace and harmony. The flute, as the solo instrument seemed appropriate for this idea, as it's a delicate instrument, yet can be powerful. The movement ends with a peaceful positive note, although short.” Sonja Grossner. Extended techniques include breath sounds (or "gasping noises"), glissandi, quarter tones, speaking into the flute, and others.

Website: https://sonjagrossner.musicaneo.com/sheetmusic/sm-199729_awakening_world.html

Source: CW, RW, SC

Song of Pan

Year of Composition: 2000

Instrumentation: fl, pf

Publisher: Sonja Grossner

Length: 14 min.

Grade Level: 4

Annotation: "This sonata for flute and piano in three movements, is about the goat god Pan from Greek mythology. The three movements are "The Mischief maker," "Song of Syrinx" and "The Shepherds Diety." Sonja Grossner. Contains various extended techniques including flutter tonguing, pitch bends, and quarter tones. Other difficulties include fast, disjunct technical passages and ambiguity of key center. The full range of the flute is covered and the dynamic markings are challenging in terms of register.

Website: https://sonjagrossner.musicaneo.com/sheetmusic/sm-172439_song_of_pan.html

Source: CW, RW, CD, SC, CD

Cityscape

Year of Composition: 2012

Instrumentation: fl, pf

Publisher: Sonja Grossner

Length: 10 min.

Grade Level: 4

Annotation: "The original composition was written for Derek Shiel's sound sculptures, flute, saxophone and sound samples. The atmosphere of a busy city scene, a basking musician and nightclub atmosphere." Sonja Grossner. Extended techniques include breath sounds, pitch bends, headjoint only playing, and glissandi. Plenty of ad lib moments with technical passages and a variety of articulation patterns. Perusal score can be found on the website below.

Website: https://sonjagrossner.musicaneo.com/sheetmusic/sm-199725_cityscape_for_flute_solo_and_piano.html

Source: CW, RW, SC

Gunnlaugsdóttir, Elín b. 1965

Album

Year of Composition: 2015

Instrumentation: afl, elec.

Length: 9:30 min.

Annotation: Commissioned by Pamela De Sensi. First performance may 03, 2015.

Website: <http://shop.mic.is/OriginatorDetail/57854/?hidemenu>

Source: IMIC

Guzzo, Anne

Bozzetti di Guzzo

Year of Composition: 2010

Instrumentation: fl

Length: 6:30 min.

Website: <http://anneguzzo.com/>

Source: CW

Conigli

Year of Composition: 2010
Instrumentation: fl, pf
Length: 7 min.
Website: <http://anneguzzo.com/>
Source: CW

Hagan, Kerry b. 1974

Consacré á

Year of Composition: 2000
Instrumentation: picc
Grade Level: 5
Annotation: Highly complex with consistent meter changes, extreme dynamic shifts, pitch bends, overblown pitches, rhythmic asymmetry using fractional beams, and other techniques.
Website: <http://www.kerrylhagan.net>
Source: CW, SC

Hagen, Jocelyn b. 1980

Frostbite

Year of Composition: 2014
Instrumentation: fl, pf
Publisher: Jocelyn Hagen
Length: 2 min.
Grade Level: 3
Annotation: “Inspired by the sharp, biting cold of winter, this short, playful work is a sheer delight. I composed this piece for Linda Chatterton and me to premiere at a Schubert Club Courtroom Concert in 2015.” Jocelyn Hagen
Very few extended techniques are used (primarily flutter tonguing). Full range of the flute is used and some technical passages are present and the piece is playful and rhythmic throughout.
Website: <https://www.jocelynhagen.com>
Source: CW, CD

Haley, Margaret b. 1954

Tau 1 Gruis

Year of Composition: 2005
Instrumentation: afl
Publisher: Margaret Haley
Website: <https://www.margarethaley.info/>
Source: CW

Hancock, Susanna

badwater

Instrumentation: fl, elec.

Website: <http://www.susannahancockmusic.com/>

Source: CW

Harbach, Barbara b. 1946

American Dialogues

Year of Composition: 1992

Instrumentation: fl, pf

OCLC Accession Number: 70616328

Publisher: Vivave

Grade Level: 4

Annotation: "Flute and piano imitate, chase, and call out to the other as they explore the full range and dynamic possibilities of both instruments. Folk-like melodies, harmonies built on fourths dissonances of rubbing seconds, clashing sevenths, and devilish fourths ("diabolous in musica") give color to the dialogues." Barbara Harbach.

Website: <http://www.barbaraharbach.com/wind.html>

Source: CW, OCLC

Harberg, Amanda b. 1973

Sonata for Piccolo and Piano

Year of Composition: 2018

Instrumentation: picc, pf

OCLC Accession Number: 1106151318

Publisher: Theodore Presser Company

Length: 12:30 min.

Grade Level: 3

Annotation: "*The Sonata for Piccolo and Piano* was a consortium commission spear-headed by Regina Helcher Yost and supported by twenty four distinguished piccoloists. It is in three movements: 1. Allegro, Flowing, 2. Moderato, Dreamy and 3. Vivace, Driving, Playful. Helcher Yost and Harberg premiered the sonata at the Orlando National Flute Convention in 2018. The Sonata for Piccolo and Piano is dedicated Jeffrey Yost." Amanda Harberg. The piece does not use extended techniques but offers challenges for the performer in terms of technical requirements, command of the full range, the ability to play in a beautiful melodic nature, have strong understanding of intonation on the piccolo among other aspects.

Website: <https://amandaharberg.com/>

Source: CW, OCLC, CD

Court Dances for Flute and Piano

Year of Composition: 2017

Instrumentation: fl, pf

OCLC Accession Number: 1023535366

Publisher: Theodore Presser Company

Length: 13 min.

Grade Level: 3

Annotation: “In *Court Dances*, Amanda Harberg’s palette sparkles with her trademark sense of magic, delight and warmth. Initially inspired by the fast and syncopated bounce of a squash ball, *Court Dances* grew into a celebratory and soulful suite in three virtuosic movements. *Court Dances* was co-commissioned by 57 flutists from around the world in a consortium that was spear-headed by flutist Cobus du Toit. It was premiered at the National Flute Association convention in Minneapolis in August, 2017 by Mr. du Toit, with the composer at the piano.” Amanda Harberg

Website: <https://amandaharberg.com/>

Source: CW, OCLC, CD

Feathers and Wax

Year of Composition: 2014

Instrumentation: fl, pf

OCLC Accession Number: 910919120

Publisher: Theodore Presser Company

Length: 6:30 min.

Grade Level: 3

Annotation: “*Feathers and Wax* is a soaring and playful showpiece for flute and piano that was inspired by the Greek myth of Icarus. Through virtuosic and jazz-influenced writing, the piece depicts the brash, young Icarus reveling in the thrill of flight, before he meets with his tragic demise. *Feathers and Wax* was commissioned by flutist Julietta Curenton in 2013, and was premiered at the Philadelphia Museum of Art in 2014. Winner of the 2016 National Flute Association Newly Published Music award.” Amanda Harberg

Website: <https://amandaharberg.com/>

Source: CW, OCLC, CD

Prayer

Year of Composition: 2011

Instrumentation: fl, pf

OCLC Accession Number: 1000596248

Publisher: Theodore Presser Company

Length: 4:30 min.

Grade Level: 2

Annotation: “My music is often a reaction to personal experience. I composed *Prayer* shortly after finding out that a close family member was seriously ill. The piece comes from a deeply spiritual place, and for me it is both a meditation on life, and an expression of faith in the language that is most powerful for me, and on the powerful mysteries of healing. In this version for flute and piano, *Prayer* opens with the flute rising gently out of simple piano arpeggios. The melody flows seamlessly from beginning to end, with one long rising and falling line, punctuated periodically by gentle responses in the piano part. The work arcs twice, with the flute working its way up to the highest register, and then falling away to a place of peaceful surrender. *Prayer* was composed for and premiered by violist Brett Deubner. After requests from different instrumentalists, I’ve made several different versions of *Prayer*, including those for full orchestra, and for flute and piano. These versions are available through Theodore Presser Company.” Amanda Harberg

Website: <https://amandaharberg.com/>

Source: CW, OCLC, CD

Poem and Transformation

Year of Composition: 2000

Instrumentation: fl, pf

OCLC Accession Number: 910919161

Publisher: Theodore Presser Company

Length: 8 min.

Grade Level: 3

Annotation: “Darkly lyrical and mysteriously sensual, Amanda Harberg’s Poem and Transformations is a two-movement recital work of beauty and exuberance. Commissioned by Susan Glaser who recorded the work for Koch International, Poem and Transformations offers the flutist ample opportunities to sing and dance while weaving a nocturnal spell. National Flute Music Newly Published Music Award Finalist, 2016.” Amanda Harberg.

Some pitch bends are used in the cadenza at the end of the work but besides this, there are no extended techniques. Playing soft in the upper register is required. Some technical passages are present throughout.

Website: <https://amandaharberg.com/>

Source: CW, OCLC, CD

Hall of Ghosts

Year of Composition: 2020

Instrumentation: picc

OCLC Accession Number:

Publisher: Theodore Presser Company

Length: 4 min.

Grade Level: 3

Annotation: A piece for solo piccolo with a lot of opportunities for exploration in sound, colors, expression, and technique. No extended techniques. Lyrical in nature with a variety of soaring technical passages. The full range of the piccolo is covered.

Website: <https://www.presser.com/114-42223-hall-of-ghosts.html>

Source: RW, CD

Harrison, Ellen Ruth*La Danse du Baladin*

Year of Composition: 1991

Instrumentation: fl

Publisher: Ellen Ruth Harrison

Length: 7 min.

Grade Level: 4

Annotation: “*La Danse du Baladin* follows a twisting and turning path through differing landscapes of sound. It explores areas characterized by trills, wide leaps and rapid flourishes, intertwined with slow sinuous passages that start and stop, moving hesitantly from one fragment to the next. Throughout the piece the pitch and timbre of the sound are inflected through glissandi and various trills and fingerings. Yet, with all the glittering display of technique the mood is lyrical, singing. Simple contrasts govern the overall form of the work as well as its details. It falls into two large sections, each of which is further subdivided into contrasting segments of varying lengths. They are characterized by distinct gestures that create different moods, ranging from sparkling and vivacious to haunting and seductive to hesitant and, at times, ironic. The title of the work does not simply refer to the dance of a wandering entertainer. Baladin also means mountebank or charlatan. These definitions render the first, rather generic image into a more colorful one: a dancer who entices a crowd of spectators to follow him or her along a twisting and turning path in search of unknown treasures, only to deceive them in the end.” Ellen Ruth Harrison

The work utilizes many extended techniques and is complex in nature. The "gestures" are often characterized by technical passages, fast grace notes, flutter tonguing, changes in register/dynamic, etc.

Website: <https://www.ellenruthharrison.com/>

Source: CW, SC, CD

Harrison, Laura

Shadowmark

Year of Composition: 2014

Instrumentation: afl (version for fl, 2015)

Length: 4 min.

Grade Level: 5

Annotation: Extended techniques include pitch bends, flutter tonguing, slap tonguing, singing, and microtones.

Website: <https://www.lauraharrisoncomposer.com/>

Source: CW

Harrison, Sadie b. 1965

Three Songs and a Memory from the Bride's Journey

Year of Composition: 2005 (rev. 2012)

Instrumentation: fl, pf

Length: 9 min.

Website: <http://www.sadieharrisoncomposer.co.uk/index.html>

Source: CW

Three Expositions

Year of Composition: 1997

Instrumentation: fl

Length: 8 min.

Grade Level: 5

Annotation: Complex work with various extended techniques ranging from flutter tonguing, microtones, and harmonics. The piece is highly active with large leaps between registers, a combination of extended techniques, and technical passages throughout.

Website: <http://www.sadieharrisoncomposer.co.uk/index.html>

Source: CW, CD

Harwood, Alexandra b. 1966

Sonatina

Year of Composition: 2008

Instrumentation: afl, pf

OCLC Accession Number: 251894468

Publisher: Progress Music

Length: 10 min.

Grade Level: 4

Annotation: "Inspired by a passion for the alto flute and its need for more modern solo repertoire, Andrea Graves commissioned Alexandra Harwood to compose a lyrical and technically accessible concert piece for alto flute and piano. The resulting *Sonatina* is an excellent addition to the recital and teaching repertoire featuring traditional and improvisatory sounds based on ancient Japanese imperial court music—Gugaku. The melodies are meant to sound improvised leaving the music less constricted by preordained forms." Description provided by FluteWorld website.

Website: <http://alexharwood.com/about/>

Source: RW, OCLC, CD

He, Yuanyuan (Kay)

Dying Away

Year of Composition: 2012

Instrumentation: afl, pf

Length: 10 min.

Grade Level: 5

Annotation: This piece combines rhythmic and harmonic ambiguity to create a landscape that is dark and mysterious. The primary extended technique used in the alto flute is flutter tonguing. The full range of the alto flute is covered and requires the flutist to have full control of dynamics in all registers. The piece weaves from languid and peaceful to intense and dark.

Website: <http://www.kayhecomposer.com/>

Source: CW, CD

Hedås, Kim b. 1965

Rounds

Year of Composition: 2018

Instrumentation: fl

Length: 8 min.

Annotation: “*Rounds* for solo flute was composed for and premiered by the flutist Sara Hammarström in the Grünewald Hall at the Concert Hall at a concert on 13 October 2018.” Kim Hedås

Website: <http://www.kimhedas.se/?lang=se>

Source: CW

Hellam, Abigail b. 1999

to Anthropocene

Year of Composition: 2017

Instrumentation: afl

Annotation: The starting point of this piece was Bridget Riley’s painting ‘Fall’, which depicts gentle black and white curves steadily increasing in frequency until they are completely compressed at the bottom of the painting.

“For me, the painting can be seen as a reflection of how humanity has taken advantage of our environment: capitalizing on our natural resources at an unsustainable rate that has changed our world perhaps indefinitely.

Accelerated by the greed of mankind, our planet has transitioned from the Arcane to Anthropocene: the point where human activity has so irrevocably altered our planet that we have entered a new geological age. I wanted to write a piece that revolves around the basic principles of the flute: air and overtones. I became fascinated by the way that air moving through the instrument at different velocities created different pitches which make up the harmonic series.

The musical material is derived from rotations of these pitches, articulated through various different air speeds and techniques.” Abigail Hellam

Website: <https://abigailhellammusic.wordpress.com/>

Source: CW, CD

Higdon, Jennifer b. 1962

Autumn Reflection

Year of Composition: 1994

Instrumentation: fl, pf

OCLC Accession Number: 42684588

Publisher: Lawdon Press

Length: 5 min.

Grade Level: 3

Annotation: "Reflections rarely give an exact image; instead they produce an image that is somehow reminiscent of the original. Autumn Reflection is the capturing of two different and distinct photographs of the season: one, the melancholy from the passing of the year; the other, the wonder of the explosions of color in a vibrancy seen only at this time of year." Jennifer Higdon.

Website: <http://jenniferhigdon.com/>

Source: CW, OCLC, CD, RW

Flute Poetic

Year of Composition: 2009

Instrumentation: fl, pf

OCLC Accession Number: 777182293

Publisher: Lawdon Press

Length: 20 min.

Grade Level: 4

Annotation: "For years I wanted to commission (Jennifer Higdon) to compose a sonata for flute and piano...The opportunity arose when Pola Baytelman, my colleague and Distinguished Artist-in-Residence at Skidmore College, agreed to co-commission a piece by Higdon in celebration of Skidmore's new Arthur Zankel Music Center...She agreed to compose an original first movement and an arrangement of two movements from her String Poetic for violin and piano. Higdon describes the "First" as a frantic schizophrenic dialogue with an unpredictable opening that is like a picture going in and out of focus. Contrastingly, "Blue Hills" soars with sublime passionate melodies that are bookended with rhythmic introspections...From the first note of movement three, "Jagged" creates an energy that is relentlessly on the verge of bursting and, at the end, finally does!" Description taken from CD titled, *American FluteScape*, published by Albany Records featuring flutist Jan Vinci and pianist Reiko Uchida.

Website: <http://jenniferhigdon.com/>

Source: CW, OCLC, CD, RW

Flute Songs

Year of Composition: 2018

Instrumentation: fl, pf

OCLC Accession Number: 1085900235

Publisher: Jennifer Higdon

Length: 11 min.

Grade Level: 2

Annotation: Sheet music can be purchased through FluteWorld. The pieces appear to be simple (rhythmically and harmonically), melodic, and idiomatic on the flute. Appropriate for the beginner flutist.

Website: <http://jenniferhigdon.com/>

Source: CW, OCLC, RW

The Jeffrey Mode

Year of Composition: 2010

Instrumentation: fl, pf

OCLC Accession Number: 71304082

Publisher: Lawdon Press

Length: 5 min.

Annotation: “*Jeffrey Mode* is one of the first pieces that I ever composed. It was written in response to an assignment to compose a piece that would reflect the character of a friend. I chose a fellow high school band member, Jeffrey Harold Tuck.” Jennifer Higdon.

Website: <http://jenniferhigdon.com/>

Source: CW, OCLC

rapid♦fire

Year of Composition: 1992

Instrumentation: fl

OCLC Accession Number: 40050782

Publisher: Lawdon Press

Length: 6 min.

Grade Level: 5

Annotation: “*rapid.fire* was written to portray the violence of the cities; more specifically, the innocent young who are cut down in their homes and on the streets. It is an expression of rage, of pain, and of disbelief; it is fear and terror; it is an inner city cry. *rapidufire* was commissioned by flutist Peter Brown. It is dedicated to his memory.” Jennifer Higdon.

Website: <http://jenniferhigdon.com/>

Source: CW, OCLC, CD, RW

Song

Year of Composition: 1995

Instrumentation: fl

OCLC Accession Number: 47693399

Publisher: Lawdon Press

Length: 6 min.

Grade Level: 3

Annotation: “*Song* is a work for solo flute that explores and challenges the instrument. It was commissioned by the National Flute Association for the 1995 High School Soloist Competition.” Jennifer Higdon.

No extended techniques are used in this piece and it would provide any intermediate player a great opportunity to perform a solo work that is equally melodic and rhythmic in nature. Many of the more technical passages are scalar in nature and the piece is tonal.

Website: <http://jenniferhigdon.com/>

Source: CW, OCLC, CD, RW

Legacy

Year of Composition: 1999

Instrumentation: fl, pf

OCLC Accession Number: 71259838

Publisher: Lawdon Press

Length: 8 min.

Grade Level: 3

Annotation: “At the National Flute Convention in New York City in 1996, flutist Laurel Ann Maurer and Kim Tyler Ashwell attended a concert by Jennifer Higdon. Both Ms. Maurer and Ms. Ashwell were deeply affected by

the depth and beauty of Higdon's music. At the end of the concert, they engaged Ms. Higdon to write a work for flute and piano. Two years later, it was decided that this new piece would be based on a poem that Ms. Maurer wrote about the death of a close friend. *Legacy* was premiered on April 22, 2000 at Merkin Concert Hall in New York City." Description taken from CD titled, *Legacy of the American Woman Composer*, published by 4TAY Records and performed by flutist Laurel Ann Maurer and pianist Joanne Pearce Martin. This piece begins in a lyrical and melodic fashion and becomes more technically demanding as it progresses. The piece is tonal and lush and provides many opportunities for exploration in color and expression.

Website: <http://jenniferhigdon.com/>

Source: CW, OCLC, CD, RW

Hill, Edie

Cold Blue Night

Year of Composition: 1996

Instrumentation: fl

OCLC Accession Number: 22328735

Publisher: Edie Hill

Length: 5 min.

Grade Level: 4

Annotation: “*Cold Blue Night* for solo flute came into being shortly after I moved to Minnesota and braved my first upper-midwest winter. It was inspired by the kind of Minnesota night when the sky is dark, dark blue, the temperature is well below zero, and a full moon lights the snow with a pearl-blue glow. It is beautiful, pristine, yet cruel and dangerous. This piece explores the harshness and the soft beauty of a frigid mid-winter night.” Edie Hill. A recording and a perusal score can be found on the link below.

Website: <https://www.ediehill.com/works/cold-blue-night-0>

Source: CW, CD

This Floating World

Year of Composition: 2004

Instrumentation: fl

OCLC Accession Number: 1126663264

Publisher: Hummingbird Press

Length: 9 min.

Grade Level: 4

Annotation: “*This Floating World* is a collection of five musical illustrations of the following Haiku by Basho as translated by Robert Hass. I often use extra-musical material as a means of generating structure and color in my music. The idea of using these elegant images as a jumping-off point was very appealing to me.” Edie Hill. The musical illustrations are titled Skylark, Harvest Mood and Tide, Winter Solitude, Petal Shower, and A Wild Sea. Each illustration is about a minute to two minutes in length. Some flutter tonguing, air sounds, and pitch bends are used. The piece will allow the flutist to exhibit a plethora of advanced skills such as playing soft in the top register, technical passages, articulation in the lower register, and disjunct leaps.

Website: <https://www.ediehill.com/>

Source: CW, CD, OCLC

Hindman, Dorothy b. 1966

Trembling

Year of Composition: 1998

Instrumentation: fl

Publisher: Dorothy Hindman

Length: 10:30 min.

Grade Level: 5

Annotation: “*Trembling* for flute reveals its one unifying motive slowly and circumspectly over the course of the work. It conceals its true melody: a slow, lyrical line, with a high degree of fragmentation, ornaments, extreme dynamics, gestures and timbral distractions. In short, it trembles before revealing itself. It is not, however, a reluctant or introspective work; but rather a tantalizing and frenetic series of exhibitionist delays. The piece was written for flutist and dear friend Donald Ashworth at his request.” Dorothy Hindman.

Some key clicks, flutter tonguing, timbral trills and whistle tones are used.

Website: <http://dorothyhindman.com/>

Source: CW, CD

Hirs, Rozalie b. 1965

Article 8 [infinity]

Year of Composition: 2014

Instrumentation: fl, electronics

Publisher: Deuss Music

Length: 11 min.

Grade Level: 5

Annotation: *article 8 [infinity]* by Rozalie Hirs is the eighth episode in a series of solo compositions with or without electronics. *article 8 [infinity]* is scored for solo flute and electronics. It was written at the invitation of Chicago based flutist Shanna Gutierrez, with financial support of a Composition Stipend of the Netherlands Performing Arts Fund, and is dedicated to her.

article 8 [infinity] is a lyrical, virtuosic composition for flute and relatively simple electronic glissandos, synthesised from pure sine waves, employing binaural beatings and ring modulation only. The acoustic instrument is enveloped by, or cuts through, the glissandos moving in several large waves.

The electronic sounds are programmed in QLAB, to be triggered with help of a foot pedal by the flutist on stage.

Description provided by Deuss Music.

Website: <https://roزالie.com/home/>

Source: CW, RW, CD

Hoffman, Laura

Dick and Jane and Mr. McGuffey

Year of Composition: 1997

Instrumentation: fl, pf

Publisher: Canadian Music Centre

Length: 10 min.

Grade Level: 3

Annotation: “When I was learning to read, the textbook used stories about Dick and Jane. “See Jane, See Jane run.” My mother questioned this new text, after all, McGuffey’s Reader had been good enough for students for many years. Dick and Jane and Mr. McGuffey is a series of children’s games. Games perhaps from my childhood, perhaps from my mother’s; or perhaps from that childhood we all appropriate as ours, once we learn to read.” Laura Hoffman.

Movements one (“Dancing Lesson”) and three (“The Tea Party”) are for flute and piano, and feature fairly easy writing for both parts with a few meter changes. Movement five (“Learning to Read”) is slightly more difficult because of technical 16th note passages, and the piano part is generally more difficult than the flute part. Movement

two (“The Doll's House”) is for flute alone and explores extended techniques such as vibrato fluctuation, pitch bending and a few key slaps and is a good introduction to these techniques. The fourth movement (“Rolling a Hoop”) is for piano alone.” Note provided by the Canadian Music Centre and Amy Hamilton. A perusal score can be found on the Canadian Music Centre website by searching Laura Hoffman.

Website: <http://lrhmusic.com/>

Source: CW, CMC, SC

Hogan, Samantha b. 1990

Reign of Thunder

Year of Composition: 2009

Instrumentation: fl, pf

Publisher: Samantha Hogan

Length: 2:40 min.

Grade Level: 2

Annotation: *Reign of Thunder* is a play on words and music. It was written for a piano and flute duo representing the thunder and lightning one would experience during a storm. The ferocity of the flute and insistent rumbling of the piano are meant to be evocative of the suspenseful feeling felt during lightning storms by the composer. “Thunderstorms are a powerful force that can be simultaneously beautiful and destructive. When I wrote this piece, I was listening to a thunderstorm outside of my childhood living room. I imagined it as the piece that would be playing alongside the backdrop of pouring rain and low rolling thunder. Although this piece is a flute solo, I like to think of it as more of a duet between the flute and piano. The flute represents the lightning while the piano represents thunder.” Samantha Hogan.

This piece was premiered in October of 2010 by Shanyse Strickland (Flute) and Cory Davis (Piano) at the Youngstown State University (OH) Dana School of Music. The rhythms in the flute and piano part are simple and the piece does not use any extended techniques except for one glissando. The work is tonal and does not require an extensive use of the range. A perusal score can be found by following the link below.

Website: <https://samanthahogan.com/reign-of-thunder/>

Source: CW, CD, SC

Höghielm, Karin b. 1962

Fyra årstider (Four Seasons)

Year of Composition: 2015

Instrumentation: fl

Publisher: Karin Höghielm

Length: 20 min.

Grade Level: 3

Annotation: This piece consists of four movements (one for each season). The first movement (“Vår”), has some slap tonguing and mordents and is in 6/8 time throughout. Tonality appears to be d minor and rhythms are fairly simple. Tempo changes three times within the first movement. The second movement (“Sommar,” marked dolce) is in 3/4 throughout and begins with a minimalist, repetitive rhythm which evolves throughout the movement. No extended techniques present in this movement. The third movement (“Höst”), is in 6/8 throughout and begins with the marking of volante, later changing to misterioso. Again, the rhythms are simple and melodic in nature. The movement ends with the marking of morendo and there are no extended techniques present. The last movement (“Vinter”), is in common time and is primarily constructed of simple rhythms at 63 BPM. More information can be found on the SVENSK Musik website.

Website: <https://www.karinhoghielm.com/works.html>

SMIC Link: <https://www.svenskmusik.org/en/works/fyra-arstider-131397>

Source: CW, SMIC, SC

Holland, Dulcie 1913-2000

Four pieces for flute and piano

Year of Composition: 1989

Instrumentation: fl, pf

OCLC Accession Number: 223331457

Publisher: Australian Music Centre

Length: 17 min.

Grade Level: 2

Annotation: Diversion, Far Hills, Flute Song, and In Autumn are all short character pieces for the flute for the beginner student. All are melodic and tonal in nature.

Website: <https://www.australianmusiccentre.com.au/artist/holland-dulcie>

Source: OCLC, AMC

Holland, Linda b. 1960

Exuberance

Year of Composition: 2015

Instrumentation: fl, pf

OCLC Accession Number: 1102568663

Publisher: Con Brio Music Publishing

Length: 11 min.

Grade Level: 4

Annotation: A work in three movements. "Verve," "Dolce," and "Moxie." FluteWorld description as follows: "*Exuberance* was written as a gift for Jill Felber in honor of her 25 years of teaching at the University of California Santa Barbara. The two outer movements are energetic and influenced by jazz, specifically bebop. There is a quote from a Charlie Parker solo in the first movement. The middle movement is a simple, elegant aria. Between movements two and three is an optional cadenza. It incorporates some microtones and multiphonics for flutists that enjoy extended techniques. The piece works well with or without the cadenza and inclusion is entirely up to the performer. The cadenza will work best in smaller halls. Tempi in the outer movements may be adjusted faster than marked and in cadenza passages much rubato is encouraged."

Website: <https://www.fluteworld.com/product/exuberance/>

Source: OCLC, CD

Blessed Vocation

Year of Composition: 1997

Instrumentation: fl

OCLC Accession Number: 154318013

Publisher: Con Brio Music Publishing

Grade Level: 4

Website: <https://www.fluteworld.com/product/blessed-vocation/>

Source: OCLC

Easing Into Extended Technique

Instrumentation: fl

OCLC Accession Number: 173610651

Publisher: Con Brio Music Publishing

Annotation: There are five volumes. Each volume focuses on a different extended technique 1. Microtones, 2. Harmonics, 3. Multiphonics, 4. Pitch bends and finger slides, 5. Simultaneously singing and playing flute.

Source: OCLC

Flute n'boots

Instrumentation: fl

OCLC Accession Number: 757996306

Publisher: Con Brio Music Publishing

Source: OCLC

Holler, Ann

Tranquility

Year of Composition: 2008

Instrumentation: fl, pf

OCLC Accession Number: 646107111

Publisher: Alry Publications

Length: 3 min.

Grade Level: 2

Annotation: A flute choir version of this piece exists as well. From the recorded flute choir performance, the piece sounds serene and melodic in quality. Appropriate for a beginner or intermediate player.

Source: OCLC

Hollingworth, Lucy

Cave Music

Year of Composition: 1994

Instrumentation: fl

Length: 15 min.

Website: <http://www.lucyhollingworth.co.uk/musicworks.htm>

Source: CW

Hong, Sungji b. 1973

Agonia

Year of Composition: 2019

Instrumentation: fl, pf

Length: 10 min.

Grade Level: 5

Annotation: "Unfolding over an eight-bar repeated pattern in the pianist's left hand, the piece takes its inspiration from *Christ in the Garden*, painted by Nikolaus Obilman in 1466 (Warsaw's National Museum in Poland); in projecting this prayer into physical movement, the choreographer writes that she "creates a meditative landscape exploring moments of women's resistance, folding and unfolding brokenness, invisibility, and reawakening." The music is written for the dance *Grounded Orbit* in collaboration with choreographer Ilana Morgan. It was performed by dancers Sharon Barnhill and Linda Wallace, pianist Anatolia Ioannides, and flutist Elizabeth McNutt at the Modern Art Museum of Fort Worth in Texas on January 19, 2019. It was commissioned by the Sounds Modern." Sungji Hong.

An advanced piece where many extended techniques are used. The pianist is heard strumming inside the piano while also playing traditionally. The repeated strummed patterns in the piano creates a sense of foreboding. The flutist uses timbral trills, air sounds, harmonics, flutter tonguing, and a variety of other techniques. The piece becomes steadily more agitated over time as the trills and chords in the piano become faster. The piece is dark in nature.

Website: <https://www.sungjihong.com/>

Source: CW, CD

Soaring

Year of Composition: 2010

Instrumentation: fl

OCLC Accession Number: 1228756013

Publisher: Sungji Hong

Length: 4 min.

Grade Level: 4

Annotation: "While I was working on this piece I was imagining a seabird dynamically soar by repeatedly diving into the valleys of ocean waves, and then wheeling back up into the air. *Soaring* was completed in late 2010 in Thessaloniki, Greece. It was revised in 2017. *Soaring* is written for Carla Rees and it was first performed in London on 20th July 2012. It lasts about 4 minutes." Sungji Hong.

Right away the flutist is heard flutter tonguing in the lowest register while the "diving" is achieved by large leaps upwards into the highest register of the flute. Technical passages abound this "flighty" piece. The flutist must be able to switch from traditional playing to flutter tonguing quickly. This work can be found on the FluteWorld catalog.

Website: <https://www.sungjihong.com/>

Source: OCLC, CW, CD, RW

Fruscio

Year of Composition: 2016

Instrumentation: picc

Length: 5 min.

Grade Level: 5

Annotation: "The title *Fruscio* ("Rustling") reflects the behavior of the music in the work. The inspiration for this piece is from the nature surrounded by I-Park Foundation in East Haddam, Connecticut. It was composed during the I-Park's Residency under collaboration with Ensemble MISE-EN in August 2016. *Fruscio* was first performed by Kelley Barnett during the Sound of Stockholm Festival at the Kulturhuset Stadsteatern in Stockholm on 10th of November 2016. It lasts about 5 minutes and is scored for piccolo." Sungji Hong.

This piece utilizes the "airy" sound in the piccolo as well as the "bisbigliando" marking to create a sense of "trembling."

Website: <https://www.sungjihong.com/>

Source: CW, CD

Sweetness of Stars

Year of Composition: 2010

Instrumentation: fl

Length: 3 min.

Grade Level: 4

Annotation: "*Sweetness of Stars* was completed in early 2010 in Thessaloniki, Greece. In *Sweetness of stars*, the flute wanders around on high registers in soft dynamics. It explores in between stillness and motion.

The piece was first performed during the Festival Champs Libres by Keiko Murakami at the Le Maillon Haute-pierre in Strasbourg on 5 June 2010. It lasts about 5 minutes." Sungji Hong.

Repetitive harmonic melodies in the upper register are common in this work and add to its sense of mystery. Some slap tonguing is used as well. The melodic line sounds like it's wandering at first and then becomes steadily more present as the flutist enters into traditional flute sound.

Website: <https://www.sungjihong.com/>

Source: CW, CD

Hoover, Katherine 1937-2018

Kokopeli

Year of Composition: 1990

Instrumentation: fl

OCLC Accession Number: 26873513

Publisher: Papagena Press

Length: 5 min.

Grade Level: 3

Annotation: "Kokopeli, the flute player, was a great mahu, or legendary hero of the Hopi, and of other Native Americans living in the Southwestern area of the United States. He is said to have led the migrations through the mountains and deserts, the sound of his flute echoing through the great canyons and cliffs. In this piece I have tried to capture some of this sense of spaciousness, and of the Hopi's deep kinship with this land. This piece has also been influenced by Native American flute songs and sounds." Katherine Hoover.

National Flute Association Newly Published Music Award, 1991.

A standard in the solo flute repertoire, this piece lends itself well to students and professionals alike. Grace notes and trill gestures are used to emulate the sound of the Native American flute. The piece is simultaneously active, intense, and calm in nature with opportunities for taking time in between phrases and moving forward.

Website: <http://papagenapress.net/flutesolo.html>

Source: CW, RW, CD, OCLC

Winter Spirits

Year of Composition: 1997

Instrumentation: fl

OCLC Accession Number: 40219789

Publisher: Papagena Press

Length: 5 min.

Grade Level: 3

Annotation: "There is a picture by the marvelous artist Maria Buchfink of a Native American flute player; from his flute rises a cloud of kachinas and totem spirits. This piece has also risen from his notes, and it is indeed influenced by Native American music. The idea of the flute invoking beneficial spirits, be they kachinas or any others, is a very natural one. Such spirits are an accepted and valued part of life in most of the world, and the flute has been used to honor and invite their presence for countless ages." Katherine Hoover.

Premiered in August of 1997 by Jeffrey Khaner at the National Flute Association's Convention in Chicago, Illinois. This piece is active with various phrases that include fast articulation, flourishes, and bird-like sounds. Some timbral trills are used and there is much room for creating space and mystery between the phrases. Lends itself well to students as well as more experienced performers.

Website: <http://papagenapress.net/flutesolo.html>

Source: CW, RW, CD, OCLC

To Greet the Sun

Year of Composition: 2004

Instrumentation: fl

OCLC Accession Number: 66380518

Publisher: Papagena Press

Length: 6 min.

Grade Level: 3

Annotation: "*To greet the sun* is to give thanks for the great richness of the Earth and the gift of life. Various cultures have done this in differing ways, from dawn prayers to dances and ceremonies to researching the sun's awe-inspiring power." Katherine Hoover.

Premiered by Alexa Still at the 2005 National Flute Association convention. Written in Southampton, New York 2004. This work incorporates the unique sound of a flutter-tongued timbral trill.

Website: <http://papagenapress.net/flutesolo.html>

Source: CW, RW, CD, OCLC

Etudes for Flute

Year of Composition: 2011

Instrumentation: fl

OCLC Accession Number: 748937764

Publisher: Papagena Press

Grade Level: 3

Annotation: "This collection of etudes for flute ascribe to the belief that they should be challenging yet enjoyable and musically apt. These eleven etudes address breath control, trills, and overall musicality." Katherine Hoover.

Website: <http://papagenapress.net/flutesolo.html>

Source: CW, RW, OCLC

Spirit Flight

Year of Composition: 2012

Instrumentation: fl

OCLC Accession Number: 892634593

Publisher: Papagena Press

Length: 5 min.

Grade Level: 3

Annotation: The December 2013 premiere in The Hague, was performance by Wendela van Swol. The description provided on Carolyn Nussbaum Music Company is as follows, "Best known for her solo flute piece *Kokopeli*, Katherine Hoover returns with this new wonderwork, *Spirit Flight*. The soaring flute vocal lines earn this special title, using every bit of the instrument's range and dynamic qualities. For advanced flutists."

The piece utilizes a variety of flourishes, traditional trills, pitch bends, and timbral trills to give it the sense of mystery and lightness. The piece covers the full range of the flute and frequently uses melodic and harmonic inclanations.

Website: <http://papagenapress.net/flutesolo.html>

Source: CW, RW, OCLC, CD

Four Winds

Year of Composition: 2015

Instrumentation: fl, pf (reduction)

OCLC Accession Number:

Publisher: Theodore Presser Co.

Grade Level: 3

Annotation: "Premiered by Mark Sparks at the 2015 National Flute Association convention in Washington, D.C.,

Four Winds considers breath as integral to flute performance through the depiction of winds at different times of the year. For advanced performers." Katherine Hoover.

The piece has four movements titled, "East," "South," "West," and "North."

Website: <http://papagenapress.net/flutewith.html>

Source: CW, RW

Mountain and Mesa

Year of Composition: 2008

Instrumentation: fl, pf

OCLC Accession Number: 456187099

Publisher: Papagena Press

Length: 14 min.

Grade Level: 3

Annotation: "This work is three-in-one, exploring the different sounds of flute around the world. Hoover's work starts its journey with gypsy music from Eastern Europe (Hungarian Lassu), then travels through a Hopi Lullaby of Native America, and ends with Dizi Dance in the style of the Chinese folk music." Katherine Hoover.

No extended techniques are used but the piece is challenging in terms of its stylistic content. The different regions of the world depicted in the piece all have their own unique sound and require a variety of skills ranging from strong technique, understanding of intonation and blending, breath control, and rhythmic accuracy.

Website: <http://papagenapress.net/flutewith.html>

Source: CW, RW, OCLC, CD

Three Sketches

Year of Composition: 2003

Instrumentation: picc, pf

OCLC Accession Number: 55635512

Publisher: Papagena Press

Length: 10 min.

Grade Level: 3

Annotation: FluteWorld provides the following description, "*Three Sketches* is intended to show different facets of the piccolo. Movement one, "Dusk," focuses on the gentle sounds of the low register in the quiet atmosphere of evening. Movement two, "Hide and Seek," is swift and short, with unexpected turns and reverses. The last movement recalls the use of high flutes in Latin music, and is based on a common Cuban dance rhythm."

Occasionally flutter tonguing is used but the piece is primarily free of extended techniques. Control of intonation, technique, and the full range of the piccolo is required to perform this piece well. The last movement also utilizes some challenging rhythmic patterns to achieve the "Cuban dance."

Website: <http://papagenapress.net/flutewith.html>

Source: CW, RW, CD, OCLC

Masks

Year of Composition: 1998

Instrumentation: fl, pf

OCLC Accession Number: 39904429

Publisher: Papagena Press

Length: 15 min.

Grade Level: 3

Annotation: Commissioned by the National Flute Association. Premiered by Jeani Foster and Stefanie Jacob at the National Convention, Phoenix, AZ, August 1998.

"When asked to write a piece for the National Flute Convention in Phoenix, I envisioned a piece comprising several short movements. The idea of MASKS appealed to me, for a mask generally makes an impression quickly; its affect clear at a glance. I have collected several masks over the years, and looked at many more in museums and art books

of various kinds. Three of these movements reflect particular masks that I have seen, one is a generic type, and two are waiting to be constructed. The three specific masks are: I A Haida (Northwest Native American) mask, of commanding presence; II a Huichol (Mexican Native) Jaguar mask, completely beaded with intricate flower patterns; and III, an African American death mask of great calmness. IV is a clown mask, and the last two are left entirely to your imagination." Katherine Hoover.

Website: <http://papagenapress.net/flutewith.html>

Source: CW, RW, CD, OCLC

Hopkins, Esther

Three Summer Songs

Year of Composition: 1992

Instrumentation: fl

Website: <http://estherhopkins.com/>

Source: CW

Hopkins, Sarah b. 1958

Journey to the East

Year of Composition: 2006

Instrumentation: fl

OCLC Accession Number: 717176062

Publisher: Music for the Soul

Annotation: "*Journey to the East* is based on a piece called Yalla for choir and orchestra which Sarah composed in 2005 as part of the Childers shining : one world commission from the Queensland Music Festival." WorldCat description. This piece can also be found on the Australian Music Center website and has been transcribed for various instruments.

AMC Link: <https://www.australianmusiccentre.com.au/work/hopkins-sarah-journey-to-the-east>

Website: <https://www.sarahhopkins.com.au/solo.html>

Source: CW, OCLC, AMC

Höstman, Anna b. 1972

fern, revised

Year of Composition: 2019

Instrumentation: afl

Length: 7 min.

Grade Level: 4

Annotation: Very little to no extended techniques. The piece is primarily lyrical with a few quick interjections interrupting melodic intervals. Exhibiting an ambiguous key center. The full range of the alto flute is covered.

Website: <http://www.annahostman.net/>

Source: CW, CD

Houben, Eva-Maria b. 1955

haiku I

Year of Composition: 2003

Instrumentation: fl

Length: 45 min.

Annotation: "Premiere: June 26, 2003 Munich (120 days of art in the bunker; Eva-Maria Houben." From website.

Website: <http://evamariahouben.de/>

Source: CW

calme, silence, solitude

Year of Composition: 2005

Instrumentation: picc

Length: 31 min.

Annotation: "Premiere: November 25, 2006 Düsseldorf (Kunstraum; Anne Horstmann)." From website.

Website: <http://evamariahouben.de/>

Source: CW

Huang, Ssu-Yu b. 1970

Tweet Tweet Birds

Year of Composition: 2018

Instrumentation: fl

Length: 2 min.

Grade Level: 4

Annotation: "This piece was inspired by the bird sounds. Different birds are expressed with different tones of the flute. A variety of performing techniques are used to mimic the bird's vocabularies: fast passages for bird's singing, tremolo phrases for bird's group dialogues, accidentals and staccatos for bird's chasing, and so on." Ssu-Yu Huang.

Website: http://musicated.com/syh/store/BuyNow_TwoPiecesFluteSolo.htm

Source: CW, CD

Somber Flute

Year of Composition: 2018

Instrumentation: fl

Length: 4:30 min.

Grade Level: 5

Annotation: "This flute solo piece was inspired by a poem of the Tang Dynasty poet Du Fu. Nostalgia was triggered by the sound of flute playing. Just a few notes, thousands of homesick thoughts were elicited. The composer shares the same feelings of homesickness from the poem, and uses the modern flute to mimic the ancient flute. To express the nostalgia fully, variations in the different pitch ranges are developing with various performing techniques, such as large vibrato, tremolo, voicing, portamento, etc." Ssu-Yu Huang. A recording of this work can be found by following the link below.

Website: http://musicated.com/syh/store/BuyNow_TwoPiecesFluteSolo.htm

Source: CW, CD

Northern Lights

Year of Composition: 2021

Instrumentation: picc

Length: 3 min.

Grade Level: 4

Annotation: "This piece is for piccolo solo, it described the colorful and dazzling northern lights in the night sky. The motif came from a larger jumping intervals, the composer used the various progression of chords to build up the timbre layer and express the tonal changes of the aurora, and use the different rhythm to describe the aurora changes rapidly in time, and a variety of performing techniques are used to reflect the changes of the aurora in space, sometimes it is a ribbon, sometimes it is a fire, sometimes an arc, a vast expanse the beautiful beam of aurora in the night sky, with dazzling brilliance." Ssu-Yu Huang.

Website: <http://www.musicated.com/syh/en/biography.htm>

Source: CW, CD

Hudelson, Brandy

Wild Nightingale

Year of Composition: 2014

Instrumentation: Beatbox fl

OCLC Accession Number: 931092801

Publisher: ADJ-ective New Music, LLC.

Length: 4 min.

Grade Level: 3-4

Annotation: "*Wild Nightingale* is a solo beatbox flute work based on the French folk song "Rossignolet du bois," which means, "nightingale of the woods." The second line of the song, "rossignolet sauvage," which translates to "wild nightingale," was the inspiration for this solo. *Wild Nightingale* uses phonemes to mimic the song's French text, while trills and virtuosic passages imitate the sounds of the nightingale. The incorporation of beatboxing transforms this traditional song into a new, wilder variation." Brandy Hudelson.

Website: <https://www.adjectivenewmusic.com/store/>

Source: CW, CD, OCLC

The Art of Beatboxing

Instrumentation: beatbox fl

Annotation: "In recent years, flute beatboxing has become increasingly popular with student and professional flutists. As the repertoire continues to grow and expand, this resource is meant to be a gateway for flutists interested in learning more about contemporary beatbox performance. It includes information, exercises, and studies to help improve flute technique, beatbox skills, and serve as a point of departure for individual, creative exploration."

Brandy Hudelson.

Website: <https://www.adjectivenewmusic.com/store/>

Source: CW, RW

Huff, Sarah Wallin

DodecaFunky

Year of Composition: 2015

Instrumentation: fl, pf

Length: 5 min.

Grade Level: 4

Annotation: "A funky solo for flute with piano accompaniment, this intense and spastic work exploits various manipulations of a twelve-tone row (dodecaphony) and sets the serial melody to a backdrop of hard bop and swing. While it is a flurry of virtuosity, *DodecaFunky* nonetheless convinces itself not to be taken too seriously." Sarah Wallin Huff.

Website: <https://sarahwallinhuff.com/>

Source: CW, CD

Hui, Melissa b. 1966

One Voice

Year of Composition: 1991

Instrumentation: fl

Length: 10 min.

Annotation: "I composed this set of three pieces while I was learning to play the flute from Patti Monson at Yale University. I found that all manners of extended techniques, including pitch bends, whistle tones, multiphonics and cross-fading between registers, came so much more naturally to the novice flutist than any traditional flute technique. It occurred to me then that learning to play the Western flute the "correct" way involved training to eliminate from one's playing those very properties of the flute's tonal and timbral palette which were intrinsic to the instrument and to which I was most attracted. In this work I wanted not so much to exploit extended techniques than to make use of the instrument's entire range of colors. It was the result of time spent not practicing what I was supposed to." Melissa Hui.

Website: <https://ccrma.stanford.edu/~mhui/bio.html>

Source: CW

Hyde, Miriam 1913-2005

Nocturne

Year of Composition: 1994

Instrumentation: fl, pf

OCLC Accession Number: 85360129

Publisher: The Keys Press

Length: 5 min.

Grade Level: 3

Annotation: This piece, much like Hyde's other works, is melodic and tonal with lush harmonies. Some technical passages exist but they are scalar and conjunct in nature. Primarily in the middle to high register of the flute. Many of Hyde's works, including the *Sonata in G minor for Flute and Piano* can be found in the Appendix of this document.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: OCLC, AC, CD, AMC

Hynninen, Maija b. 1977

Turnings

Year of Composition: 2008

Instrumentation: fl

Publisher: Music Finland

Length: 6 min.

Grade Level: 5

Annotation: "*Turnings* is full of subtle changes between different timbres and playing techniques. It focuses more on timbre than pitches and is full of gestures, entities of sounds. The best way to grasp it is first to learn the music and then go beyond into breathing life to the larger scale timbral unities." Maija Hynninen, from Music Finland. The piece is highly abstract with various, consistent extended techniques and difficult technical passages.

Website: <https://www.maijahynninen.com/4>

Source: CW, SC, RW

Irizary-Delgado, Carla b. 2003

Nymph

Year of Composition: 2020

Instrumentation: fl

Length: 2 min.

Grade Level: 3

Annotation: A melodic flute piece with an atonal harmonic language and no extended techniques. A recording can be found on YouTube, performed by Mimi Stillman. In the description, the following program notes can be found: "*The Nymph for Flute* is a short, atonal piece written in February of 2020. Its creation was inspired by Greek mythology— in these stories, nymphs are female deities that personify different aspects of nature. They are minor goddesses, but instrumental to the beauties of the Earth we see all around us. This piece represents their grace and simplicity, but also has some aspects of mischief, surprise and instability represented by the 5/4 time signature and the occasional jumps in the flute's range. *The Nymph for Flute* musically describes a forest nymph in her natural day-to-day activities." Carla Irizarry-Delgado

Website: <http://dolcesuono.com/meet-carla-irizarry-delgado/>

Source: CD

Izarra, Adina b. 1959

Cardinal Songs

Year of Composition: 2019

Instrumentation: fl, elec.

Length: 6 min.

Grade Level: 5

Annotation: "*Cardinal Songs* was commissioned by The Chicago Flute Club in celebration of their 30th anniversary. It is dedicated to Dr. Cate Hummel, who suggested the commission to me. The work imitates the song of the Northern Cardinal and combines it with several Venezuelan birds. The electronic part intends to present an expanded flute, rather than an actual accompaniment of the music it plays. The cardinal samples were recorded by Bruce Lagerquist, and the Venezuelan birds were recorded by the composer Miguel Noya himself. Rubén Riera did the mix of the electronic part and Diego Benalcázar the mastering. Many thanks to this wonderful team." Adina Izarra.

A variety of extended techniques and technical requirements are used to express the song of these birds. Flutter tonguing, trills, grace notes, and various articulations in different registers are just some of the techniques. The recorded accompaniment is unmetered and acts as a tapestry in the background as the flutist performs.

Website: https://lafipublishers.com/Izarra_Chamber.html

Source: PW, CD

El Amolador

Year of Composition: 1992

Instrumentation: fl

Length: 6 min.

Grade Level: 4

Annotation: "El Amolador was written in 1992 for Venezuelan flutist Luis Julio Toro. This work portrays the street cries of "the Knife Grinder", a Spanish tradition still alive in Venezuela today. Also known to many other Latin-American countries, "the Knife Grinder" is a street vendor whose job, as the title suggest, is to sharpen dull knives. The vendor usually roams the streets calling out "amolador" and uses a harmonic flute to announce his services. The work is in two parts, part A resembling the call and B resembling the sound of the blades on the grindstone." Adina Izarra. Highly virtuosic and dramatic, this work utilizes a flurry of trills and technical passages to represent the sound of "el amolador." Harmonics are used as well, to recreate the sound of the flute that announces this service.

Website: https://lafipublishers.com/Izarra_Chamber.html

Source: PW, CD

Luvina

Year of Composition: 1992

Instrumentation: bfl, elec.

Length: 5:30 min.

Grade Level: 5

Annotation: This piece is dedicated Luis Julio Toro. The electronic component of the piece amplifies the bass flute and makes the instrument seem much louder. A variety of extended techniques are used including singing and playing, flutter tonguing, harmonics, and spoken consonants. At times, the melodic lines are meditative but sometimes, depending on the technique being used, the bass flute will react with the electronics to create a sudden burst of sound. The piece is free in nature and has an intangible quality.

Website: https://lafipublishers.com/Izarra_Chamber.html

Source: PW, CD

Pitangus Sulphuratus

Year of Composition: 2007

Instrumentation: fl, pf (reduction)

Length: 15 min.

Grade Level: 5

Annotation: A virtuosic piece exhibiting unique harmonic language, moments of drama and intensity, a variety of extended techniques, and stillness through the use of long, melodic phrases. A recording of this work can be found on the website below or on Izarra's Soundcloud.

Website: https://lafipublishers.com/Izarra_Chamber.html

Source: PW, CD

Jackson, Jenny

Expel

Year of Composition: 2018

Instrumentation: fl

Publisher: Jenny Jackson

Length: 1 min.

Grade Level: 5

Annotation: "Expel is a one-breath piece. It uses material taken from my flute solo Purge. It was fun to write and a

great compositional challenge: how to make a piece which has recognisable content and a sense of drama whilst considering the very real physical limitations and implications of having only one breath to do it all in (one breath in and one breath out).” Jenny Jackson. Commissioned by Kathryn Williams.

Website: <http://www.jennyjacksoncomposer.com/>

Source: CW, CD

Purge

Year of Composition: 2018

Instrumentation: fl

Publisher: Jenny Jackson

Length: 2:30 min.

Grade Level: 5

Annotation: “This short piece for solo flute is robust and blatantly aggressive in a way that captures attention, using the voice extensively to augment and compound a breathless and relentless outpouring. It is guttural, gestural and almost animalistic: a dramatic display which expels and purifies as it flits skittishly between music that is resolute or warm, flighty or driven. “Purge” is the first movement in a suite for flute, clarinet, horn and bassoon - Melodrama - commissioned by Music in the Round and performed by Ensemble 360 during the Sheffield Chamber Music Festival 2018. The suite was composed collaboratively by the four members of Platform 4.” Jenny Jackson.

Website: <http://www.jennyjacksoncomposer.com/>

Source: CW, CD

Jakubowski, Pascale b. 1960

Entre plume et sable

Year of Composition: 1999

Instrumentation: afl

Website: <http://pascalejakubowski.com/en/works/>

Source: CW

Janárčeková, Viera b. 1941

through air

Year of Composition: 2001

Instrumentation: fl

Website: <http://www.janarcekova.de/werke/>

Source: CW

Janjgava, Nino b. 1964

29 July, Op. 82

Instrumentation: fl, pf

Length: 3 min.

Website: <https://www.ninojanjgava.com/about>

Source: CW

Jen, Chen-Hui b. 1981

As A Dying Haze

Year of Composition: 2011

Instrumentation: afl

Length: 12 min.

Grade Level: 4

Annotation: Includes flutter tonguing, pitch bends, and timbral trills. The piece begins with a calm and breathy sound on the alto flute and becomes progressively more piercing in register throughout the piece. Most of the gestures are slurred and languid in nature. Some articulation and air accents are heard towards the end of the piece.

Website: <https://soundcloud.com/hmcrecluse>

Source: CD

Joachim, Nathalie

Wander

Year of Composition: 2010

Instrumentation: fl, elec.

OCLC Accession Number: 711709206

Publisher: Flutronix Publishing

Length: 5:30 min.

Grade Level: 4

Annotation: "An advanced piece for solo flute, recorded voice and electronics composed by Nathalie Joachim." From Flutronix website.

The flute part is melodic and rhythmic in nature. No extended techniques are used. The flutist must have a strong sense of rhythmic integrity in order to successfully perform this piece. The piece has an ethereal quality.

Website: <https://www.nathaliejoachim.com/about/>

Source: CW, RW, CD, OCLC

Aware

Year of Composition: 2009

Instrumentation: fl, elec.

OCLC Accession Number: 711786306

Publisher: Flutronix Publishing

Length: 7:30 min.

Grade Level: 4

Annotation: "Inspired by "Sonnet IV" from *Epitaph for the race of man*, a collection of sonnets written by Edna St. Vincent Millay. The poem, a commentary on the relative insignificance of man as compared to nature, led [the composer] to reflect on the larger subject of awareness." The text of the poem is included in the prefatory material; lyrics sung by the recorded voice are written and performed by the composer." WorldCat description.

Website: <https://www.nathaliejoachim.com/about/>

Source: CW, RW, CD, OCLC

Job, Lynn b. 1959

12-tone Flute

Year of Composition: 2003

Instrumentation: fl, pf

Publisher: Buckthorn Music Press

Length: 1:30 min.

Annotation: “This 12-tone (or pantonal, as Schönberg preferred) flute solo with piano strives to make a gentle, melancholy turn of the row. This is a rare treat in the composer’s catalog as Dr. Job is more known for using chromatic, modal and diatonic tonalities. The first sketch was done in 1978 in California and was premiered in April, 1988 by Julie Huggins (flute) & Lisa DeSpain (piano). The current 2nd edition (revised) was created for Buckthorn Music Press after Amy Zuback (flute) & Samuel Magrill (piano) presented it at the 2003 Jubilantly Job! Music Festival in Edmond, Oklahoma.” Lynn Job.

Website: <http://www.buckthornstudios.com/>

Source: CW

Arcangelo Red

Year of Composition: 2004

Instrumentation: fl

Publisher: Buckthorn Music Press

Length: 7 min.

Annotation: “This is the composer’s transcription of the original violin solo (2003). While staying very true to the original piece, the composer created new linear embellishments idiomatic to the flute to replace double-stops and certain harmonics and pizzicato. She also altered registrations, phrasings and cadences to redramatize the emotional imagery for the flute’s own emotive voice. The world premiere was May 6, 2005 at CSU Sacramento performed by Dr. Alice Lenaghan (of the Flint Symphony Orchestra).” Lynn Job.

Website: <http://www.buckthornstudios.com/>

Source: CW

Etude in 8

Year of Composition: 2003

Instrumentation: fl

Publisher: Buckthorn Music Press

Length: 2 min.

Annotation: “*Etude in 8* (originally titled For Cheap Nickel Silver) is a serialized flute solo — a subtle, humorous parody of Edgard Varèse’s famous *Density 21.5* (1936, rev. 1946) which Varèse wrote by request for the inauguration of Georges Barrère’s platinum flute. The first sketch was done in California (1979) and premiered by flutist Julie Huggins in 1988. This current 2nd edition was completed after Amy Zuback’s performance at the 2003 Jubilantly Job! Music Festival in Edmond, Oklahoma.” Lynn Job.

Website: <http://www.buckthornstudios.com/>

Source: CW

Shadow's Pipe

Year of Composition: 2002

Instrumentation: fl or afl

OCLC Accession Number: 946458191

Publisher: Buckthorn Music Press

Length: 3 min.

Annotation: “*Shadow’s Pipe* contains self-arranged music from Job’s *Bamboo Skies*. Taiwan is the source of the

inspiration — Dr. Job assisted exchange students at the National College of Arts and enjoyed some spectacular hikes among the bamboo and mountains. The music is pentatonic - the melody evoking the modern Chinese classical. Since its world premiere in 2002 by Jennifer Chen, it has entertained audiences in the Czech Republic and mid-west U. S. as well as in the opening concert of the 2003 Jubilantly Job! Music Festival, Edmond, Oklahoma. In the hands of a brilliant flutist, beware!: wind, new moon, and mystery lie within. Two lines from the original, mystic song lyric are printed in the music: “Where sleeps my daystar? Where sings my shadow? Low bend my daydreams . . . dark falls the morn.” Lynn Job

Website: <http://www.buckthornstudios.com/>

Source: CW, OCLC

Johnson, Allison Adah

This Is Me In Transition

Year of Composition: 2011

Instrumentation: fl, pf

Annotation: Commissioned by the Calliope Duo.

Website: <http://www.allisonjohnson.com/>

Source: CW

Johnson, Hermione

drunken flower

Instrumentation: fl

Website: <https://www.sounz.org.nz/contributors/1802#composed-works>

Source: SOUNZ

Jones, Carol b. 1993

rainfall

Year of Composition: 2018

Instrumentation: fl

Length: 3 min.

Grade Level: 4

Annotation: “*rainfall* was written for Gemma McGregor. Raindrops are one of the most common and sometimes loudest sounds heard in the ocean. Each raindrop has its own distinctive sound, from which scientists are able to study rainfall rates and patterns. Inspired by aural transcriptions of small raindrops from the NASA Earth Observatory recorded with hydrophones rainfall aims to encapsulate how rainfall starts from a single drop to a torrential downpour.” Carol Jones

This piece requires the flutist to make large leaps (over two octaves) with very little time in between to represent the raindrops. As the piece progresses, other intervals are added in between the large leaps to represent the "downpour." No extended techniques are used.

Website: <https://www.caroljjones.com/solo.html>

Source: CW, CD, SC

Jones, Diane

Iago

Instrumentation: afl

Length: 3:45 min.

Annotation: A short work, with some extended techniques. This work was written in honor of the composer's late brother (this work may also be performed on C Flute or Bass Flute). Description from composer's official website.

Website: <https://www.petdragonmusic.com/>

Source: CW

Jónsdóttir, Thurídur b. 1977

Lampyridae

Year of Composition: 2003

Instrumentation: fl, elec.

Length: 10:30 min.

Grade Level: 5

Annotation: Written for and premiered by Arna Kristín Einarisdóttir. The piece is comprised only of extended techniques and looks to be extremely complex from the score preview provided online. Instructions in Icelandic.

Website: <http://www.thuri.is/list-of-works>

Source: IMIC, CW

Joras, Dana b. 1989

The Ghost and the Princess

Instrumentation: afl, pf

Publisher: Dana Joras

Length: 8 min.

Grade Level: 3

Annotation: "*The Ghost and the Princess* for alto flute and piano is perfect for a high school or college level flutist who wants to try playing an accessible and melodic alto flute solo. It would also be a great addition to a Halloween themed program for any professional flutist." Dana Joras.

Website: <https://danajoras.com/>

Source: CW, RW, CD

Toxic Chickens

Instrumentation: fl, pf

OCLC Accession Number:

Publisher: Dana Joras

Grade Level: 4

Annotation: "*Toxic Chickens* by Dana H. Joras for flute and piano is a very melodic theme and variations style piece with a spooky and jazzy mood. It is very technically challenging and is suitable for the college age or professional flutist. It would be great on a Halloween themed recital or concert." Dana Joras.

Website: <https://danajoras.com/>

Source: CW, RW

Stellar Evolutions

Instrumentation: afl

Publisher: Dana Joras

Length: 6 min.

Grade Level: 4

Annotation: "*Stellar Evolution* for solo alto flute by Dana H. Joras is a collection of character pieces that musically follow the evolution of a star from molecular cloud to black hole. The piece is very challenging and would be perfect for a college student or professional." Dana Joras.

Website: <https://danajoras.com/>

Source: CW, RW, CD

Quirks of Quarks

Year of Composition: 2013

Instrumentation: picc

OCLC Accession Number: 867737399

Publisher: Airy Publications

Source: OCLC

Joyce-Walter, Mary Ann

Prelude

Instrumentation: fl

Publisher: Mary Ann Joyce-Walter

Length: 4 min.

Grade Level: 3

Annotation: "The piece is based on the poem of the same name, "Prelude," by the Irish writer, J.M. Synge. This work was commissioned by Nina Assimakopoulis for this CD. I used it later in a new context: as the "wanderer" in *Aceldama*." Mary Ann Joyce.

The piece is tonal and melodic with no extended techniques. Rhythms are simple and the piece covers the entire range.

Website: <http://maryannjoyce.com/>

Source: CW, SC, CD

Catamorphosis

Year of Composition: 2011

Instrumentation: fl

Publisher: Mary Ann Joyce-Walter

Grade Level: 3

Annotation: "There is nothing in a caterpillar that tells you it is going to be a butterfly." From composers website.

Website: <http://maryannjoyce.com/>

Source: CW, SC

Joyce, Molly b. 1992

Black and White

Year of Composition: 2015

Instrumentation: fl, pf (arrangement)

Publisher: Molly Joyce

Length: 5:30 min.

Grade Level: 4

Annotation: "*Black and White* was commissioned by the Resonant Grounds Initiative, written in the spring of 2015 in The Hague Netherlands, and premiered by Robert Fleitz and David Nagy in Copenhagen, Denmark in June 2015. With this work, I strived to simply explore what would happen if the two instruments switch roles by the end of the piece. Thus I aimed to highlight the numerous differences and similarities between the two instruments, and furthermore allowing their "black and white" personalities and characters to take form." Molly Joyce

Website: <https://www.mollyjoyce.com/>

Source: CW, CD, SC

Juan, Zhou

Suo Suo

Year of Composition: 1999

Instrumentation: fl, pf

Length: 8 min.

Website: <http://www.zhoujuanmusic.com/>

Source: CW

Tale of the Fox- Painted Skin

Year of Composition: 2008

Instrumentation: fl

Website: <http://www.zhoujuanmusic.com/>

Source: CW

Julien, Patricia

All There Is

Instrumentation: fl, pf

Length: 5 min.

Grade Level: 3

Annotation: A jazzy, soulful piece for flute and piano. A recording can be found on the composers website.

Website: <https://www.patriciajulien.com/>

Source: CW, CD

Kaale, Ella b. 2003

Falling Buffalos

Year of Composition: 2020

Instrumentation: fl

Length: 6 min.

Grade Level: 4

Annotation: Commissioned by the Dulce Suono Ensemble for their project titled, "Composerlab Flute: Young American Composers." The goal of this online initiative is to commission emerging composers to compose compelling new works in light of numerous cancellations during the COVID-19 Pandemic. Supported by a grant from the Alice M. Ditson Fund at Columbia University. These works are performed by Mimi Stillman. A variety of extended techniques are used such as pitch bends and flutter tonguing. Playful rhythms and articulations. Full dynamic range.

Website: <https://www.ellakaale.com/music-1>

Source: CW, CD

Kaminsky, Laura b. 1956

Until A Name

Year of Composition: 2003

Instrumentation: fl

OCLC Accession Number: 906680514

Publisher: Bill Holab Music

Length: 5 min.

Annotation: Inspired by the poem *Conversation* by Elizabeth Bishop, which is printed as text on title page. Commissioned by and dedicated to Nina Assimakopoulos.

Website: <https://laurakaminsky.com/>

Source: CW, OCLC

202-456-1111

Year of Composition: 2017

Instrumentation: fl, pf

OCLC Accession Number: 988251768

Publisher: Bill Holab Music

Length: 10 min.

Grade Level: 3

Annotation: Description from the publisher, found on justflutes website states, "The public access phone number for The White House. Since January 2017 one can no longer leave a message. What does this say about the relationship between the current President and his citizenry? The election results of 2016 were an alarming wake-up to the country as a whole, no matter which side of the divide one is on. Like many, I am afraid of the new direction our government has taken, and mightily concerned about the content and the quality of public discourse. These worries were foremost in my mind as I began composing. I struggled with how to synchronise my bleak mental/emotional state with the task at hand - writing for the golden combination of flute and piano. I couldn't find my way. One day, after an unsuccessful attempt to leave a message of dissent on the White House line, I had a flash - I would use that phone number as source material for the duo - and assigned pitches to each number, with the 0 represented as a rest. Suddenly I had focus. The resulting work, *202-456-1111* is in one movement and reveals the many different emotions fo an uneasy citizen at the dawn of a new political era.

Website: <https://laurakaminsky.com/>

Source: CW, OCLC, RW

Duo for Flute and Piano

Year of Composition: 2007

Instrumentation: fl, pf

OCLC Accession Number: 902815371

Publisher: Laura Kaminsky

Length: 13 min.

Grade Level: 5

Annotation: Composed for and recorded by Tara Helen O'Connor & Margaret Kampmeier on their CD titled, *The Way Things Go*. This piece is in three movements titled "Presto," "Andante: Slow, Serene," and "Molto Allegro: Con Spirito." The piece uses some extended techniques (flutter tonguing) and covers the full range of the instrument. Harmonically and rhythmically complex in nature.

Website: <https://laurakaminsky.com/>

Source: CW, OCLC, CD

Kao, Ying-Chen b. 1981

Flute Sonata

Year of Composition: 2003

Instrumentation: fl, pf

Publisher: Ying-Chen Kao

Length: 11 min.

Grade Level: 4

Annotation: A dramatic and melancholy sonata, this piece does not use extended techniques and is tonal throughout. Some technical passages are used and the full range of the flute is covered. At first, the flute is primarily melodic in nature and as the piece progresses, both the flute and piano parts become more rhythmic in nature with more articulation in both.

Website: <https://www.yingchenkao.com/>

Source: CW, CD

Kats-Chernin, Elena b. 1957

Chatterbox Rag

Year of Composition: 2010

Instrumentation: fl, pf

Publisher: Boosey & Hawkes

Length: 2 min.

Grade Level: 2-3

Annotation: "Original version of this piece was written in January 2010 for carillon, commissioned by Lyn Fuller, the carillonist in Canberra, as part of a suite called Ragged Bells; this movement was called "A Little Sad Rag." I thought that played at a substantially faster speed it can become a completely different piece, with a different, much more optimistic mood. I promised young Max Winters, a flute student of my friend Sally Walker, that I would one day write him a piece called Chatterbox Rag, so I finally thought that this might perhaps work for his program in his studies." Elena Kats-Chernin.

Website: <https://www.boosey.com/composer/Elena+Kats-Chernin>

Source: RW

Eliza Aria

Year of Composition: 2002

Instrumentation: picc/fl, pf

Publisher: Boosey & Hawkes

Length: 3 min.

Grade Level: 3

Annotation: "I wrote the piece firstly as part of the ballet, *Wild Swans* choreographed by Meryl Tankard for Australian Ballet. Originally it was for soprano and orchestra and had its premiere in 2003. The piece introduces princess Eliza and expresses her pure soul, innocence and faith in the good of the world. The piece is light in texture and uses very simple harmonies (it starts with just 3 chords A minor-C major-F major). Since then I transcribed it for piano solo, as well as for string quartet, clarinet quartet, violin and piano, clarinet and piano, flute and piano, etc... Due to the use of the original version in a TV advertisement in UK, it became well known there and has since been remixed by Mark Brown as well as other DJ's, as well as made into a pop song (called "The Journey Continues" sung by Sarah Cracknell)." Elena Kats-Chernin.

Website: <https://www.australianmusiccentre.com.au/workversion/kats-chernin-elena-eliza-aria/23138>

Source: RW, AMC

Kaufman, Dana b. 1989

Hang Down Your Head

Year of Composition: 2016

Instrumentation: fl

Length: 6 min.

Grade Level: 5

Annotation: "For flutist Orlando Cela's "Project Extended" and released on *Shadow Etchings: New Music for Flute* CD by Ravello Records." Dana Kaufman.

This piece utilizes many extended techniques and is intense in nature. Some of the techniques used include harmonics, flutter tonguing, playing and singing, and multiphonics, and overblowing. This creates a musical landscape that has texture and explores the flutes ability to create sound by any other means rather than traditional sound. A recording of this work can be found on the CD mentioned above.

Website: <http://www.danakaufmanmusic.com/>

Source: CW, CD

Kaye, Debra

a deafening silence- an elegy

Year of Composition: 2020

Instrumentation: fl, pf

Length: 5:30 min.

Grade Level: 4

Annotation: "'a deafening silence – an elegy is a remembrance of a beloved older brother. His death at the age of 30 was a sudden tragedy for the family and all who knew him. A low piano tone merges with harmonics from the string, flute enters on an alarming high note, tumbling down to a breathy whisper over the decaying piano sound. A pulsing section emerges, remembering him as he was, an energetic, creative force. The piece ends in what I think of as a song of remembrance, embracing the beautiful sadness of a life cut short." Debra Kaye. Commissioned by Carl Gutowski. Some extended techniques are used in both the flute and the piano. Score excerpts can be found by following the link below.

Website: <https://debrakayecomposer.com/works/a-deafening-silence/>

Source: CW

Fantasy

Year of Composition: 2017

Instrumentation: fl, pf

Length: 6 min.

Grade Level: 3

Annotation: "*Fantasy* was commissioned as a wedding gift by flutist Carl Gutowski for his niece. As with the individuals whose marriage inspired this piece, flute and piano are equal partners. Their relationship flows between discussion, duet, argument and canonic imitation, each voice having the chance to be leader and follower. They fall in and out of synch with each other, but are always linked in harmonious partnership. The work is in loose rondo form to convey the enduring nature of their relationship thru the ever returning theme of love." Debra Kaye.

No extended techniques. The piece gives many opportunities for both, the flutist and the pianist, to be expressive and lyrical. Most rhythms are simple and the harmonies are tonal throughout.

Website: <https://debrakayecomposer.com/works/fantasy-for-flute-and-piano/>

Source: CW, CD

Keith, Leanna b. 1992

Journey to the East

Instrumentation: fl, picc

OCLC Accession Number: 913484247

Publisher: Alry Publications

Grade Level: 3-4

Annotation: "*The Journey to the East* Project began as an idea to take traditional Chinese bamboo flute - or dizi - pieces and transcribe them for the Western Flute and Piccolo. It eventually became a published book...The project quickly went beyond the page, and became an outreach program: Bringing not only the written music, but also the instruments themselves to schools and conferences. Through the lecture, students learn about the dizi itself: what it is made from and how it is constructed. They watch a demonstration on how to prepare a dizi for a performance (not as easy as you may think). The students learn about the music, from where the tunes come from based on topic and region, to also the ornamentation style. Finally, they get to experience playing the dizi - trying the instrument firsthand." Leanna Keith. Movements include "Purple Bamboo Melody," "Little Cow Herder," "Visiting Gu Xu," "New Melody of Herdsman," "Five Beats," and "Whipping Horses to Deliver Grain."

Website: <https://www.leannakeithflute.com/journey-to-the-east>

Source: CW, OCLC, CD

Ker, Dorothy b. 1965

face

Year of Composition: 2003

Instrumentation: fl

Length: 10 min.

Grade Level: 5

Annotation: "Composed in 2003 while I was Research Fellow at Reading University, *face* was retrieved from a drawer as I was packing to come to NZ. This new version was composed while I was resident in the Lilburn House.

Face was initially stimulated Denys Trussell's poem, written while he was in Wellington in 1976: "Folding out of our inward dream this last expression that grows from the body's stem of time is a face to reveal us, to mask us in the circle of its eyes / its geology of bone the shifting construction of tears and laughter."

While Trussell's potent geological imagery was the main catalyst, at the time of writing the piece I had fresh in my mind a recent conversation with a painter about the intimate experience of drawing a face, which stimulated fresh notions of the tactile, real-time, mapping of a circular surface. Ingrid Culliford is a name I heard spoken with much affection many times in the UK, and it is with huge pleasure that I have been able to work with her on this new version." Dorothy Ker

Some of the extended techniques used in this piece include air sounds, whistle tones, key clicks, harmonics, and timbral trills.

Website: <https://www.sounz.org.nz/contributors/1060#composed-works>

Vimeo: <https://vimeo.com/94319260>

Source: SOUNZ, CD

Kilstofte, Anne

Meadows

Year of Composition: 2005

Instrumentation: fl

Length: 6 min.

Website: <http://www.kilstofte.com/works.html>

Source: CW

Kim, Hanna b. 1984

From my very hearts

Year of Composition: 2015

Instrumentation: fl, elec.

Length: 2 min.

Website: <https://acwc.ca/members/hanna-kim/>

Source: ACWC

Kim, Hi Kyung b. 1954

Instant Breath

Year of Composition: 1999

Instrumentation: fl

OCLC Accession Number: 825943736

Publisher: Hi Kyung Kim

Length: 8 min.

Annotation: Written for Leta Miller. Premiered by Leta Miller at the April in Santa Cruz New Music Festival, UC Santa Cruz.

Website: <https://hikyungkim.sites.ucsc.edu/>

Source: CW, OCLC

Kim, Nahyun

ADHD

Year of Composition: 2012

Instrumentation: fl, pf

Website: <http://www.nahyunkim.com/>

Source: CW

Kirsten, Amy Beth b. 1972

Pirouette on a Moon Silver

Year of Composition: 2019

Instrumentation: fl

OCLC Accession Number: 1135464048

Publisher: Bad Wolf Music

Length: 9 min.

Grade Level: 5

Annotation: A recording of this can be found on Youtube by Emma Resmini. The description of the composer's note reads, "I'd like to introduce you to Harlequin – the real Harlequin. He's an obsessive trickster, a devilish cad, a caustic judge, a demented jury of one; he's an entertaining, evil, sly, and tortured beast who is terrorized by his own irredeemable nature. But, oh, how he can love. With a murderous zeal he binds himself to Colombine...for better or for worse. And thus we find him, pirouetting on the edge and spinning one of his famously cryptic yarns in three parts: 1. Illusion (The set-up) 2. Delusion (Love Imagined and Destroyed) and 3. Dance of the Asinine (Coda)."

A variety of spoken-word techniques are used in combination with flute sound. Singing, screaming, and fast articulations are used.

Website: <https://www.amybethkirsten.com/solo-works>

Source: CW, CD, OCLC

Kisselbaugh, S.R.

Interstellar

Year of Composition: 2015

Instrumentation: fl, elec.

Website: <https://srkisselbaugh.wordpress.com/about/>

Source: CW

Klement, Katharina b. 1963

Dreh

Year of Composition: 2005

Instrumentation: afl

Annotation: commissioned by and dedicated to Monika Swoboda-Kalnein. First performance on September 15th 2005, Christuskirche Vienna. Further performances by Silvie Lacroix at Sammlung Essl, Rowland Sutherland at festival VNM- Katharina Klement.

Website: <http://www.katharinaklement.com/index.php?id=135>
Source: CW

Ko, Tonia b. 1988

Reaction (Axis III)

Year of Composition: 2016

Instrumentation: fl, pf

Length: 9 min.

Grade Level: 5

Annotation: Commissioned by Duo Axis. Winner of 2018 Cortona Prize.

"The third piece in the *Axis* series explores the rhythmic and physical axis of breath. Gestures that are inherent to musical performance, such as cueing and expressive leaning and bending, are foregrounded as choreography and formal structure. Yet, instead of relying on visual cues, the two performers must use the sensation of touch (through their backs) as the main tool for telling rhythm/tempo/ time. This act of synchronized breathing creates a new axis of sound production that comes from collective effort." Tonia Ko. A recording of this work can be found by following the link below.

Website: <http://toniako.com/works/reaction-axis-iii>

Source: CW, CD, SC

Koppel, Mary Montgomery b. 1982

Horizons

Year of Composition: 2008

Instrumentation: fl, pf

Length: 8 min.

Grade Level: 4

Annotation: Commissioned by Su Lian Tan and John McDonald. Recorded and released on the album *GRAND THEFT and other felonies* by Arsis Audio, 2013. On this CD, the piece is described as follows, "*Horizons* is comprised of six sections: nocturne, dawn, siesta, afternoon, sundowner, and nocturne. Though they share musical material, each section depicts its own individual scene..." - Mary Motgomery Koppel

The piece is rich in various harmonic language that is ambiguous as times. Some extended techniques such as pitch bends, flutter tonguing, and key clicks are used to depict the unique nature of each section.

Website: <http://marymontgomerykoppel.com/>

Source: CW, CD

Kouvaras, Linda b. 1960

Lament for Helen

Year of Composition: 1999

Instrumentation: fl, pf

OCLC Accession Number: 746316566

Publisher: Reed Music

Length: 4 min.

Grade Level: 3

Annotation: "This piece is an arrangement of the third movement from my Bundanon Suite for Piano (1999),

written while I was Artist in Residence at Bundanon...the Suite is a response to my experience of the site. Bundanon could be described as a sanctuary for artists. Its magnitude, variety and isolation stimulate creativity. *Lament for Helen*, the most programmatic work in the collection, is a response to an account of a tragic event in 1922. Helen, aged 11, and her father were visiting relatives at Bundanon. Whilst crossing the Shoalhaven river on the way to a pony competition they both drowned when their mounts inexplicably got into difficulties - the river was calm, the father a good swimmer. The music contains a song-like musical essay about Helen's imagined character; it then depicts the drowning in tumultuous arpeggios, the hands in contrary motion; and the last section is the lament proper. This is written predominantly in a high register to denote Helen's youth. Underpinned by the traditional funeral march dotted rhythm, and the D Minor setting (many famous Requiems are set in this key), the high register calls into question the pomp and rather impersonal, patriarchal/masculine associations that this rhythm and funeral dirges generally denote. Re-cast in the subdominant, Helen's "signature tune" returns at the end: her spirit endures."

Website: <https://www.australianmusiccentre.com.au/artist/kouvaras-linda>
Source: AMC, OCLC

Ballad of the Singleman's Hut (at Bundanon)

Year of Composition: 2010

Instrumentation: fl, pf

OCLC Accession Number: 746754293

Publisher: Reed Music

Length: 4 min.

Website: <https://www.australianmusiccentre.com.au/artist/kouvaras-linda>

Source: AMC, OCLC

St. Kilda Sketch

Year of Composition: 2011

Instrumentation: fl, pf

OCLC Accession Number: 746307068

Publisher: Reed Music

Annotation: A short excerpt of this work can be found by following the website listed below.

Website: <https://www.australianmusiccentre.com.au/artist/kouvaras-linda>

Source: OCLC

Kouyoumdjian, Mary b. 1983

Peony

Year of Composition: 2019

Instrumentation: fl, elec.

OCLC Accession Number: 1113924498

Publisher: Project Schott New York

Length: 5:20 min.

Annotation: *Peony* is a celebration of life after loss. This piece is in dedication to flutist and dear friend Katie Cox, whose beautiful garden full of peonies in Fairbanks, Alaska celebrates exactly that. Commissioned by the National Flute Association for the 2019 High School Soloist Competition.

Website: <http://www.marykouyoumdjian.com/>

Source: CW, OCLC

Kozik, Lona b. 1974

Seeds

Year of Composition: 1999

Instrumentation: fl, pf

Annotation: Premiered at West Chester University, 1999.

Website: <https://lonakozik.wixsite.com/lona-kozik>

Source: CW

Krash, Jessica

Turns of Phrase

Year of Composition: 2016

Instrumentation: fl, pf

OCLC Accession Number: 1035767664

Publisher: Jessica Krash

Length: 12 min.

Grade Level: 4

Annotation: Commissioned by J.T. Martin. The work features lush harmonies, a unique blend of technical writing and melodic phrases, some jazz and blues harmonies, and extended techniques (flutter tonguing, pitch bends, and harmonics). Exhibits a unique variety of textures created from the culmination of flute and piano voices. In describing this work, Krash states, “*Turns of Phrase* was commissioned by J.T. Martin, a composer-flutist who has participated for many years in my chamber music seminar. While I was writing the first section, I was thinking about shakuhachi music (Japanese flute). I was introduced to Japanese music in high school when I was playing bass flute in a flute choir at the National Flute Convention in Atlanta. There, on an airport bus, I met a Peace Corps volunteer who told me about shakuhachi. At that time, the pre-internet 1970s, I had trouble finding music from other parts of the world. I ordered a shakuhachi record which took weeks to arrive. Hearing it launched me on a life-long search for new experiences through music from faraway places. For this new piece, I thought about wind and waves, how air and water move, and how thoughts and feelings move. Flutist Laura Kaufman and J.T. both made suggestions that greatly improved the work.” This description and a recording of the work can be found on a CD titled, *Past Made Present: Music of Jessica Krash*, published by Albany Records and performed by Laura Kaufman, flute and Jessica Krash, piano.

Website: <https://jessicakrash.com/>

Source: CW, OCLC

Kulenty, Hanna b. 1961

Run

Year of Composition: 2004

Instrumentation: fl, pf

OCLC Accession Number: 227764598

Publisher: Donemus

Length: 8 min.

Annotation: Commissioned by Eleonore Pameijer and Marcel Worms.

Website: <http://www.hannakulenty.com/index.html>

Source: CW, OCLC

A Fifth Circle

Year of Composition: 1994

Instrumentation: afl, elec.

OCLC Accession Number: 962300737

Publisher: Donemus

Length: 10 min.

Grade Level: 4

Annotation: Commissioned by Carin Levine.

The piece begins with a steady, rhythmic, repeated note that begins to echo with electronic delay. Over time, different pitches and elements such as technical passages are added. However, the initial steady and rhythmic pattern continues to persist throughout. Besides the flourishing technical passages trills are also used. Little to no extended techniques. A recording of this piece can be found on a CD titled, *The Flute Experience* by Carin Levine.

Website: <http://www.hannakulentz.com/index.html>

Source: CW, CD, OCLC

Kuster, Kristin b. 1973

Perpetual Noon

Year of Composition: 2008

Instrumentation: fl, pf

OCLC Accession Number: 289798605

Publisher: Kristin P. Kuster

Length: 11 min.

Annotation: Commissioned by flutist Jennifer Nitchman for the 2008 National Flute Association Convention, with generous support from the Jerome Commissioning Program through the American Composers Forum. "I find noon to be the most precarious time of day. It is the time I pause my to-do list, often wishing more were crossed off, often wishing it more full. I then wish I could freeze noon and make it fully still. The music of Perpetual Noon reflects my imagined noon: still, extended, lingering." Kristin Kuster.

Website: <http://kristinkuster.com/>

Source: CW, OCLC

Perpetual Afternoon

Year of Composition: 2009

Instrumentation: fl, pf

OCLC Accession Number: 844963170

Publisher: Kristin P. Kuster

Length: 7 min.

Grade Level: 4

Annotation: Commissioned by the National Flute Association for the 2010 Young Artist Competition. "I find afternoon to be a precarious time of day. I often wish I could freeze the afternoon and make it fully still. The music of Perpetual Afternoon reflects my imagined afternoon: its sounds, if it were more than fleeting moments each day." Kristin Kuster.

The piece begins with a flourish of technique in the flute. The piano enters to provide rhythmic stability to the technical passages happening in the flute. Midway through the piece, the activity wanes drastically to create a sense of stillness. The end of the piece is light, playful, and provides ample opportunity for challenges in articulation and technique. No extended techniques are used.

Website: <http://kristinkuster.com/>

Source: CW, CD

Kuwabara, Yu b. 1984

O-hya-ra-i Variations

Year of Composition: 2009

Instrumentation: fl

Length: 6 min.

Annotation: Dedicated to Camilla Hoitenga.

Many extended techniques are used including flutter tonguing, singing and playing, harmonics, jet whistles, and air-like sounds.

Website: https://3shimai.com/you/you_works_Eng/OhyaraiVariations_Eng.html

Source: CW, CD

LOOP

Year of Composition: 2003-2004

Instrumentation: fl, pf

Length: 7 min.

Website: https://3shimai.com/you/index_Eng.html

Source: CW

Kuzmenko, Larysa b. 1956

Melancholy Waltz

Year of Composition: 2015

Instrumentation: fl, pf

Annotation: Performed by Susan Hoepfner and Lydia Wong on December 3, 2015 on Walter Hall, Faculty of Music U of T.

Website: <http://www.larysakuzmenko.com/index.html>

Source: CW

La Berge, Anne b. 1955

Revamper

Year of Composition: 1992

Instrumentation: fl

OCLC Accession Number: 1124682691

Publisher: Alry Publications

Length: 5 min.

Grade Level: 5

Annotation: To "vamp" means to improvise on or repeat musical material for an indeterminate length of time.

'Revamper' describes one who does this over and over. Various extended techniques, such as singing while playing, multiphonics, and harmonics are used throughout the piece.

Website: <https://annelaberge.com/>

Source: CW, RW, OCLC, CD

Fixation

Year of Composition: 1997
Instrumentation: afl, elec.
OCLC Accession Number: 921938165
Publisher: Frog Peak Music
Length: 9 min.
Website: <https://annelaberge.com/>
Source: CW, RW, OCLC

Lacaze, Sophie b. 1963

Py

Year of Composition: 2005, rev. 2014
Instrumentation: fl, pf
Length: 9 min.
Annotation: Premiered in July 2014 by Mathilde Calderini (flute) and Eloise Bella-Koln (piano), Festival de RadioFrance & Montpellier, Montpellier, France.
Website: <http://www.sophielacaze.com/>
Source: CW

Voyelles

Year of Composition: 1993
Instrumentation: fl
OCLC Accession Number: 659181688
Publisher: Notissimo
Length: 5:30 min.
Grade Level: 5
Annotation: "*Voyelles* ("Vowels") for flute solo was written in 1993 and is inspired by Arthur Rimbaud's poem. Each vowel suggests a particular colour, a part of life remaining a variant to it. There are two versions of *Voyelles*: in the first one, the flautist says the vowels before playing the corresponding music part. In the second one, the musician becomes an actor, tells the poem and illustrates vowels, colours and text by the music. *Voyelles* is dedicated to Chiharu Tachibana who premiered it in Paris in 1993." Sophie Lacaze.
The piece also utilizes a variety of extended techniques such as flutter tonguing, key clicks, and singing and playing.
Website: <http://www.sophielacaze.com/>
Source: CW, CD, OCLC

Voices of Australia

Year of Composition: 2002
Instrumentation: fl, elec.
OCLC Accession Number: 437304076
Publisher: Editions Delatour
Length: 5:10 min.
Grade Level: 5
Annotation: "*Voices of Australia* for solo flute and recorded voices was composed in 2002 during a residence at the EMU (Electronic Music Unit), University of Adelaide (Australia). The work is dedicated to Ivan Bellocq, who premiered it in Septembre 2002 in Saint Cloud (France) for the Biennale des Arts. *Voices of Australia* consists of a part with voices which have been recorded during the New Year Eve in the bush in South Australia, and a part for flute solo which imitates the songs of six Australian birds : Brolga, Crested Bellbird, Southern Boobook, Chiming

Wedgebill, Fan-tailed Cuckoo et Whip Bird. At the beginning of the work, human beings and birds succeed in talking to each other, but voices take more and more space in the sound set-up and will progressively make the flute disappear." Sophie Lacaze.

An abstract piece that will require coordination with the taped part. The flute part itself utilizes flutter tonguing, grace notes, fast articulation, and pitch bends to create the sound of the Australian birds.

Website: <http://www.sophielacaze.com/>

Source: CW, CD, OCLC, SC

Lam, Angel b. 1978

Love Memo

Year of Composition: 1997

Instrumentation: fl, pf

Length: 5:30 min.

Annotation: "Last summer, I accidentally came across a hundred pages of love letters. I was helping my cousin move into her new home in Sai Kung. There was no late bus home, so I spent the night at her home. She lives in a fifty year-old Spanish style independent house. While I was cleaning a wardrobe under the staircase, I discovered a small, abandoned paper box, neatly wrapped with floral pastel-colored paper; the wrapping paper a bit faded. Inside the box, was a bundle of yellowish, dusty letters. I picked up one of the letters...the writing is delicate, detailed and replete with an out pouring of affections. It is the hand writing of a girl named Ah-wai...More than a hundred pages of letters, all written to the same person, Fai. She wrote everyday, sometimes even twice a day. The content is simple, ordinary, yet very detailed. She records fragments of daily happenings..." Angel Lam. Premiere at the Hong Kong Academy for Performing Arts.

Website: <http://angellam.com/bio/>

Source: CW

Lam, Bun-Ching b. 1954

Loin d'ici

Year of Composition: 2005

Instrumentation: fl, pf

OCLC Accession Number: 815510640

Publisher: Subito Music Corp

Length: 8 min.

Grade Level: 3

Website: <http://www.bunchinglam.com/index.htm>

Source: CW, RW

Bittersweet Music III

Year of Composition: 1999

Instrumentation: bfl

OCLC Accession Number: 52562181

Publisher: Subito Music

Length: 6 min.

Grade Level: 5

Annotation: A work for bass flute utilizing a strong command of the instrument in terms of traditional playing and extended techniques. Extends into the upper-most register of the bass flute. Pitch bends, harmonics, multiphonics, tongue rams, and key clicks are some of the extended techniques used.

Website: <http://www.bunchinglam.com/index.htm>
Source: CW, OCLC, CD

Lann, Vanessa b. 1968

The Stone

Year of Composition: 2001

Instrumentation: fl

Length: 18 min.

Website: <http://www.vanessalann.com/>

Source: CW

Lara, Ana b. 1959

Fog of Dawn

Year of Composition: 2008

Instrumentation: fl, pf

Length: 6 min.

Annotation: Premiered by Concorde Ensemble: Madeleine Staunton, flutes, Jane O'Leary, piano. February 15th, 2009. Irish Museum of Modern Art. Ireland.

Website: <https://analara.net/inicio>

Source: CW

Ave Lira

Year of Composition: 2011

Instrumentation: fl

Website: <https://analara.net/inicio>

Source: CW

La Rose, Andrea

Hitchin'

Year of Composition: 2015

Instrumentation: fl

Length: 4 min.

Annotation: Uses beatboxing. Moderate difficulty with rhythms staying consistent throughout. Covers the mid to high range.

Website: <http://reloadsaneer.com/index.html>

Source: CW, SC

Misoneism

Year of Composition: 2009

Instrumentation: fl

Length: 10 min.

Grade Level: 4

Annotation: Uses beatboxing with a variety of rhythmic alterations and full range.

Website: <http://reloadsanear.com/index.html>

Source: CW, CD

Happy to Be One

Year of Composition: 2003

Instrumentation: fl

Length: 6 min.

Grade Level: 4

Annotation: "I was asked to write a piece for a friend's commitment ceremony that took place in October 2003. At the time, I had been working on circular breathing and improvising for about two years and was starting to feel comfortable with both of those things...I knew the piece had to be joyous, but I also felt it should be serious in some way, but also funky (almost danceable?), and furthermore it should shimmer. I wanted to celebrate not only my friends' choice to show their commitment to one another — one sense of "one" in the title, but also my growing abilities as an improviser and a circular breather — another sense of being "one" of the people who can do those things. This piece is dedicated to Marion Leary and Lara Kelly." Andrea La Rose

Website: <http://reloadsanear.com/index.html>

Source: CW, CD

eTudes

Year of Composition: 2000

Instrumentation: fl

Length: 17 min.

Annotation: "Upon entering grad school in Boston, I started playing in the subway to supplement my income. I often played by myself, performing solo flute repertoire — Baroque repertoire, etudes, and such — in the T (Boston's nickname for its public transit system), most often at the Hynes/ICA stop... I had been wanting to write some etudes of my own to play, something in more of a vernacular style than what I usually perform or write. I had never got around to doing it and I had little time to play in the T in my second year.. Suddenly, I was presented with another performance opportunity at the Purple Cactus (see "tunes for a purple cactus"), but this time I had to perform by myself. Here was my chance to write those T-pieces, so in a very short time I wrote these seven etudes, or "eTudes," as I like to think of them (humor me and imagine a circle around the capital T). These are named after the first seven stops on the E-line, where I lived. They still, however, have not been performed in the T." Andrea La Rose

Website: <http://reloadsanear.com/index.html>

Source: CW

deux chansons pour mon p p re

Year of Composition: 1999

Instrumentation: fl

Length: 4 min.

Annotation: "These two songs were written for my grandfather's funeral in October 1999; he was 86, had lived a full, happy life, and passed away quite suddenly, but peacefully. In the French-Canadian dialect, "p p re" is still a term of endearment, whereas in France that is no longer so. I have always used m m re and p p re to address my grandparents on both sides of the family, so I felt it was appropriate to title these short pieces in French (a language I am far from comfortable with). The first movement is a solemn march, the second is a sort of free form lament. I wanted to write music that fit the circumstance without being melodramatic or tragic, because there was really nothing tragic about the death and the La Roses aren't a melodramatic family." Andrea La Rose

Website: <http://reloadsanear.com/index.html>

Source: CW

breakbeat

Year of Composition: 1999

Instrumentation: fl

Length: 3 min.

Grade Level: 4

Annotation: "My former teacher Larry Bell also taught the required composition class to the seniors at The Boston Conservatory;...The first assignment is to write a piece for solo flute or clarinet that uses only one interval and its transposition. Because the flute and clarinet can jump registers quite easily, one can create the illusion that there is more than one line going on, which was part of Dr. Bell's motivation behind the assignment. I was very familiar with this technique... Dance music provided a great amount of fodder for Baroque composers, and I thought it would be nice to update the use of this source. Allemandes, Courantes, and Menuets are not dances I have learned through my own pop-cultural experience, but I am fairly familiar with the techno and hip-hop repertoires. Roughly speaking, a breakbeat is a very fast drum pattern from techno music and I thought it would make a good modern substitute combined with the minor second, or half step, for an interval." Andrea La Rose

Website: <http://reloadsanear.com/index.html>

Source: CW, CD

Larsen, Libby b. 1950

Now I Pull Silver

Year of Composition: 2005

Instrumentation: fl, elec.

OCLC Accession Number: 925911459

Publisher: Libby Larsen Publishing

Length: 3:30 min.

Grade Level: 5

Annotation: "Greek mythology gives us the story of Arachne, a peasant girl, who boasted that her weaving was the equal of Athena's, whereupon the goddess challenged her to a contest. Goddess and mortal finished their work at the same time and it was indeed of equal beauty. Enraged, Athena punished Arachne, changing her into a spider. She would never again be heard and sightings would be furtive and impermanent. A. E. Stallings' poem Arachne Gives Thanks to Athena is a gentle telling in Arachne's voice of the punishment turned gift.

Now I Pull Silver is a sonic soliloquy for interior flute and prepared CD. While spinning her web, Arachne speaks the words of the poem as if she were speaking either to herself or to any being within intimate distance. She casts her filaments or whistle tones, brass wind chimes, a silvertone lap slide guitar, as she almost, but not quite, inaudibly scuttles from anchor point to anchor point (kalimba). As spiders cast their webs largely unnoticed, the piece should be listened to on headphones with eyes closed or in half-light when performed live." Libby Larsen

Website: <https://libbylarsen.com/about>

Source: CW, CD, OCLC

Larson, Rhonda

Metamorphosis

Instrumentation: fl, vocals (single performer)

Publisher: Wood Nymph Music

Length: 6 min.

Grade Level: 4

Annotation: For this work, the flutist must be able to play and sing simultaneously. Some coordination is required for executing the singing with the key clicks. Other extended techniques include air accents. The piece begins with stillness and calm and transitions to much more active in terms of technique and articulation.

Website: <https://www.rhondalarson.com/>

Source: CW, CD, OCLC

Be Still My Soul

Year of Composition: 2003

Instrumentation: fl and optional organ or keyboard instrument

OCLC Accession Number: 61256859

Publisher: Wood Nymph Music

Length: 5 min.

Grade Level: 4

Annotation: The harmonic motion in this piece is facilitated by broken chords in the flute, supported by the accompaniment (if present). The flutist must be comfortable with consistent intervallic leaps. Covers full range of the flute and is difficult in terms of stamina. Tonal.

Website: <https://www.rhondalarson.com/>

Source: CW, CD, OCLC

Movin' On

Year of Composition: 1999

Instrumentation: fl

OCLC Accession Number: 52740705

Publisher: Wood Nymph Music

Length: 3 min.

Grade Level: 4

Annotation: This piece features fast-moving broken chords that require mastery of articulation in all registers. The articulated passages help to facilitate the forward motion of the harmonies. Tonal. No extended techniques.

Website: <https://www.rhondalarson.com/>

Source: CW, CD

The Way of the River

Year of Composition: 2006

Instrumentation: fl, pf

OCLC Accession Number: 288704798

Publisher: Wood Nymph Music

Length: 6 min.

Grade Level: 4

Annotation: Begins with a slow and melodic opening, supported by chordal accompaniment. Later the piece becomes characterized by faster harmonic motion supported by intervallic leaps in the flute and grace note passages requiring mastery of double tonguing and technique. The tonal and singing opening returns in the upper register in the latter part of the work. Some syncopation of the original melody is utilized. Tonal. No extended techniques.

Website: <https://www.rhondalarson.com/>

Source: CW, CD, OCLC

Whispering Hope

Year of Composition: 2006

Instrumentation: fl, pf

OCLC Accession Number: 287570753

Publisher: Wood Nymph Music

Length: 3 min.

Grade Level: 2-3

Annotation: This work is lyrical throughout and accompanied by steady chords in the piano. The piece has a singing nature and is appropriate for an intermediate player.

Website: <https://www.rhondalarson.com/>

Source: CW, CD, OCLC

The Gift

Year of Composition: 2006

Instrumentation: fl or fl, pf

OCLC Accession Number: 281459431

Publisher: Wood Nymph Music

Length: 3

Grade Level: 4

Annotation: Melodic, dancing, and articulate. The shifts in harmony are created by large, chordal leaps in the flute. Covers full range of the flute. Performer must be comfortable with large, fast leaps. No extended techniques.

Website: <https://www.rhondalarson.com/>

Source: CD, CW, OCLC

The Boatman

Year of Composition: 2005

Instrumentation: fl, pf

OCLC Accession Number: 297194242

Publisher: Wood Nymph Music

Length: 4 min.

Grade Level: 3

Annotation: A traditional gaelic melody for flute and piano. Some grace notes and slight pitch bends give this work its characteristic, traditional sound.

Website: <https://www.rhondalarson.com/>

Source: CW, CD, OCLC

Sweet Simplicity

Year of Composition: 2005

Instrumentation: fl, pf

OCLC Accession Number: 1080390179

Publisher: Wood Nymph Music

Length: 3 min.

Grade Level: 4

Annotation: Features a quick, articulated melody in the flute supported by a steady chordal accompaniment in the piano, which often plays in unison with the flute. The flutist must be comfortable with fast articulation in all registers.

Website: <https://www.rhondalarson.com/>

Source: CW, CD, OCLC

Slow Tears

Year of Composition: 2003

Instrumentation: afl, pf with optional synth

OCLC Accession Number: 288742150

Publisher: Wood Nymph Music

Length: 4 min.

Grade Level: 3

Annotation: A melancholy and floating piece for alto flute and piano. No extended techniques and remaining mostly in the comfortable range of the alto flute. A melodic and tonal work. There is also a version of this work for C flute.

Website: <https://www.rhondalarson.com/>

Source: CW, CD, OCLC

Lughnasa

Year of Composition: 2003

Instrumentation: fl

OCLC Accession Number: 60827146

Publisher: Wood Nymph Music

Length: 3 min.

Grade Level: 4

Annotation: This jolly piece features a consistent articulated melody at a fast pace. The articulations and occasional zooming technical passages give this piece a lightness and jolity. Can be played with a percussionist or any other rhythm instrument to give the piece a more dance-like feel.

Website: <https://www.rhondalarson.com/>

Source: CW, CD, OCLC

Laurin, Rachel b. 1961

Sonate pour flûte et piano, Op. 29

Year of Composition: 1995

Instrumentation: fl, pf

OCLC Accession Number: 41971564

Publisher: Doberman-Yppan

Length: 13 min.

Grade Level: 4

Annotation: “*Sonata for flute and piano, op. 29* was composed in 1995 at the request of flutist Michel Bellavance and pianist Marc Bourdeau. The structure can be summarized as a broad sonata-form allegro comprising two basic musical ideas, one rhythmic and the other melodic, which are developed throughout the various sections that proceed without interruption, including a fugue exposition and a flute cadenza, leading to an ending of triumphant character.” Description taken from CD titled, *Rachel Laurin, Festivals*, published by ATMA classique in which Bellavance and Bourdeau perform the work.

This piece uses no extended techniques. It has a distinctly romantic-era character and provides many opportunities for virtuosity as well as moments of expression for the flutist.

Website: <https://www.rachellaurin.com/>

Source: CW, CD, OCLC

Leach, Hazel b. 1956

Dear P.

Year of Composition: 2003

Instrumentation: fl, pf

Website: <http://hazelleach.com/de/>

Source: CW

LeBaron, Anne b. 1953

Sachamama

Year of Composition: 1995

Instrumentation: fl, afl, elec.

OCLC Accession Number: 551808234

Publisher: Golden Croak Music

Length: 12 min.

Grade Level: 4

Annotation: “*Sachamama*, a work for flute, alto flute, and fixed audio, was inspired by the painting *The Sachamama*, illustrating one of many visions of Pablo Amaringo, a painter and Peruvian shaman. The Sachamama, or “mother of the jungle,” lives in camouflage in the rainforest. A huge snake that rarely moves, it sometimes remains for hundreds of years in the same place. When a person notes the presence of the Sachamama, he must leave immediately to avoid being crushed by a tree or struck by lightning, as it produces severe wind and storm conditions. If someone passes in front of its head, the Sachamama magnetizes the person swiftly and swallows that person. Vegetalistas (mestizo shamans who derive their knowledge and personal powers from plants) invoke the Sachamama as protection during healing ceremonies. In many depictions, rainbows flow from its mouth.

The electronic accompaniment to the composition *Sachamama* was constructed from Harry Bertioia's sound sculptures and gongs, recorded by the composer. These tall, magnificent sculptures, which resided at the time of the recording in a barn in Pennsylvania (on Bertioia's estate), were set into motion by physically brushing them, similar to activating wind chimes. The recording of the sound sculptures was edited, but not processed. Music created with a sequencer, sometimes digitally processed, is layered over the texture of the Bertioia instruments: a Peruvian traditional song, and a “Gloria” by the seventeenth-century Mexican composer Manuel de Suyama. The flutist, doubling the recorded Peruvian song at the outset, soon becomes an independent voice, sometimes interacting with the recording, but often standing apart.” Anne LeBaron

Website: <https://www.annelebaron.com/>

Source: CW, CD, OCLC

Lehmann, Alexandra

A Burns Flute Cycle

Instrumentation: afl, pf

OCLC Accession Number: 1137142320

Publisher: Forton Music

Grade Level: 2

Annotation: “In his poetry, Robert Burns (1759-1786) depicts mundane scenes with wit, salient perceptiveness, and sweet tenderness. Although steeped in his time, Burns’ poems have a universal beauty and poignancy that are timeless. Clara, my daughter, and I always choose a different poem to read on Burns’ Night. We connect especially with their sylvan charm and faunal characters...” FluteWorld description. Each movement pertains to a poem by Robert Burns.

Website: <https://fortonmusic.co.uk/composer/alexandra-lehmann/>

Source: OCLC, RW, PW

Clara’s Bossa Nova

Instrumentation: fl, pf

Publisher: Forton Music

Grade Level: 3

Annotation: “Whilst living in São Paulo in the late 1990s, where I played viola with the Opera Orchestra, I discovered Bossa Nova with its Jazz chords, syncopated rhythms, and sinuous melodies. There was also Samba

Batucada everywhere: in the streets, cafés, office courtyards... Music was a communal and all-encompassing activity, with dance, costumes, at times song and/or chanting, and religion, such as Candomblé. I saw performances by street children and community clubs, all exhilarating with energy and a love of music. My daughter, Clara, has Brazilian heritage. Like Bossa Nova, she has that natural Brazilian swing, so this is composed for her." Alexandra Lehmann.

Website: <https://fortonmusic.co.uk/composer/alexandra-lehmann/>

Source: RW, PW

Lee, Grace Jong Eun b. 1970

Romance of the Fall

Instrumentation: fl, pf

Length: 3 min.

Annotation: A recording of this work can be found on YouTube. A melancholy and melodic piece with sweeping melodies in the flute and the piano. Tonal.

Website: <http://www.gracemusiccollege.com/president/>

Source: CD

Lee, Hope b. 1953

Forever after

Year of Composition: 2000

Instrumentation: fl

OCLC Accession Number: 53163139

Publisher: Furore

Length: 5 min.

Website: <https://www.hopelee.ca/>

Source: CW, OCLC

Lee, HyeKyung

Ombres d'eau

Year of Composition: 2003

Instrumentation: fl, pf

Website: <https://dreamfirstmusic.tumblr.com/>

Source: CW

Legaki, Vasiliki

This Train

Year of Composition: 2013

Instrumentation: fl, elec.

Length: 5 min.

Website: <https://vasilikilegaki.wixsite.com/composition>
Source: CW

Leiter, Cherise

Penitence and Praise

Year of Composition: 2017

Instrumentation: fl, elec.

Publisher: Cherise Leiter

Length: 12:30 min.

Grade Level: 4

Annotation: "Commissioned by Dr. Colleen White, *Penitence and Praise* is a work for flute and fixed electronics. The backing sounds are six pre-recorded flute lines many of which utilize various extended techniques. The source material is derived from five tunes from the Sacred Harp and Southern Harmony shape-note hymnals (Cheerful, David's Lamentation, Resignation, Invitation, and Azmon) and one original tune the composer titled Devinney, after the name of her street. The solo line utilizes both C-flute and alto-flute, and is often heard responding to the ideas presented in the backing track."- Cherise Leiter.

This piece includes some extended techniques such as pitch bends but utilizes the flute traditionally for the majority of the piece. Some technical passages are present but as a whole the piece consists of broader melodies and textures. Tonal in harmonic language.

Website: <https://www.cherisedleiter.com/>

Source: CW, CD

Lemay, Lisa

Innes Glas Mór

Year of Composition: 2001

Instrumentation: fl, pf

OCLC Accession Number: 50700306

Publisher: Falls House Publishing

Grade Level: 2

Annotation: There are multiple versions of this work including a version for flute choir as well as this one (for flute and piano) with option tin whistle. The work is in three movements and is most commonly heard in the flute choir version. In the description on the Carolyn Nussbaum website the work is described as follows: "Innes Glas Mor' ('Mor' is Gaelic for 'big') is a three-movement, expanded version of Innes Glas (for Flute with optional Tin Whistle and Piano). This piece was inspired by the composer's experiences while touring with the American Flute Orchestra in Ireland." The movements are "Lovely, but Rugged," "Kylemore Abbey," and "Gogartys Pub Crawl."

Website: <http://lisalemay.com/index.html>

Source: OCLC

León, Tania b. 1943

del Caribe, Soy!

Year of Composition: 2014

Instrumentation: fl, pf

OCLC Accession Number: 1055862340

Publisher: Hal Leonard Corp.

Length: 10 min.

Grade Level: 4

Annotation: "The rhythms, harmonic progressions, and flowing melodies in del Caribe, Soy! (Caribbean, I am!), derive from the music of Caribbean cultures. Flourishes with intricate piano writing and rapid passages in the flute interrupt the more traditional based material, channeling the enchanting bird calls of the tropics. Extended flute solos improvise on the thematic material." Description taken from CD titled, *Latin American Flute Music*, by flutist Néstor Torres for whom the piece was dedicated. Extended techniques include flutter tonguing, pitch bends, and harmonics. Interspersed throughout these extended techniques are technical passages covering the full range of the flute and requiring the flutist to show a high level of virtuosity.

Website: <https://www.tanialeon.com/about>

Source: CW, CD, OCLC

Alma

Year of Composition: 2007

Instrumentation: fl, pf

OCLC Accession Number: 422689113

Publisher: Theodore Presser Company

Length: 7 min.

Grade Level: 4

Annotation: Commissioned through the generosity of the Bay Paul Foundation as part of the Flute Book for the Twenty-first Century developed through Meet the Composer's New Music, New Donors Initiative. "Tania León's *Alma* (meaning soul or spirit in Spanish) is an enjoyable piece in a contemporary style which has elements of dancing rhythms, playfulness and dialogue. Describing air moving through wind chimes, the piece gathers a wonderfully elegant momentum with appealing interruptions of flow in the effective rhythmic writing. Elements of jazz also permeate the piece, providing a sense of enjoyable earthiness to the harmonic language." Carla Rees of MusicWeb International.

Website: <https://www.tanialeon.com/about>

Source: CW

Levin, Rami b. 1954

Tides

Year of Composition: 2004

Instrumentation: fl, pf

Length: 15 min.

Grade Level: 4

Annotation: *Tides* was composed for Mathieu Dufour and Kuang-Hao Huang. Consists of three movements; ebb, flux, and flow. Each movement has its own unique character. The recording on Levin's website consists of Dufour and Huang performing the work. The piece is tonal but harmonically ambiguous and utilizes complex harmonies throughout. Some rhythmic syncopation and technique coordination is necessary. No extended techniques are used.

Website: <https://www.ramilevin.com/>

Source: CW, CD

Winds of Truth

Year of Composition: 1997

Instrumentation: fl

Grade Level: 3

Annotation: The piece was composed for Mariko Ano. It consists of three movements; Johakyu, Latina Dances, and

Americana. The first movement consists generally of longer note values and is lyrical in nature. It is in common time throughout. The second movement is in 6/8 and is more lively with the tempo marking of 160 BPM. Many of the sixteenth note passages are arpeggios or sequences making them appropriate for intermediate flutists. The third movement includes some more complex rhythms such as syncopation and quarter-note triplets. Some grace notes and trills are present as well. Covers the full range. No extended techniques.

Website: <https://www.ramilevin.com/>

Source: CW, SC

Lewis, Sarah Lianne b. 1988

Salt-Starred Waters

Year of Composition: 2020

Instrumentation: fl

Length: 4 min.

Website: <https://www.sarahliannelewis.com/>

Source: CW

Leyman, Katarina b. 1963

Solgatt

Year of Composition: 1995

Instrumentation: fl, pf

Website: https://www.katarinaleyman.com/KATARINA/Katarina_Leyman_%28Eng%29.html

Source: CW

Intrigen III

Year of Composition: 2006

Instrumentation: fl

Website: https://www.katarinaleyman.com/KATARINA/Katarina_Leyman_%28Eng%29.html

Source: CW

Uppvaktning

Year of Composition: 2005

Instrumentation: fl

Website: https://www.katarinaleyman.com/KATARINA/Katarina_Leyman_%28Eng%29.html

Source: CW

Li, Shuying

Weeping Bamboo

Instrumentation: fl, elec.

Length: 7 min.

Website: <https://www.shuyingli.com/>
Source: CW

Lillios, Elaine b. 1968

Sleep's Undulating Tide

Year of Composition: 2016

Instrumentation: fl, elec.

Publisher: Elaine Lillios

Length: 13 min.

Grade Level: 5

Annotation: In an article by Jeremiah Cawley in *I Care If You Listen*, Lindsey Goodman's performance on the CD titled, *Returning to Heights Unseen*, is reviewed. He states, "*In Sleep's Undulating Tide*—Lillios' atmospheric setting of "Variation's on the Word Sleep" by Margaret Atwood—Goodman's performance explores the poem's fears and its sensuality. Atwood's final expression of desire, "I would like to be the air / that inhabits you for a moment / only. I would like to be that unnoticed / and that necessary," transfigures the inscription on the record's back cover: "The visible breath, artificial and serene, of inspiration returning to heights unseen."

Some extended techniques such as flutter tonguing and pitch bends are used. There are a variety of opportunities to showcase virtuosity through the flourishes, trills, and articulated passages in the flute as well as in the way that the flutist aligns with the electronic components of the work. The full range is covered.

Website: <http://elillios.com/>

Source: CW, CD

Among Fireflies

Year of Composition: 2010

Instrumentation: afl, elec.

OCLC Accession Number: 893212368

Publisher: Elaine Lillios

Length: 10 min.

Grade Level: 5

Annotation: "Can be performed with flutist controlling all electronics or using an engineer. The music was inspired by a haiku of Wally Swist. Commissioned by the Lipa Festival of Contemporary Music and premiered by Sonja Giles." Description from WorldCat.

The extended techniques that are included are flutter tonguing, pitch bends, timbral trills, and air sounds such as jet whistles.

Website: <http://elillios.com/>

Source: CW, CD, OCLC

Lim, Liza b. 1966

bioluminescence

Year of Composition: 2018

Instrumentation: fl

OCLC Accession Number: 1154658797

Publisher: Ricordi

Length: 6 min.

Grade Level: 5

Annotation: "*Bioluminescence*, for solo flute (2019) was written for Paula Rae and explores flickering, shimmering

qualities. Bioluminescence is the emission of light by organisms such as fireflies, fungi, algae and many sea creatures. A famous example is the Hawaiian bobtail squid which carries bacteria whose luminescent specks act as a form of 'invisibility cloak'. The squid blends with moonlight on a starry night seeming not to cast a shadow from the perspective of any prey below." Liza Lim.

Lim uses a variety of extended techniques such as harmonics, timbral trills, multiphonics, and flutter tonguing to explore this idea. Full range of the flute is used.

Website: <https://lizalimcomposer.com/>

Source: CW, CD, OCLC

Lindquist, Ellen b. 1970

Nakoda

Year of Composition: 2002

Instrumentation: afl, elec.

OCLC Accession Number: 907333883

Publisher: Potenza Music Publishing

Length: 3 min.

Grade Level: 5

Annotation: "*Nakoda* is named for the alpha female of the Peter Lougheed wolf pack, who was killed-legally-by a hunter in Kananaskis country (near Banff, Alberta, Canada) on September 22, 2000. While wolves and other large predators essential to the ecological balance of the region are protected within the boundaries of Banff National Park (as well as other nearby protected areas), it is sadly still legal to hunt them outside of Park boundaries. Nakoda, herself named for the Nakoda First Nations tribe of the Bow Valley (among many other areas), was first collared in 1996 with a transceiver that allowed wildlife ecologists to obtain valuable data on the pack's wide-ranging movements over the course of the year. This kind of data can be used to help create laws that protect wolves and preserve critical habitat. Nakoda is dedicated to the conservation of large predators everywhere--in particular the wolves of the Canadian and American Rockies. Composed while in residence at Canada's Banff Centre for the Arts for flutist Erin Lesser, Nakoda uses several extended flute techniques, including percussive sounds, pitch bending, and singing into the instrument." Ellen Lindquist.

Website: <https://ellenlindquist.com/>

Source: CW, OCLC

Link, Dianna b. 1999

Old As Time

Instrumentation: fl, pf

Website: <https://www.diannalink.com/>

Source: CW

Lipper, Binnette 1939-2016

Four Glimpses of Night

Instrumentation: fl

OCLC Accession Number: 945451258

Publisher: Hildegard Publishing Company

Annotation: "Inspired by a poem of the same title written by Frank Marshall Davis, this piece is in four movements that reflect the poem. The writing is expressive with searching, fluid lines in varying rhythmic patterns with

changing tempi and shifting moods. Rich musical material allows the player to indulge in imagination, light and dark use of tone, more free phrasing, some light tonguing and dynamic range creating a sense of magical wonder and lightness of spirit, as if accompanying four vignettes.” Hildegard Publishing official website. Published in 2015, composition date unknown.

Website: http://hildegard.com/composer_detail.php?id=119

Source: OCLC, PW

Liu, Wen b. 1988

Piece for Solo Flute

Year of Composition: 2006

Instrumentation: fl

Website: http://www.wenliu-music.com/#!/page_home

Source: CW

Flöte Solo II

Year of Composition: 2008

Instrumentation: fl

Annotation: Premiere at Fondazione Musicale Santa Cecilia' Portogruaro, Italy 2008.

Website: http://www.wenliu-music.com/#!/page_home

Source: CW

Logen, Barbara b. 1951

Ten Tasty Tunes

Year of Composition: 2014

Instrumentation: fl, pf

OCLC Accession Number: 890735049

Publisher: Alry Publications

Grade Level: 2

Annotation: Description on JustFlutes as follows: “This book of ten solos is specifically designed for the first or second year flute student to play with a second, third or fourth year piano student, thereby bypassing the need to hire an adult to accompany a young student at her first recital or contest. Selections include: A Cool Drink, The Chocolate is Gone, Popcorn, Sweet Story, Cold Cereal, Drive-Thru, Picnic in the Park, Mixed Nuts, The Royal Banquet, and Pizza Time.”

Website: <https://www.justflutes.com/shop/product/ten-tasty-tunes-flute-piano-barbara-logen>

Source: RW, OCLC

Loggins-Hull, Allison

Have and Hold

Year of Composition: 2020

Instrumentation: fl (plus singing)

Publisher: Flutronix Publishing

Length: 3 min.

Grade Level: 3

Annotation: *Have and Hold* was commissioned by The Library of Congress as part of the "Boccaccio Project." Inspired by Giovanni Boccaccio's 14th-century work *The Decameron*, a written piece about escaping the deadly effects of the Black Plague, the Boccaccio Project is a collection of micro-commissions responding to the Coronavirus pandemic.

"*Have and Hold* reflects the desire to be near others during an extended period of social distancing and isolation. Personally, I have realized that being around people and experiencing life with them not only brings me great joy, but fuels my energy, creativity and spirit. This piece is truly dedicated to all of the people in my life who I miss dearly and long to be near again." Allison Loggins-Hull.

Website: <https://allisonloggins.com/>

Source: CW, CD

Say Can You

Year of Composition: 2020

Instrumentation: picc, elec.

Publisher: Flutronix Publishing

Length: 5 min.

Grade Level: 4

Annotation: This piece allows the piccolo player to be expressive and melodic. There are some technical passages and flourishes. Coordination with the recorded soundtrack is necessary. The end of the piece includes some more active sections with larger leaps, timbral trills, and faster articulation. Commissioned by The National Flute Association for 2020 Piccolo Young Artist Competition.

Website: <https://allisonloggins.com/>

Source: CW, CD

Homeland

Year of Composition: 2018

Instrumentation: fl

Publisher: Flutronix Publishing

Length: 6 min.

Grade Level: 4

Annotation: Commissioned by The Texas Flute Society for the 2018 Myrna Brown Competition. The piece begins with a variety of timbral trills and harmonics, requiring the flutist to be able to transition quickly from traditional playing to harmonics. The middle section is rich and melodic in nature. The piece often utilizes large leaps and covers the full range of the flute. In a YouTube video, Loggins-Hull describes her inspiration for this work as being connected to some events of 2018 such as "the hurricane in Puerto Rico, civil war crisis in Syria, and domestic and social unrest in here in the United States. So there is this constant rotation of stories highlighting domestic issues and issues at home."

Website: <https://allisonloggins.com/>

Source: CW, CD

Color Wheels

Year of Composition: 2016

Instrumentation: afl, elec.

Publisher: Flutronix Publishing

Length: 3 min.

Grade Level: 4

Annotation: This piece is rhythmic and active at the onset, requiring the alto flute player to exhibit a strong sense of rhythm, clarity in the low register of the instrument, and clean articulation. A more melodic section take over in the middle while the recorded track continues in the same manner. Slowly, the active character returns to end the piece.

Website: <https://allisonloggins.com/>
Source: CW, CD

Pray

Year of Composition: 2010
Instrumentation: fl, elec.
OCLC Accession Number: 711709887
Publisher: Flutronix Publishing
Length: 5 min.
Grade Level: 3

Annotation: An introspective piece with held, high register notes in the flute and a lush melody, accompanied by a texture of sound from the recording. The recorded sound rarely stands out from the sound of the flute line. Sequential technical passages in the flute occur about halfway through the piece. No extended techniques.

Website: <https://allisonloggins.com/>
Source: CW, CD, OCLC

Bit of Everything

Year of Composition: 2010
Instrumentation: fl, elec.
Publisher: Flutronix Publishing
Length: 3 min.
Grade Level: 3

Annotation: This piece establishes a sequence of notes and then the flutist plays a variety of flourishes, patterns, and pitch bends around that initial sequential melody that continues in the recording throughout the piece. Primarily driving and active with a sense of winding down at the end. Mainly in the middle and low register of the flute.

Website: <https://allisonloggins.com/>
Source: CW, CD

Long, Paige Dashner

Dancing Dessert Suite

Instrumentation: fl, pf
Publisher: Alry Publications
Length: 7 min.

Annotation: This work was originally composed for flute choir. Also includes a version for low flutes as well as this version (for flute and piano). “*Dancing Dessert Suite* is a delectable and delightful composition in three delicious movements that combines musically the excitement of travel with scrumptious desserts. The first movement, Chocolate Truffle Tango, takes you to Argentina, beginning softly in the anticipation of the exciting and dramatic bravura to come. A modern twist on a Viennese classic, Sacher Torte Waltz, is an elegant, whirling, fast paced waltz, guaranteed to make you want a slice of this famous Austrian chocolate torte with apricot jam and luscious chocolate glaze. Pure energetic fun describes the rapid pace of Lemon Merengue Pie, with musical roots from the Dominican Republic. It's time to put on your dancing shoes!” Paige Dashner Long.

Website: <https://www.contraflute.com/compositions>
Source: CW

Louie, Alexina b. 1949

Altitude

Year of Composition: 2014

Instrumentation: picc, pf

Annotation: "For many years, piccolo player Jan Junker has asked me to write a piece for his instrument. Finally, the stars aligned – the time and inspiration appeared. The result is *Altitude*, a short virtuosic composition for the fleetest of all the musical instruments. Immediately, a rush of rapid repeated running passages signals the overall breathless quality of the piece. These passages eventually condense into a unison pitch in a short exploration of musical material with fast, mechanistic repeated notes. After the surge of activity of the opening section, the piece called out for longer lyrical lines which ascend over active chords in the piano. However, *Altitude* does not stay in this more reflective state, but rather eventually emerges into a sequence of repeating and rising trills which build momentum into the final flurry of rapid running passages. This ending is a development and extension of the activity which opened the piece. I wanted to make this, my first work for piccolo, virtuosic and I inadvertently chose some tempi that were verging on the impossible. Fortunately, Jan was assiduous in his work with me, helping me to tweak some of the passages and making some suggestions about tempi. The resulting piece for this nimble, agile instrument is a work that is exuberant, colourful, and virtuosic." Alexina Louie

Website: <http://www.alexinalouie.ca/>

Source: CMC, CW

Louke, Phyllis Avidan b. 1954

Spirit of the Stallion

Year of Composition: 2013

Instrumentation: fl

OCLC Accession Number: 852631757

Publisher: Theodore Presser Co.

Length: 7 min.

Grade Level: 3

Annotation: "*Spirit of the Stallion* is a programmatic work for solo flute in two movements commissioned by David Etienne and dedicated to Charles Littleleaf, Native American flutist and traditional flute maker. The first movement, Warm Springs Serenade, begins with a short cadenza that should be played freely. The movement is meditative and flowing, expressing the beauty of the Warm Springs Reservation in Central, Oregon. Bordered by the Deschutes (deh-shoots) River, this high desert area has a back-drop of snow-covered mountains. In measure 18, and again at the end of the first movement, there is one measure of "wind noise" that should sound like wind blowing through the trees. Experiment with different sounds blowing into the embouchure hole both covered and partially covered, until you are satisfied with the sounds produced. These can include blowing with force, and gentler whistle tones. The second movement, Gallop at Sunrise, features an exciting ride over the high desert, with stops along the way to admire the view. Double-tonguing, 5-tuplets, 6-tuplets, and grace notes contribute to the excitement. The short cadenza near the end of the movement should be played expressively without strict tempo." Phyllis Avidan Louke

Website: <https://www.phyllislouke.com/compositions/program-notes/>

Source: CW, OCLC

ContraBassie Blues

Year of Composition: 2016

Instrumentation: fl (with optional bassline accompaniment)

OCLC Accession Number: 1089396544

Publisher: Alry Publications

Length: 3:30 min.

Grade Level: 3

Annotation: Received Honorable Mention in the 2017 NFA Newly Published Music Competition. “*ContraBasie Blues* is a jazz solo originally written for solo flute, or for flute and optional bassline accompaniment. Originally written for contrabass flute, this solo may be played by any member of the flute family; there is a concert pitch part (for c-flute, bass flute, or contrabass flute) and a transposed part for alto flute. The optional bassline accompaniment may be played by bass flute or contrabass flute, string bass, or even rhythm section (chords are included). Several jazz chord progressions are used in this composition: a standard blues, as well chord progressions used by Count Basie in some of his many jazz compositions, and the chord progression used in the well-known Dixieland Jazz tune, Basin Street Blues. The title of this composition comes from the play on words from the Count Basie progressions. The tempo is not too fast; it’s in the style of a ballad.” Phyllis Avidan Louke.

Website: <https://www.phyllislouke.com/compositions/program-notes/>

Source: CW, OCLC

As the Clouds Parted

Year of Composition: 2010

Instrumentation: afl, pf

OCLC Accession Number: 663973502

Publisher: Alry Publications

Length: 10 min.

Grade Level: 3

Annotation: “*As the Clouds Parted* is a series of five character sketches for alto flute and piano, commissioned by Mary Novak Sand. Also suitable for performance on concert flute, parts for both alto flute and concert flute are included. The title *As the Clouds Parted* is a metaphor for happiness—when the clouds part, the sun comes out. The music in this suite is tied together with a theme of happiness. Happiness is finding true love in Romance. Happiness is the joy and the freedom in Gallop. Happiness is the sweet tenderness of singing a child to sleep with a Lullaby. Happiness is enjoying a musical joke in Scherzo. Happiness is a fanfare and enjoying a happy ending in Finale.” Phyllis Avidan Louke.

Website: <https://www.phyllislouke.com/compositions/program-notes/>

Source: CW, OCLC

Big Sky

Year of Composition: 2009

Instrumentation: afl, pf

OCLC Accession Number: 401854704

Publisher: Alry Publications

Length: 9:30 min.

Grade Level: 3

Annotation: “*Big Sky* is a programmatic work in four movements written for alto flute and piano. Also suitable for performance on concert flute, parts for both alto flute and concert flute are included. Commissioned by Margaret Schuberg, flute professor at The University of Montana-Missoula, *Big Sky* is descriptive of the scenery, wildlife and lifestyle of Montana. Movement 1: Big Sky. This movement celebrates the beauty and grandeur of Montana in a movement reminiscent of Aaron Copland with open chords and large intervals in the melody. Movement 2: Riding the Range. Written in alternating 6/8 and 3/4 time signatures, this movement depicts the loping rhythm of a cowboy and his horse on a cattle drive. Movement 3: Cry of the Eagle. This movement opens with harmonics, timbral trills, and pitch bends played freely to simulate the cry of an eagle. In the poignant melody that follows, you can feel the eagle soaring freely in the sky. Movement 4: Whitewater on the Blackfoot. This movement details the excitement of river rafting on the Blackfoot River. Calm and gently flowing waters lead to a wild ride on the whitewater.” Phyllis Avidan Louke.

Website: <https://www.phyllislouke.com/compositions/program-notes/>

Source: CW, OCLC

Castle in the Mist

Year of Composition: 2006

Instrumentation: afl, pf

OCLC Accession Number: 70332759

Publisher: Alry Publications

Length: 14 min.

Grade Level: 3

Annotation: Finalist in the 2008 NFA Newly Published Music Competition. "Commissioned by Sue Blessing for alto flute and piano, *Castles in the Mist* is reminiscent of the Renaissance period, of lords and ladies, and knights in armor. This piece may be used to showcase different members of the flute family on each of its three movements (alto, bass, c-flute and/or piccolo), or may be performed solely on alto flute or concert flute (both parts and performance suggestions are included). Movement 1, The Journey Home, finds the knights of the kingdom wearily returning home from their long and arduous quest. Movement 2, Peace in the Kingdom, describes the peace and comfort felt by the people of the kingdom, now that the knights have returned to the castle. Movement 3, Danse and Celebration, describes the celebratory feast in the castle honoring the knights' return to the castle. Alto flute and concert pitch parts are included." Phyllis Avidan Louke.

Website: <https://www.phyllislouke.com/compositions/program-notes/>

Source: CW, OCLC

Blessings and Celebration

Year of Composition: 2007

Instrumentation: bfl, pf (alf and fl also available)

OCLC Accession Number: 164469039

Publisher: Alry Publications

Length: 7 min.

Grade Level: 3

Annotation: Finalist in the 2008 NFA Newly Published Music Competition. "*Blessings & Celebration* is a programmatic work in two movements written for bass flute and piano, but is suitable for performance on alto flute (separate part is included) or concert flute. The first movement, Blessings, is expressive, beautiful and heart-felt, like a blessing or a prayer. The short cadenza should be played freely, with emotion. The second movement, Celebration, is a joyful syncopated dance tune celebrating a happy occasion such as a wedding. Several sections are marked with an option to take them up an octave, if desired. Alto flute and concert pitch parts are included." Phyllis Avidan Louke.

Website: <https://www.phyllislouke.com/compositions/program-notes/>

Source: CW, OCLC

Echoes in the Wind

Year of Composition: 2001

Instrumentation: afl, pf (fl also available)

OCLC Accession Number: 50540258

Publisher: Alry Publications

Length: 7 min.

Grade Level: 3

Annotation: Honorable Mention in the 2002 NFA Newly Published Music Competition. "Commissioned by Sue Blessing, *Echoes in the Wind* evokes the image of a solitary Native American flutist playing from a mountaintop to the valley below. This piece takes advantage of the beautiful and unique sonority of the alto flute in the upper register. The haunting quality of the alto flute conveys the elusiveness of the wind, as it ebbs and flows through this piece. Can also be performed on C-Flute." Phyllis Avidan Louke.

Website: <https://www.phyllislouke.com/compositions/program-notes/>

Source: CW, OCLC

Extended Techniques- Solos for Fun!

Year of Composition: 2006

Instrumentation: fl, pf

OCLC Accession Number: 85785991

Publisher: Alry Publications

Length: Each piece approximately 1-2 minutes.

Grade Level: 1-3

Annotation: "This book of extended technique solos for flute and piano is a follow-up to the duet book *Extended Techniques—Double the Fun*. The solos are written so the players can have fun with them even before they've mastered the techniques and also can serve as demonstration material for the different types of sounds the flute can make. If a pianist is not available, the solos can be played without accompaniment, or with the 2nd Flute part serving as an accompaniment. Basic explanations are provided with each piece, while more detailed explanations on extended techniques are included in the program notes. These seven original compositions are written in a variety of styles and meters and utilize various extended techniques, including flutter tonguing, key clicks, harmonics, multiphonics, pitch bends, simultaneous singing & playing, tongue thrust, whistle tones, and experimenting with wind noise." Phyllis Avidan Louke.

Website: <https://www.phyllislouke.com/compositions/program-notes/>

Source: CW, OCLC

Reflections of Water

Instrumentation: fl, pf

Publisher: Fabulous Flute Music

Grade Level: 3

Annotation: "This piece was written in memory of my father. So many childhood memories of Dad revolved around water—summer vacations spent with my family camping by a mountain stream, fishing in a lake and outings to ocean beaches near my childhood home in Southern California. This programmatic work is in three movements: A Cool Mountain Stream, A Quiet Morning on the Lake, and Frolic in the Surf. Scored for flute and piano." Phyllis Avidan Louke.

Website: <https://www.phyllislouke.com/compositions/new-publications/>

Source: CW

Lu, Wang b. 1982

A Distant World

Year of Composition: 2004

Instrumentation: fl

Length: 9 min.

Grade Level: 3

Annotation: "This piece was composed when I was an undergraduate at the Central Conservatory in Beijing for a music festival in the Mongolian desert. I had never left China back then, and imagined a landscape of solitude and the sounds of the piece being carried across the vast desert." Wang Lu. Written for and premiered by Christoph Bosch. A piece that explores the flute's technical side with flourishes and trills while also creating a sense of the "vastness" of the desert through embellished melodic content. The full range of the flute is covered and several techniques are used including singing and playing, air sounds, and flutter tonguing.

Website: <https://wanglucomposer.com/index.html>

Source: CW, CD

Mackay, Shona

When The Caged Bird Sings

Instrumentation: fl, pf

Length: 7 min.

Grade Level: 3

Annotation: This piece remains primarily in the middle and low registers of the flute and consists of many moments in which the flute is playing alone (without piano). Many of the melodies are drawn out with the flute playing many held notes. No extended techniques are used. This piece is harmonically ambiguous but tonal.

Website: <https://www.shonamackay.com/>

Source: CW, CD

Macneil, Mavis

Apples and Oranges

Year of Composition: 2020

Instrumentation: fl

Length: 3:30 min.

Website: <https://mavismacneil.com/>

Source: CW

Imposter Syndrome

Year of Composition: 2009, rev. 2019

Instrumentation: fl

Length: 5:30 min.

Website: <https://mavismacneil.com/>

Source: CW

Magnus, Cristyn

Lamination

Year of Composition: 2003

Instrumentation: fl

Grade Level: 5

Annotation: "*Lamination* was written for a concert at the ocean beach pier. It plays with attention. You hear all the sounds in your environment, but only notice those you attend to. Sometimes the flute ignores the environment; sometimes it directly interacts with environmental sounds; sometimes it leaves space for your attention to drift; sometimes forceful environmental sounds redirect the course of the piece." Cristyn Magnus.

From the score, it is surmised that the piece is performed in blocks. Each block is outfitted with arrows that mean different things (such as timing, duration, and choice of direction). There are also extended techniques such as flutter tonguing, key clicks, quarter tones, and breath sounds.

Website: <https://cmagnus.com/index.php?comp=2003lamination>

Source: CW, SC

Man, Fang b. 1977

A Folktale of the Four Dragons

Year of Composition: 2013

Instrumentation: fl

Length: 16:30

Grade Level: 5

Annotation: Commissioned by Mimi Stillman for a Premier Performance at Symphony Space. This piece uses a variety of flute sounds and textures to express that narrative in the story. Some extended techniques are used throughout including flutter tonguing, pitch bends, and harmonics. This piece requires a narrator. Some singing is also involved.

Website: <http://fangmanmusic.com/>

Source: CW, CD

Mañas, Adriana Figueroa b. 1966

Fantasies for Flute and Piano

Instrumentation: fl, pf

Website: <http://ciweb.com.ar/figueroa/>

Source: CW

Rhapsodia Andina

Year of Composition: 2007

Instrumentation: fl, pf

OCLC Accession Number: 909591271

Publisher: Hildegard Publishing Company

Grade Level: 2

Annotation: Hildegard Publishing official description as follows, "This piece can be played equally effectively by flute or violin. Composed in two contrasting sections, Figueroa's music recalls her native Argentinean folkloric music especially in the use of rhythm and melodic color."

Website: <http://ciweb.com.ar/figueroa/>

Source: CW, OCLC, PW, RW

Two Magic Songs of a Solitary Flute

Year of Composition: 2009

Instrumentation: fl

Website: <http://ciweb.com.ar/figueroa/>

Source: CW

Mannone, Maria b. 1985

FLine

Instrumentation: fl

Website: <http://mariamannone.com/index.html>

Source: CW

Elementi di un Teorema, sonata

Instrumentation: fl, pf

Website: <http://mariamannone.com/index.html>

Source: CW

Mansouri, Afarin b. 1974

Lament

Year of Composition: 2004

Instrumentation: fl

Website: http://www.afarinmansouri.com/afarin_mansouri_website/Home.html

Source: CW

Marconi, Laura b. 1989

Aracne

Year of Composition: 2014

Instrumentation: fl

Length: 6 min.

Grade Level: 3

Annotation: This solo flute piece uses a few harmonics and flutter tonguing towards the end but otherwise, no extended techniques. It contains some technical passages, trills, and moments of melodic expression. Covers the full range of the instrument.

Website: <http://www.lauramarconi.it/>

Source: CW, CD

Marshall, Pamela b. 1954

Communing With Birds

Year of Composition: 2007

Instrumentation: fl

OCLC Accession Number: 191800568

Publisher: Spindrift Music Co.

Length: 4:30 min.

Grade Level: 3

Annotation: "I've been watching birds for years and have tried to train my ear to recognize different bird songs, but I don't try to transcribe them exactly. This piece has many musical gestures that have the shape of bird song. The idea of this piece is my image of a flutist at dawn in a local woods or distant rainforest, having a conversation with the resident birds. The music of *Communing with Birds* for flute was inspired by my trip to the bird-filled mountainsides of Costa Rica. I recorded the bird sounds while I was there and have also made a meditative birdscape CD called *Costa Rica Soundscape*."- Pamela Marshall.

As is described by the composer, this piece is reminiscent of birdsong and therefore has many bird-like gestures. No extended techniques. Some melodic and expressive material is interspersed among the bird-like calls and grace notes.

Website: <http://www.pamelajmarshall.com/>
Source: CW, CD, OCLC

High Flight

Year of Composition: 2007

Instrumentation: fl

Length: 3 min.

Grade Level: 3

Annotation: The music of *High Flight* for flute strives to catch the joy and sense of freedom of flying. The melodic line floats over the cloud tops and swoops up and down in an aviator's ballet. At the end, the flutist brings the audience to a feeling of transcendence, paralleling the poet-pilot's words "[I] put out my hand, and touched the face of God." The music has a limited amount of extended techniques, specifically tone-bending in the low register. Part of Pamela's Poetry-Inspired Music collection. The poem "High Flight" by John Gillespie Magee has inspired both aviators and astronauts. Read the poem and read the author's Wikipedia biography.- Pamela Marshall

Website: <http://www.pamelajmarshall.com/>

Source: CW, CD

Martin, Jennifer

Spontaneity

Year of Composition: 2001

Instrumentation: afl

Length: 7 min.

Website: <http://jennifermartinmusic.co.uk/>

Source: CW

Martinaitytė, Žibuoklė b. 1973

Incessant Confluence

Year of Composition: 2014

Instrumentation: fl, pf

Length: 9:30 min.

Grade Level: 5

Annotation: "The imagery of confluences here is translated into sounds. The first appearance of two distinctly separate musical entities (rivers) undergoes multiple transformations and eventually unites into one body of sound. The notion of a constant flow of water renewing in a river is reflected in the ceaseless "updating" of gestures and changing textures while unfolding manifold version of a singular musical idea..." Žibuoklė Martinaitytė.

This piece includes a variety of extended techniques such as flutter tonguing, breath tones, timbral trills, varying vibrato speeds, and tongue pizzicato. The flutist must be able to transition quickly from one technique to the next. The piano part also utilizes a variety of techniques such as rubbing of the strings.

Website: <http://www.zibuokle.com/index.html>

Source: CW, SC

Marty-Lejon, Christine b. 1965

Thé Mandarine

Year of Composition: 2014

Instrumentation: fl, pf

OCLC Accession Number: 881045772

Publisher: Editions Robert Martin

Website: <https://www.sheetmusicplus.com/title/the-mandarine-sheet-music/20046813>

Marulanda, Carmen b. 1976

Guinevere's Journey

Year of Composition: 2021

Instrumentation: fl, pf

Publisher: Liliflute Music

Annotation: "In this piece I chose to create a narrative using traditional forms of Colombian music, expanding the language which is typically set in closed forms, like songs, to develop a broader formal grammar, like a long view which can evolve freely, flowing from one genre to another. There is a great connection between the traditional genres of Colombian music and the Baroque period in Europe and the Americas. The rhythmic aspects of baroque music are quite similar in the traditional forms of the Colombian Andes, and the plucked strings of the traditional ensembles (bandola, tiple and guitar), picked or strummed, remind us of the harpsichords and the lutes. The instrumental setting is ideal, therefore, to create that magical transposition across time, to imagine a musical tale using the connections between my own language rooted in Colombian music and something as mythical as the traverso and harpsichord duo. Many thanks to the Amaranti Ensemble for commissioning this work. This piece is suitable for C flute and piano." Carmen Marulanda

Website: <https://www.liliflute.com/product-page/guinevere-s-journey>

Source: CW

Fantasia in 6/8

Instrumentation: afl

Publisher: Liliflute Music

Annotation: "Colombian guitarist and composer José Revelo Burbano and flutist Carmen Marulanda had work together to bring the *Fantasia en 6/8*, original for Clarinet and Guitar to our collection for Alto Flute pieces.

The *Fantasia en 6/8* (bambuco) in a lively blend of 6/8 & 3/4 meters, fully express the complex multicultural background of Colombian music today, standing at the crossroads of Hispanic, Afro-Colombian and Jazz influences." Carmen Marulanda

Website: <https://www.liliflute.com/product-page/fantasia-in-6-8-for-solo-alto-flute-bambuco>

Source: CW

Scalattini 1,2,3

Year of Composition: 2008

Instrumentation: fl, pf

Publisher: Liliflute Music

Annotation: Three small fantasies for flute and piano.

Website: <https://www.liliflute.com/about-me>

Source: CW

Jaquie in Joropo

Instrumentation: fl, pf

Publisher: Liliflute Music

Annotation: Inspired by Jacques Ibert's concerto for flute and orchestra.

Website: <https://www.liliflute.com/about-me>

Source: CW

Traversuras

Instrumentation: fl

Publisher: Liliflute Music

Grade Level: 2-3

Annotation: "This book is a collection of original studies for recorder, based on music styles from Colombia and Venezuela, with accompaniments. The ingenuity of this work, is to provide a pre-recorded musical accompaniment on Mp3 (to download) giving the recorder player a tool to practice basic exercises in a simple yet varied and challenging musical context. The dialogue between teaching and Latin American musical tradition is rooted in ancient musical practices: learning in real harmonic and rhythmical contexts." Paul Desenne.

Website: <https://www.liliflute.com/product-page/traversuras-for-recorder-12-original-pieces-with-latin-styles>

Source: CW, CD

Marwood, Shelley

Solitary Dance

Year of Composition: 2008

Instrumentation: fl

Website: <http://www.shelleymarwood.com/index.html>

Source: CW

Matthusen, Paula b. 1978

Forgiveness Anthems

Year of Composition: 2010

Instrumentation: fl, elec.

Website: <https://www.paulamatthusen.com/>

Source: CW

Mayne, Kathleen

Variations on a Pastoral Theme

Instrumentation: fl, pf

OCLC Accession Number: 43486011

Publisher: Snowcrest Publishing

Length: 7 min.

Grade Level: 3

Annotation: This work is based on a single theme that undergoes five variations “including a bouncy minuet and a rousing finale.” A performance of this work can be found on Youtube performed with Chamber Orchestra.
Source: OCLC, CD

Christmas Overture

Instrumentation: fl, pf
OCLC Accession Number: 46340061
Publisher: Snowcrest Publishing
Length: 6 min.
Grade Level: 3

Annotation: Kathleen Mayne’s Youtube channel describes the work as follows: “Kathy Marsh, flutist, joins the composer playing this music written to herald the Christmas season. The four programmatic themes are: The Cold, Still Bethlehem Night, The Visit From the Magi, The Curious Stable Animals, and Mother Mary’s Lullaby, followed by a recap of the Cold, Still Bethlehem Night.”
Source: OCLC, CD

Valse d’amour

Instrumentation: fl, pf
OCLC Accession Number: 1107159808
Publisher: Cambria
Length: 3 min.
Grade Level: 2

Annotation: A simple and elegant waltz melody. Appropriate for the beginner or intermediate flutist.
Source: OCLC, CD

Not The Same Old Bridal March

Instrumentation: fl, pf
OCLC Accession Number: 35278303
Publisher: Cambria
Source: OCLC

Suite for All Seasons

Instrumentation: fl, pf
OCLC Accession Number: 36185773
Publisher: Cambria
Length: 8 min.

Annotation: Re-published in 2011. A suite featuring five movements. “Last Frost,” “The Spring Shows Her Colors,” “Summer Serenade,” “Prayer for Thanksgiving,” and “Sleigh Ride!”
Source: OCLC

Sonata Jubilata

Year of Composition: 1993
Instrumentation: fl, pf
Length: 12 min.
Grade Level: 3

Annotation: A three movement work. The first movement is a celebratory “Allegro con spirito.” The second movement is a lyrical “Larghetto con espressivo” featuring long melodic lines in the middle and upper register of

the flute with echoing piano accompaniment. The third movement is called "With bounce" and is true to its name, featuring bouncy and light articulations from both the piano and flute.

Source: CD

McAlvin, Bonnie

Bear Mountain

Instrumentation: fl, pf

Publisher: Moveable Doors Publications

Grade Level: 4

Annotation: "*Bear Mountain* is the story of a bear, who is also a mountain. Written for flute and piano, the story recounts the adventures of a magnificent becoming, in five movements which connect attacca: "Hibernation> Tectonic Shift," "Cadenza," "Tectonic Volition," "Structural Disturbance," "Perspectives," and "Thrust and Upheaval." Bonnie McAlvin.

This piece uses a variety of extended techniques such as quarter tones, timbral trills, special fingerings, and multiphonics. There is also a suggestion from the composer to use circular breathing, if possible.

Website: <https://www.bonniemcalvin.net/>

Source: CW, SC

Branches Reaching

Year of Composition: 2017

Instrumentation: fl, pf

Publisher: Moveable Doors Publications

Grade Level: 4

Annotation: "*Branches Reaching* is a set of miniatures for flute and piano based on photographs. Each miniature draws a photograph out of its transience and tries to recreate its living state. The experiment fails however; it is found that transience is in fact, the only thing that is permanent. Many of the transitions in *Branches Reaching* are intentionally brief and under-prepared. The performers should seek to capture the fleetingness of the various moments and allow the moments to slip through and by one another. In addition, at times the meter obscures itself, or reveals itself to be something it didn't predict itself to be. The flute part is written for a standard open-hole, B-foot flute. The part uses a number of multiphonic fingerings, which are published as they appear on the flute part. Many of the multiphonic fingerings use partially-closed, or vented holes." Bonnie McAlvin

Website: <https://www.bonniemcalvin.net/>

Source: CW, SC

Cherry Blossom

Year of Composition: 2015

Instrumentation: fl

Publisher: Moveable Doors Publications

Length: 4 min.

Grade Level: 4

Annotation: "*Cherry Blossom* is a haunting piece for solo flutist based on the Japanese folk song, Sakura. The folk song celebrates the beauty, joy, and grief that is sparked by transience: the cherry blossom tree's bloom lasts for only two weeks out of every year." Bonnie McAlvin

Many multiphonics are used to achieve the haunting nature of the piece. Some key venting is necessary as well. Technical passages are used and the full range of the flute is covered.

Website: <https://www.bonniemcalvin.net/>

Source: CW, SC, CD

Little Pieces for Piccolo and Piano

Year of Composition: 2017

Instrumentation: picc, pf

Publisher: Moveable Doors Publications

Grade Level: 4

Annotation: "Little Pieces for Piccolo and Piano is a set of motivically-connected miniatures. Each miniature evokes a vivid and not de-complicated vignette of the vulnerabilities of childhood. The fifth miniature, Christmas 1924, is based on the poem of the same title by Thomas Hardy. The pianist is asked to play inside the piano, and some moderate use of piccolo extended techniques is employed." Bonnie McAlvin

Website: <https://www.bonniemcalvin.net/>

Source: CW, SC

Parallel Transformations

Year of Composition: 2015

Instrumentation: fl

Publisher: Moveable Doors Publications

Grade Level: 5

Annotation: "Multiphonic piece for solo flute that is entirely tonal. The multiphonics are intended to sound very much like a violinists double stops: the flutist has to tune all of the vertical sonorities (chords) in themselves, but also has to tune the sonorities in relation to one another, chord-to-chord..." Bonnie McAlvin.

Website: <https://www.bonniemcalvin.net/>

Source: CW, SC

The Sunken Forest

Year of Composition: 2011

Instrumentation: fl, pf

Publisher: Moveable Doors Publications

Length: 18 min.

Grade Level: 4

Annotation: "The Sunken Forest is a duo for flute and piano that was composed at the Fire Island National Seashore, a small, nationally-protected segment of the thirty-two-mile-long barrier beach island called Fire Island, NY.

The work uses three simple extended technique sequences for the flute. The fingerings for these measures can be found on the last page of the flute part; otherwise, the work uses traditional flute and piano playing techniques.

The most constant thing about life on Fire Island is change. Natural forces continuously reshape the 32-mile long barrier island. Only the most stable structures, natural or man-made, can withstand this dynamic environment. The Sunken Forest supports several ecosystems—each with its own distinct climate, soil and vegetation. Sometimes the ecosystems closely interrelate, such as the freshwater bogs which dot the maritime forest. In other cases, the boundaries between ecosystems are more sharply defined, as between the swale and the forest." Bonnie McAlvin

Website: <https://www.bonniemcalvin.net/>

Source: CW, SC

Transforming Parallels

Year of Composition: 2016

Instrumentation: fl

Publisher: Moveable Doors Publications

Length: 5 min.

Grade Level: 4

Annotation: "A work for solo multiphonic flute." Bonnie McAlvin.

The piece is mysterious and eerie in nature. Multiphonics are the primary technique used to achieve this character and the register is mostly in the upper part of the flute.

Website: <https://www.bonniemcalvin.net/>

Source: CW, CD, SC

Wayfaring Stranger

Year of Composition: 2016

Instrumentation: fl

Publisher: Moveable Doors Publications

Length: 6 min.

Grade Level: 4

Annotation: "A multiphonic piece for solo flute based on the folk song of the same name. The multiphonics are intended to sound very much like a violinist's double stops: the flutist has to tune all of the vertical sonorities/chords in themselves, and also has to tune the sonorities in relation to one another, chord-to-chord." Bonnie McAlvin

Website: <https://www.bonniemcalvin.net/>

Source: CW, CD, SC

McDowall, Cecilia b. 1951

Piper's Dream

Year of Composition: 2002

Instrumentation: fl, pf

OCLC Accession Number: 50497751

Publisher: Hunt Edition

Length: 4 min.

Grade Level: 2

Annotation: This piece is tonal and begins with a consistent question-and-answer motive in the piano and flute. Extended techniques are used only once towards the end of the piece and the flutist is required to do pitch bends. The middle section of the piece is a charming, major motive that dances playfully between the flute and piano. The question-and-answer motive prevades the piece throughout and comes back a couple of times with variations in the flute. Some technical passages are required. Full range is covered. This piece can be found on a CD titled, *Piper's Dream*, published by Deux-Elles and performed by Emma Williams, flute and Richard Shaw, piano.

Website: <https://ceciliamcdowall.co.uk/biography/>

Source: CW, OCLC, CD

Eleven

Year of Composition: 1999

Instrumentation: fl, pf

OCLC Accession Number: 502171183

Publisher: Hunt Edition

Length: 6 min.

Grade Level: 2

Annotation: "*Eleven* was originally conceived for flute and harp, but rather than merely transcribing the harp part for piano, Cecilia McDowall (in collaboration with Richard Shaw) has developed and enriched much of the piano writing, making full use of the instrument's special resonance and attack." WorldCat Description.

A piece with a mysterious and dark character with flourishes in the flute answered by piano chords. Extended techniques are seldom used. For upper-level intermediate and advanced players. This piece can be found on a CD titled, *Piper's Dream*, published by Deux-Elles and performed by Emma Williams, flute and Richard Shaw, piano.

Website: <https://ceciliamcdowall.co.uk/biography/>
Source: CW, OCLC, CD

Seven Impressions for Piccolo

Year of Composition: 1993

Instrumentation: picc, pf

OCLC Accession Number: 966423476

Publisher: Pan Educational Music

Length: 10 min.

Grade Level: 3

Annotation: Seven short character pieces for piccolo. No extended techniques. These pieces would be fantastic studies for intermediate flutists working on their lyrical piccolo playing. The rhythms and rhythmic structure used are familiar and clear. Each piece can be played on its own and covers the mid to high range of the piccolo. Each one is between one and two minutes in length. This piece can be found on a CD titled, *Piper's Dream*, published by Deux-Elles and performed by Emma Williams, flute and Richard Shaw, piano.

Website: <https://ceciliamcdowall.co.uk/biography/>

Source: CW, OCLC, CD

Concert Studies

Year of Composition: 1994

Instrumentation: fl, pf

OCLC Accession Number: 830867970

Publisher: Hunt Edition

Length: 3 min.

Grade Level: 3

Annotation: Each of the three studies is between one and two minutes in length. The first one is titled "Spaces," the second is titled "Chromatic Waltz," and the third is "Tongue in Cheek." These pieces are intended for educational purposes and have characteristics that are described by their titles. Spaces allows the student to work on intervals, chromatic waltz is for exercising the chromatic scale, and the last movement is a short and playful articulation exercise. There is also a fourth movement played on piano titled Vespers in Venice. This piece can be found on a CD titled, *Piper's Dream*, published by Deux-Elles and performed by Emma Williams, flute and Richard Shaw, piano.

Website: <https://ceciliamcdowall.co.uk/biography/>

Source: CW, OCLC, CD

The Moon Dances

Year of Composition: 2003

Instrumentation: fl, pf

OCLC Accession Number: 54062742

Publisher: Hunt Edition

Length: 14 min.

Grade Level: 4

Annotation: Commissioned by Susan Milan. Three movements titled, "Paper sea and silver coins," "Black with shadow and wolves," and "The red star trembles." A tonal work with complex harmonic relationship between the flute and piano. Requires the flutist to have clarity of rhythmic intent due to syncopated entrances and unpredictable rhythmic patterns of the first movement. The second movement is mysterious and lyrical, using some extended techniques such as pitch bends and air pizzicati. The third movement returns to a similar character as the first, with some flutter tonguing added. The flutist must be prepared to play distant intervals and be able to connect rhythmically with the piano. For advanced players.

Website: <https://ceciliamcdowall.co.uk/biography/>

Source: CW, CD, OCLC

Soundtracks

Year of Composition: 1998

Instrumentation: fl, pf

OCLC Accession Number: 49920080

Publisher: Hunt Edition

Length: 8 min.

Grade Level: 3

Annotation: This is a five movement work. "The Italian Connection," "A Russian Encounter," "Grounded," "Star Time," and "One to One." Another wonderful work to introduce to your intermediate players who need help working on expression, character, and even rhythmic integrity between flute and piano. Each piece is distinctly melodic and memorable on its own and they're all between one and two minutes in length. No extended techniques. In the mid to high register primarily but does cover low register as well. This piece can be found on a CD titled, *Piper's Dream*, published by Deux-Elles and performed by Emma Williams, flute and Richard Shaw, piano.

Website: <https://ceciliamcdowall.co.uk/biography/>

Source: CW, CD, OCLC

McIntosh, Allison

Constrictor

Year of Composition: 2014

Instrumentation: fl

Website: <https://www.allisonmcintoshmusic.com/>

Source: CW

McKay, Dosia

The Espionage Flute Concerto

Year of Composition: 2008

Instrumentation: fl, pf

Publisher: Dosia McKay

Length: 11 min.

Grade Level: 3

Annotation: "*The Espionage* concerto was partially inspired by a poem by the same title I wrote in 2008 and, in a wider sense, by my fascination with the spy thriller genre. I loved the Jason Bourne films with Matt Damon and Mission Impossible with Tom Cruise. Whenever there is a chase across Europe involving trains, old Volvos, period hotels with tall ceilings, etc...I am completely sold. The concept of espionage, to me, from the romanticized and artistic standpoint, has little to do with the actual spying or betrayal. It's all about a state of mind; escapism, hiding the true self under a disguise, adapting to quickly-changing circumstances, improvisation, alienation, uncertainty, and overcoming fear. In a word, a wealth of emotional material for personal contemplation and art making. The first two movements of the concerto, "Anywhere But Here" and "One Regret", feature quickly shifting harmonies, lots of internal tension and emotional brooding. The third movement entitled "Three Moves Ahead" is a fast-paced chase with a healthy dose of flute virtuosity involving fast staccato passages, quick runs, and flutter tongue articulation. Once again, as in several of my previous compositions, I return to jazz and pop allusions which are scattered across various harmonic progressions and rhythmic patterns." Dosia McKay.

Website: <https://dosiamckay.com/>

Source: CW, CD

McKay, Frances Thompson b. 1947

On the Verge

Year of Composition: 2010

Instrumentation: fl, pf, elec.

Length: 8 min.

Website: <https://www.francesthompsonmckay.com/>

Source: CW

Eve

Year of Composition: 1997

Instrumentation: fl, pf

Length: 4 min.

Annotation: Composed for mother and daughter Eva Pierrou and Elivi Varga,

Website: <https://www.francesthompsonmckay.com/>

Source: CW

McKennon, Anne b. 1969

Thunderpaws

Instrumentation: fl

Length: 5 min.

Grade Level: 4

Annotation: "Thunderpaws is a nickname for my Greyhound's running behavior which is at once joyful, graceful, thunderous and aggressive." Anne McKennon

This piece covers the full range of the flute and uses some extended techniques such as pitch bends, air pizzicati, and flutter tonguing. There is an equal amount of melodic, technical, and extended technique content.

Website: <http://www.aemckennon.com/Works.html>

Source: CW, CD

McMichael, Catherine b. 1954

Evensong

Instrumentation: fl

Length: 2:30 min.

Annotation: Nocturne for solo C flute, with optional improvised accompaniment for guitar or piano.

Commissioned by Laura Ambrose.

Website: <https://www.catherinemcmichael.com/>

Source: CW

Realms of Vision

Year of Composition: 2015

Instrumentation: fl, pf

OCLC Accession Number: 924311921

Publisher: Alry Publications

Annotation: "A stunning work in three movements (The Gifts We Bring; Berceuse (Spotted Wing); Queen Candace - Diamond Quilt) based on three pieces of art found in the Hampton University Museum of Art in Hampton, Virginia. Realms signifies the diverse but universal originals of each of these heartfelt works of art, and Vision reminds us that the originals of the music is visual." Description from justflutes online. Dedicated to Lori Shipley.
Website: <https://www.catherinemcmichael.com/>
Source: CW, OCLC, RW

A Cottage Collection

Year of Composition: 2015

Instrumentation: fl, pf

Publisher: Alry Publications

Grade Level: 3

Annotation: This work is described as follows: "A Cottage Collection contains three of Catherine McMichael's most beloved solos for flute and piano. *Trillium* is especially melodic taken from the quartet 'Floris', which was inspired by white flowers. Ros Bothan (Rose Cottage) has been adapted for C Flute and Piano by the composer from the first movement of A Gaelic Offering and As She Was was inspired by a picture of her grandmother as a young lady."

Website: <https://www.catherinemcmichael.com/>

Source: PW, RW

Mctee, Cindy b. 1953

Bricolage

Year of Composition: 2008

Instrumentation: fl, electronics

OCLC Accession Number: 263134153

Publisher: Rondure Music

Length: 7 min.

Grade Level: 5

Annotation: "*Bricolage* for flute and computer music was commissioned by flutist, Mary Karen Clardy. The first performance took place on August 9, 2008 at the National Flute Association Convention in Kansas City, MO.

In *Bricolage*, lyrical 12-tone melodies and explosive "air" sounds in the flute are accompanied by both percussive and sustained pre-recorded sonorities derived entirely from prepared piano samples.

The emotional content of this work is conveyed by the oppositions inherent in the materials themselves: some are resonant, unfocused, and dark, while others are dry, defined, and bright. Extraverted, athletic ribbons of notes that bounce and soar converse with those whose message is contemplative and dreamlike. *Bricolage* reflects my lifelong interest in musical surrealism where the musical unconscious asserts itself through improvisation during the compositional process, and disparate (sometimes borrowed) elements are freely transformed and juxtaposed. The visual art of Elle Schuster parallels my own work in these ways, as exemplified in her imaginative collage entitled, Ms. Music." Cindy Mctee

Website: <http://cindymctee.com/index.html>

Source: CW, CD, OCLC

Circle Music II

Year of Composition: 1988

Instrumentation: fl, pf

OCLC Accession Number: 828022283

Publisher: Rondure Music Publishing

Length: 7 min.

Grade Level: 5

Annotation: "Circle Music is indeterminate with respect to form, requiring the performers to make spontaneous decisions as to which of approximately 15 musical fragments will be heard at any given moment. The order of events and the resulting relationships between the two parts are therefore different each time the piece is performed. Continuity is achieved by occasional imitation between the parts as well as the consistent use of the octatonic scale (C, C#, D#, E, F#, G, A, Bb) and a recurring C-major triad in the base register of the piano." Cindy Mctee.

Website: <http://www.cindymctee.com/index.html>

Source: OCLC, CW, CD

Medina, Kari Cruver

Homecoming

Instrumentation: fl, pf

Website: <http://www.karimedinamusic.com/about.html>

Source: CW

Dance Suite

Instrumentation: fl, pf

Website: <http://www.karimedinamusic.com/about.html>

Source: CW

Meneely-Kyder, Sarah b. 1945

The Four Elements

Instrumentation: fl, pf

Website: <http://www.meneely-kyder.net/>

Source: CW

Meridan, Lissa b. 1972

Strange Birds

Year of Composition: 2011

Instrumentation: fl, electronics

Annotation: 'Dans la hiérarchie artistique, les oiseaux sont les plus grands musiciens qui existent sur notre planète.'

- Olivier Messiaen

'Perhaps small creatures naturally sing at high pitch and high speed; if they were nearer our size they might sing at our pitch and speed?!'

- Douglas Lilburn

Description from SOUNZ.

Website: <https://sounz.org.nz/contributors/1118?locale=en>

Source: SOUNZ

Merkowitz, Jennifer Bernard

Isaac Uses the Computer

Year of Composition: 2013

Instrumentation: fl

Annotation: "Commissioned and premiered by Jacqueline Martelle for the Composer's Voice 15 minutes-of-fame series, May 12, 2013, Jan Hus Presbyterian Church, New York, NY." Jennifer Bernard Merkowitz

Website: <https://www.jbmcomposer.com/>

Source: CW

Phyllotaxis

Year of Composition: 2009

Instrumentation: fl, electronics

Length: 9 min.

Grade Level: 4

Annotation: "The word phyllotaxis means "leaf arrangement" in Greek. It describes the phenomenon that plants seem to grow in patterns that make for the most efficient use of space. As a plant grows, the number of "turns" made before a new leaf or petal appears is called the phyllotactic ratio, and common ratios include 1/2, 2/5, 3/8—all ratios involving numbers from the Fibonacci sequence... *Phyllotaxis* makes extensive use of the Fibonacci numbers, the Golden Ratio, and the Golden Angle. The piece is separated into four sections, all of which have a golden relationship with the succeeding sections in terms of elapsed time. The pitch material of each section is derived from various methods related to Fibonacci numbers, Lucas numbers, and the Golden Angle. Through these compositional processes, I hope to capture some of the intrinsic beauty of natural objects like the pinecone, the pineapple, and the rose. *Phyllotaxis* was composed for Kimberlee Goodman with the partial support of the Otterbein Faculty Development Committee. The electronic sound is derived from earlier recordings of the flute part and from live processing of the flute, both of which are controlled from a Max patch." Jennifer Bernard Merkowitz. This piece uses some timbral trills and pitch bends but most of the playing is traditional. The piece begins and ends with a floating and ethereal sound. The electronics blend seamlessly with the flute to create a distinctive echo effect. The middle section requires more coordination due to more active, articulated passages.

Website: <https://www.jbmcomposer.com/>

Source: CW, CD

Mermelstein, Julia b. 1991

Sunder

Year of Composition: 2018

Instrumentation: fl, pf, electronics

Length: 10 min.

Grade Level: 5

Annotation: "Sunder: split apart, or into pieces. This piece focuses on resonance, as background, foreground, as expansive sound, and it's own disintegration. I was questioning how these trails or tail-ends of actions can imprint onto new formations; how can they change or influence new behaviour amongst the performers; can these imprints act as memories of previous material?" Julia Mermelstein.

This piece uses a variety of extended techniques from air sounds, pitch bends, flutter tonguing, timbral trills, and harmonics. Through these techniques as well as rolls and chords in the piano, Mermelstein creates a piece that is atmospheric in nature. The electronics blend into the sound of the flute and piano, creating more of a backdrop rather than a tangible texture.

Website: <https://juliamermelstein.com/>

Source: CW, CD

Michelson, Helena

Romance

Year of Composition: 2007/2008

Instrumentation: afl, pf

Length: 10 min.

Website: <https://www.helenamichelson.com/home/biography>

Source: CW

The Flutist Enchanting

Year of Composition: 2001

Instrumentation: fl

OCLC Accession Number: 55870817

Length: 9 min.

Website: <https://www.helenamichelson.com/home/biography>

Source: CW, OCLC

Milliken, Cathy

Round Robin

Year of Composition: 2001

Instrumentation: fl

Length: 3:30 min.

Grade Level: 5

Annotation: For solo flute Premiere and commission- Ansbach Music Festival, Carin Levine.- Cathy Milliken, website.

Utilizes many extended techniques including harmonics, key clicks, air sounds, timbral trills, and multiphonics.

Website: <https://www.cathymilliken.com/>

Source: CW, CD

Misurell-Mitchell, Janice b. 1946

Amendment Blues No. 1

Year of Composition: 2011

Instrumentation: fl (plus voice)

Length: 6 min.

Website: <https://jmisurell-mitchell.com/>

Source: CW, CD

Blooz Man/Poet Woman

Year of Composition: 2004

Instrumentation: fl (plus voice)

OCLC Accession Number: 76968298

Publisher: Arizona University Publications

Length: 6 min.
Website: <https://jmisurell-mitchell.com/>
Source: CW, CD, OCLC

border crossing at sunset

Year of Composition: 2008
Instrumentation: fl (plus voice)
Length: 2 min.
Website: <https://jmisurell-mitchell.com/>
Source: CW, CD

The Light that Burns: in memorium, Gabriel Mitchell

Year of Composition: 2014
Instrumentation: alf (plus voice)
Length: 7 min.
Website: <https://jmisurell-mitchell.com/>
Source: CW, CD

Motel...loneliness

Year of Composition: 1997
Instrumentation: fl (plus voice)
Length: 6 min.
Website: <https://jmisurell-mitchell.com/>
Source: CW, CD

Profaning the Sacred II

Year of Composition: 2008
Instrumentation: fl/afl (plus voice)
Length: 8 min.
Website: <https://jmisurell-mitchell.com/>
Source: CW, CD

Sometimes the City is Silent

Year of Composition: 2002
Instrumentation: fl
OCLC Accession Number: 143925256
Length: 5:30 min.
Website: <https://jmisurell-mitchell.com/>
Source: CW, CD, OCLC

Una voce perduta: in memoriam, Ted Shen

Year of Composition: 2003
Instrumentation: afl
Length: 3 min.
Website: <https://jmisurell-mitchell.com/>
Source: CW, CD

Uncommon Time

Year of Composition: 1991
Instrumentation: fl
OCLC Accession Number: 1084826911
Publisher: American Composers Alliance
Length: 5:30 min.
Website: <https://jmisurell-mitchell.com/>
Source: CW, CD, OCLC

Give Me an A!

Year of Composition: 1999
Instrumentation: fl (plus voice)
Length: 8 min.
Website: <https://jmisurell-mitchell.com/>
Source: CW, CD

Kiddush

Year of Composition: 1998
Instrumentation: fl (plus voice)
Length: 6 min.
Website: <https://jmisurell-mitchell.com/>
Source: CW, CD

Mitchell, Darleen b. 1942

Whirling wings

Year of Composition: 2003
Instrumentation: fl
Length: 9 min.
Grade Level: 4

Annotation: "The title of *Whirling Wings*, for solo flute, and the subtitles of each movement – “Soaring in Heaven,” “Sweeping the Earth,” and “Flying all Around Us” - come from an antiphon by Hildegard of Bingen. Her collection of poems, songs and antiphons is entitled *Symphony of the Harmony of Celestial Revelations*...

So, my work is about spring, joy and the work of the Spirit. I've tried to capture some of the energy and motion implied in the text. The first section *Soaring in Heaven* uses musical imagery to depict soaring and fluttering of wings. The second section, *Sweeping the Earth*, is more lyrical and then dance-like, suggesting a gentle cleansing of the earth and touching of humanity. In the third section, “*Flying All Around Us*, musical gestures represent the overwhelming feeling of being in the midst of the whirlwind, the whirling wings, overcome by the Holy Spirit. *Flying All Around Us* begins *Animato*, *ma rubato*, suggested by ‘notes flying all round us.’ Darleen Mitchell.

Website: <https://composers.com/composers/darleen-mitchell>
Source: ACA, CD

Moller, Natalie b. 1990

One Time, One Meeting

Year of Composition: 2014

Instrumentation: fl, pf

Length: 12 min.

Grade Level: 4

Annotation: This piece was inspired by a poem by Holly Hoenshell-Nelson based on the saying, "ichigo, ichie" which means "one time, one meeting" in Japanese. This idea is compared to a musical space in which "every performance, like every breath and sound, is unique."

Commissioned by Erika Boysen for her second dissertation recital, "Music with Spoken Word."

Whistle tones, key clicks, flutter tonguing, spoken word, air accents, and other extended techniques are used. No highly technical passages but some flourishes are used. Coordination between piano and flute will provide a challenge. The piece mostly utilizes extended techniques throughout the beginning and then shifts into a dramatic, high register melody at the end. This part is played traditionally.

Website: <http://www.nataliemollermusic.com/>

Source: CW, CD

Moller, Polly b. 1967

Penelope

Year of Composition: 2012

Instrumentation: picc

OCLC Accession Number: 798613691

Publisher: Alry Publications

Grade Level: 4

Annotation: "Commissioned by Amy Likar. It comes with a full score with three lines - one each for piccolo sounds, vocalizations, and steps." Polly Moller.

Penelope is an avant-garde piece based on the final chapter of James Joyce's Ulysses. Using extended techniques, breath sounds, vocal sounds, and the player's steps on the stage, Penelope evokes Molly Bloom's sensual stream of consciousness.- Description from United Music and Media Publishers.

Website: <https://ummpstore.com/collections/moller-polly>

Source: RW, CD, CW, SC

Monducci, Giulia b. 1981

In Praise of Shadows

Year of Composition: 2016

Instrumentation: fl, pf

Annotation: Commissioned by Duo FredDo.

Website: <http://www.giuliamonducci.it/Home>

Source: CW

L'alfabeto del tempo

Year of Composition: 2010

Instrumentation: fl

Website: <http://www.giuliamonducci.it/Home>
Source: CW

Monis, Sharon b. 1976

Petites Peces

Year of Composition: 2014

Instrumentation: fl, pf

Publisher: Dinsic

Length: 13 min.

Grade Level: 2-3

Annotation: The following notes are given for this piece in the provided PDF file, "These pieces for flute and piano may be played by both young and professional musicians. The quality of their technical and expressive resources makes them suitable for both kinds of musicians..."

Each of the eight movements is programmatic with titles such as, "Sounds of Jazz in Paris" and "Española." Meter and rhythmic structure are clear and simple enough for intermediate students. No extended techniques. Range remains consistently within the low to middle register of the flute.

Website: <https://sharonmonis.jimdofree.com/>

Source: CW, SC

Aprés Syrinx

Year of Composition: 2011

Instrumentation: fl

OCLC Accession Number: 1013874897

Publisher: Brotons & Mercadal

Length: 6 min.

Grade Level: 4

Annotation: The piece is described as follows, "The structure is based on a large unit, divided into non-structural sections. The main melodic line is based on the notes: E-B-Eb-Re-C # -A. The silences, found throughout the work, are moments of energy or breathing that can be short or long, but always as part of the character of the melodic line that precedes or continues. Top tones should sound clear but deep, soft but rich. It represents the highest definition of the performance of the main melodic line. The tones of the middle register should be sweet, while the lower tones should be deep and, in the final section, with a soft air. In this piece, sounds are in a continuous interaction with space. It is a mystical sensation accompanied by real actions revealed through the structure, the melodic lines."

Website: <https://sharonmonis.jimdofree.com/>

Source: CW, OCLC, RW, CD

Moon, Beata b. 1969

Duo

Year of Composition: 2009

Instrumentation: fl, pf

Annotation: Commissioned by the New Jersey Music Teachers Association.

Website: <http://beatamoon.com/>

Source: CW

Moorman, Joyce Solomon b. 1946

3 Pieces for Flute

Instrumentation: fl

Website: <http://joycesolomonmoorman.com/>

Source: CW

Morehead, Patricia

The Edible Flute

Year of Composition: 1993

Instrumentation: fl, pf

OCLC Accession Number: 51308826

Length: 8 min.

Grade Level: 4

Annotation: “*The Edible Flute* was inspired by Canadian author, Margaret Atwood’s novel *The Edible Woman*. Atwood deals with the issue of Woman as the nurturing sex and the inner demands that this makes on her. Eventually she is left with nothing for herself and has been consumed by those dependent on her. She becomes just an outer shell with no inner resources left. The flute takes on the role of the Woman and the piano represents the world and dependents consuming the woman.” Patricia Morehead.

This dark and mystical-sounding work uses very few extended techniques (flutter tonguing is used occasionally) but the primary challenges arise in the abstract harmonic language and the culmination of the flute and piano.

Rhythmically, the flute and piano parts are asynchronous.

Website: <https://www.patriciamorehead.com/bio/>

Source: CW, CD, SC

Morlock, Jocelyn b. 1969

Artemis Sleeps

Year of Composition: 2009

Instrumentation: fl

Website: <https://www.jocelynmorlock.com/>

Source: CW

L

Year of Composition: 2011

Instrumentation: afl

Website: <https://www.jocelynmorlock.com/>

Source: CW

Velour

Year of Composition: 1998

Instrumentation: afl

OCLC Accession Number: 145684798

Publisher: Avondale Press

Length: 9 min.

Grade Level: 4

Annotation: Uses some extended techniques including air pizzicati, key clicks, and timbral trills. The piece transitions between highly active and technical to lyrical. The full range of the alto flute is covered. “*Velour* for solo alto flute was written in 1998. The composer notes that the work was so-titled because “the sound of the alto flute and the feel of *velour* are, to me, similar (and pleasing)”. The form of *Velour* is a set of five variations, followed at the end by a very simple theme.

Website: <https://www.jocelynmorlock.com/>

Source: CW, CD, OCLC

I Conversed with you in a dream

Year of Composition: 2006

Instrumentation: fl, pf

OCLC Accession Number: 145684808

Publisher: Avondale Press

Length: 14 min.

Grade Level: 4

Annotation: "When we initially approached Morlock about writing a piece for flute and piano, we had mentioned the possibility of a companion piece for Debussy's *Chanson de Bilitis*. In keeping with the theme of antiquity, Morlock turned to writings of the ancient poetess Sappho. The resulting four movement work, *I conversed with you in a dream*, mirrors the miniature nature of Sappho's surviving works; each movement is a short yet vividly evocative aural rendering of a Sapphic fragment. Morlock even revisits the text fragment "I conversed with you in a dream" twice, firstly as a fleeting piano solo, secondly as a duo, but exploring a soundscape far beyond the conventional." Description from CD titled, *delicate fires, Canadian music for flute and piano*, published by Centrediscs and performed by Mark Takeshi McGregor, flute and Rachel Kiyo Iwaasa, piano.

Few extended techniques. The piece begins with a 30 second piano solo before entering into an ethereal and dark harmonic landscape of the second movement. The third movement has an uplifting, light, and dance-like feel to contrast the mystical first and second movements. In the fourth movement, activity in the flute and piano slow drastically. The pianist is heard plucking the strings accompanied by whistle tones in the flute, providing a floating and otherworldly character to the entire movement.

Website: <https://www.jocelynmorlock.com/>

Source: CW, CD, OCLC

Mountain, Rosemary b. 1954

Intersections

Year of Composition: 1998

Instrumentation: fl

Website: <http://www.armchair-researcher.com/index.htm>

Source: CW

Mulree, Barbara

Celtic Interlude

Year of Composition: 2003

Instrumentation: fl, pf

OCLC Accession Number: 53400123

Publisher: Falls House Press

Grade Level: 2

Annotation: “*Celtic Interlude* is a short Irish-Celtic piece in three sections, each with a different mood, evocative of the green undulating countryside, the wilder moorlands and finally the many lakes and meandering rivers, before returning to the original scene to end. The slightly melancholy sound is typical of much traditional Irish music. The piano accompaniment compliments the flute, and is played like the harp.” Description provided by FluteWorld.

Website: <https://www.sheetmusicplus.com/title/celtic-interlude-for-flute-and-piano-sheet-music/20517983>

Source: OCLC, PW

Mulvey, Gráinne b. 1966

Shifting Colours

Year of Composition: 2011

Instrumentation: fl/afl, elec.

Length: 10 min.

Grade Level: 5

Annotation: “*Shifting Colours* combines live flute and processed flute sounds to form a collage, which leads from timbral to fully pitched material towards the end of the piece. The flute part interacts by either commenting on the textures, or by merging with them, so as to blur the difference between the live part and the processed tape recordings. All the material in the tape part is derived from recorded flute sounds, treated in the manner of musique concrète.” Description taken from CD titled, *Akanos*, published by Navona Records and performed by Joe O’Farrell. A variety of extended techniques are used including air sounds, air pizzicati, and pitch bends. Many flourishes and technical passages in the alto flute part.

Website: <https://www.cmc.ie/composers/grainne-mulvey>

Source: CMCI, CD

Swirling Sea and Frightened Fish

Year of Composition: 2004 (rev. 2010)

Instrumentation: fl/picc, elec.

Length: 2 min.

Grade Level: 5

Annotation: Begins in the upper-most register of the piccolo. The tape part is asynchronous to the rhythms happening in the piccolo and sounds somewhat playful in comparison to the highly technical piccolo part. Dynamics vary widely in a short amount of time.

Website: <https://www.cmc.ie/music/swirling-sea-and-frightened-fish>

Source: CMCI, CD

Soundscape III

Year of Composition: 2009

Instrumentation: fl, elec.

Length: 14 min.

Grade Level: 5

Annotation: “*Soundscape III* juxtaposes live flute and processed/synthesized sounds to form a collage texturally. Breathy sounds in tandem with key clicks evolve into repetitious pitched sounds creating an overlapping dialogue between the real and fixed tape part, ending in a type of chant, which eventually dies away to diffuse whistle tones. This piece was written for Joe O’Farrell.” Description taken from CD titled, *Akanos*, published by Navona Records and performed by Joe O’Farrell.

Website: <https://www.cmc.ie/composers/grainne-mulvey>

Vimeo: <https://vimeo.com/56008852>

Source: CMCI, CD

Soundscape II

Year of Composition: 2008

Instrumentation: fl, elec.

Length: 12 min.

Grade Level: 5

Website: <https://www.cmc.ie/composers/grainne-mulvey>

Source: CMCI, CD

Munro, Suzanne

Free Spirit

Instrumentation: fl, pf

Length: 2 min.

Grade Level: 2

Annotation: "A delightful gentle, flowing lyrical tune, that reminds me of free open spaces. Suitable for early grade flute, but this melody could be enjoyed by ANY flautist who wants to wander in their mind in beautiful open spaces..." Suzanne Munro.

Website: <https://suzannemunro.musicaneo.com/>

Source: CW

Melody

Instrumentation: fl, pf

Grade Level: 2

Annotation: "A short solo piece (with piano accompaniment) for lower grade flute player... but may be enjoyed by any flautist. Very lyrical and melodic!" Suzanne Munro.

Website: <https://suzannemunro.musicaneo.com/>

Source: CW

Miscellany of Miniatures

Instrumentation: fl, pf

Grade Level: 2

Annotation: "This is a set of seven short pieces, ranging from two lines, to one page, for elementary flute, and beginner piano. The piano part is for separate hands piano. It was written for two sisters, but hopefully may be enjoyed by others too! It could prove very useful for a flute teacher with very limited piano skills..." Suzanne Munro

Website: <https://suzannemunro.musicaneo.com/>

Source: CW

Muriel, Colleen b. 1956

Midnight

Year of Composition: 1995

Instrumentation: fl

OCLC Accession Number: 776763897

Publisher: El Flauto Records

Length: 2 min.

Grade Level: 2

Annotation: "A short two page piece for solo flute with a very lyrical and flowing melody. It describes a midnight walk I took with my two dogs (Oadie and Rocky) who ran about while I looked at a full, beautiful and quiet moon. Originally performed in 1996 at a concert at Dunbar Lutheran Church, it was again performed and recorded by Derek Darling in June, 1998 at St. Mark's Place, Kitsilano, Vancouver. This piece has since been performed in many venues in Canada and the U.K." Colleen Muriel

Marked Largo (slow and expressive) and contains primarily quarter note and half note rhythms. In common time throughout. Primarily in the mid to upper range.

Website: <https://cmccanada.org/>

Source: CMC

Londonderry Air

Year of Composition: 2015

Instrumentation: fl

OCLC Accession Number: 1048770516

Publisher: El Flauto Records

Source: OCLC

Contemplations

Year of Composition: 2011

Instrumentation: fl

OCLC Accession Number: 1124768271

Publisher: El Flauto Records

Source: OCLC

Hymn Tunes for Solo Flute

Year of Composition: 2011

Instrumentation: fl

OCLC Accession Number: 778268835

Publisher: El Flauto Records

Source: OCLC

The nearness of the beloved

Year of Composition: 2011

Instrumentation: fl, pf

OCLC Accession Number: 776763948

Publisher: El Flauto Records

Annotation: Inspired by the poem Nähe des Geliebten by Johann Wolfgang von Goethe. Originally for voice and piano.

Source: OCLC

Evening Pleasures

Year of Composition: 2011

Instrumentation: fl

OCLC Accession Number: 1007096559

Publisher: El Flauto Records

Source: OCLC

Muskal, Tamar b. 1965

Mechanofin

Year of Composition: 2006

Instrumentation: fl, pf

Length: 16 min.

Grade Level: 4

Annotation: Commissioned by Paul Dunkel. The piece uses evocations of jazz and avant-garde writing. No extended techniques are used. The piano part is very active and rhythmic throughout, providing a challenge for the pianist. The flute part is dance-like with an improvisatory feel. Some fast articulated passages exist in the flute in combination with syncopations and driving rhythmic activity in the piano.

Website: <http://tamarmuskal.com/>

Source: CW, CD

Narbutaitė, Onutė b. 1956

Transparency

Year of Composition: 2016

Instrumentation: fl

Length: 1:15 min.

Website: <https://www.mic.lt/en/database/classical/composers/narbutaite/>

Source: MICL

The Lone Piper

Year of Composition: 2012

Instrumentation: picc

Length: 3:30 min.

Website: <https://www.mic.lt/en/database/classical/composers/narbutaite/>

Source: MICL

Song

Year of Composition: 2012

Instrumentation: fl

Length: 2 min.

Website: <https://www.mic.lt/en/database/classical/composers/narbutaite/>

Source: MICL

Navarro, Fernanda Aoki

Through

Year of Composition: 2015

Instrumentation: fl/bfl

Length: 13 min.

Grade Level: 5

Annotation: This is a two movement work, the first movement is titled, “About Beauty” (for bass flute) and the second is titled “Watching” (for C flute). The first movement requires the flutist to coordinate vocal sounds with the sound of key clicks and flute sounds. This creates a driving and rhythmic landscape of different sounds. The second movement contains many fast, articulated passages in the upper register and tongue pizzicati, air sounds, and flutter tonguing. The flutist must be able to transition smoothly between registers and extended techniques quickly.

Website: <https://www.fernandavarro.net/about.html>

Source: CW, CD

Nardelli, Jindra Nečasová b. 1960

Phantasy

Year of Composition: 2010

Instrumentation: fl

Website: <https://www.musicbase.cz/composers/670-necasova-nardelli-jindra/>

Source: CMIC

Neher, Lisa

Night Song for Moths

Year of Composition: 2019

Instrumentation: picc

Length: 8 min.

Grade Level: 4

Annotation: “I am finding more and more how vitally important it is for me to step away from my indoor work, to do-lists, and strategic planning and immerse myself in nature. When I take the time to do this, my pulse slows, my mind clears, and what really matters to me in life comes into focus. I am comforted by the cycles of the moon and the rain, and by the lives of animals and plants, going about their own business, regardless of the anxieties of human society. In this piece, I invite you into stillness, reflection, and connection with whatever you are feeling in this moment that needs some attention. You will hear the gentle rising of the moon, beginning in the haunting low register of the piccolo, the fluttering wings and unpredictable movements of moths, expressed by fast ascending and descending motives and quivering trills, and the steady motion of rippling water, expressed by a series arpeggiated chords. The moon motive returns in the high register about halfway through the piece, representing the brilliant light of the moon as it reaches its apex. At the end of the piece, the motive descends, representing moonset as dawn approaches. This piece was commissioned by and is dedicated to my dear friend Rose Bishop.” Lisa Neher
Some extended techniques such as air sounds and trill-like passages are used. The full range of the piccolo is covered. The piece moves fluidly from meter to meter and utilizes a variety of technical passages to represent the moths. Full control of dynamics in all registers is necessary

Website: <http://www.lisanehermusic.com/>

Source: CW, SC, CD

Reach Out

Year of Composition: 2020

Instrumentation: fl

Publisher: Platypus Publishing Company

Length: 3 min.

Grade Level: 3

Annotation: “*Reach Out* was written for Ray Furuta as part of the Gabriela Lena Frank Creative Academy of

Music's #GLFCAMGigThruCOVID initiative, a project to support performers struggling with income loss due to the COVID-19 pandemic." Lisa Neher

Ethereal and floating melodic fragments are flanked by flourishes in this piece. No extended techniques are used. The piece covers all registers and creates a sense of stillness while also giving the flutist a chance to demonstrate technical skill. Within the score, markings such as "rhapsodic, freely, not overly mathematical" allow the performer to have some artistic freedom of expression.

Website: <http://www.lisanehermusic.com/>

Source: CW, CD, SC

Neikirk, Anne b. 1983

Flicker

Year of Composition: 2013

Instrumentation: fl, elec.

Publisher: New Church Press

Length: 3 min.

Grade Level: 5

Annotation: "*Flicker* is a sonic representation of fire. Uniquely a source of light, heat and sound, fire is a versatile element. Its presence is soothing and relaxing in one context and dangerous and terrifying in another. Like music, fire is temporal: it has a distinct beginning and end. Both build and diminish over time and with varying intensity. In this work, the electronics begin with entirely synthetic sounds that are meant to mimic the sounds of fire: the windy rush of a draft, the crackle of the flames, and the pops of flying sparks. The flute works in tandem with these sounds, creating its own percussive pops and whooshing tones. As the piece progresses, the intensity builds and a distinct harmonic series on B emerges through the crackles. This becomes the anchor pitch of the piece, and the flute reinforces the overtones that seep through the percussive pops of the electronics with various extended techniques. As the amount of pitch present in the electronics surges and then diminishes, the listener is left to discover that a recording of a real fire has replaced the initial synthetic imitation. The flute accompanies these raw sounds by whistling through the B harmonic series one last time and fades away with the dying fire." Anne Neikirk

Website: <https://annieneikirk.com/>

Source: CW, SC

Nelson, Marie Barker b. 1926

Songs of the Moon

Year of Composition: 2000

Instrumentation: fl, pf

Length: 15 min.

Grade Level: 4

Annotation: This work can be heard on a CD titled, *Legacy of the American Woman Composer* published by 4Tay Records and performed by Laurel Ann Maurer, flute and Joanne Pearce Martin, piano. The four movements of this work are titled Empress Moon, Moon Maidens, Luna Awakening, and Enveloping Moon. The piece is inspired by a poem written by Marilyn B. Johnson, the composer's sister.

No extended techniques are used and the piece generally encompasses a complex harmonic language. The flute part is a combination of lyrical, melodic passages and more technical sections. The flute and piano part line up rhythmically often. The last movement utilizes quick articulated passages and is primarily in the upper register.

Source: CD

Nemtsov, Sarah b. 1980

amplified imagination

Year of Composition: 2014

Instrumentation: fl, elec.

Length: 10 min.

Grade Level: 5

Annotation: "*amplified imagination* is part of the chamber music cycle *Zimmer* (Rooms) from 2013.

The cycle was written for Ensemble Adapter. In *amplified imagination* the flutist doesn't hear what she is playing. Via headphones she is listening to something completely different (some strange Bach collage). She has to play by heart and is only imagining her own sound. The electribe (groove box/effects processor) is basically working with flute samples as well as sounds from construction work. (The same goes for the tape.)" Sarah Nemtsov.

Website: <http://www.sarah-nemtsov.de/de/biographie/>

Source: CW, CD

SOL

Year of Composition: 2010

Instrumentation: fl

Length: 5 min.

Website: <http://www.sarah-nemtsov.de/de/biographie/>

Source: CW

Nez, Ketty b. 1965

The moon returns

Year of Composition: 2017

Instrumentation: fl, pf

Length: 11 min.

Grade Level: 5

Annotation: "This recording of duos by American composer Ketty Nez spans a ten year period, reflecting an ongoing fascination on the part of the composer with different ways of exploring musical responses to folk songs and instrumental melodies of the southern Balkans..."

Various extended techniques such as flutter tonguing, harmonics, timbral trills, and combinations of these are used frequently. Highly technical passages and extreme registers and dynamics are utilized.

Website: <http://people.bu.edu/knez/index.html>

Source: CW, CD

The moon passes over

Year of Composition: 2009

Instrumentation: fl, pf

Length: 9 min.

Grade Level: 5

Annotation: "Two of Bela Bartok's transcriptions of the recordings he made on his 10-day fieldwork trip in 1936 in Ankara, Turkey, which directly inspired my 2009 flute and piano piece *the moon passes over* (including a version for flute and guitar)." Ketty Nez.

The piece is filled with flourishes and restless energy from the piano and flute. Full range of the flute is used.

Intensity in energy, fragments of folk music, and harmonic ambiguity are used to represent the sound of Bartok's field recordings.

Website: <http://people.bu.edu/knez/index.html>
Source: CW, CD

Daphnisyrinx

Year of Composition: 1997
Instrumentation: fl
Website: <http://people.bu.edu/knez/index.html>
Source: CW

Nini, Odeya

Journey Into Expanse

Year of Composition: 2017
Instrumentation: fl/afl, elec.
Length: 10 min.
Grade Level: 5
Annotation: This piece is a soundscape. The air sounds of the flute and the ambient sounds of the electronics blend to create an intangible atmosphere. The flute will occasionally come out of the texture with the use of jet whistles.
Website: <https://www.odeyanini.com/media>
Source: CW, CD

Nishikaze, Makiko b. 1968

melodia IV

Year of Composition: 2009
Instrumentation: picc
Length: 5 min.
Website: http://www.makiko-nishikaze.de/biography_e.htm
Source: CW

sanctus

Year of Composition: 2000
Instrumentation: fl
OCLC Accession Number: 51570315
Publisher: Edition Wandelweiser
Length: 10 min.
Website: http://www.makiko-nishikaze.de/biography_e.htm
Source: CW, OCLC

duo

Year of Composition: 1996
Instrumentation: fl, pf
OCLC Accession Number: 725097748
Publisher: Edition Wandelweiser
Length: 20 min.

Website: http://www.makiko-nishikaze.de/biography_e.htm
Source: CW, OCLC

Nota, Lenka

Suite for Flute

Year of Composition: 1994
Instrumentation: fl
Website: <http://www.lenkanota.com/>
Source: CW

Notareschi, Loretta b. 1977

Savor

Year of Composition: 2004
Instrumentation: fl, pf
Length: 10 min.
Grade Level: 5
Annotation: Commissioned by The Walden School for the Calliope Duo.
Website: <http://lorettanotareschi.com/>
Source: CW

Nurulla-Khoja, Farangis b. 1972

Astral

Year of Composition: 1997
Instrumentation: afl
Length: 6 min.
Website: <http://farangis-nurulla.com/>
Source: CW

O'Halloran, Emma b. 1985

Pencilled Wings

Year of Composition: 2014
Instrumentation: fl, pf, elec.
Length: 7 min.
Grade Level: 3
Annotation: Harmonics, air sound, and timbral trills float on top of an ethereal and electronic backdrop of sound. The piano is often blending seamlessly with the electronics to produce a wash of sound on which the flute part can simply float. There is no perceptible rhythmic drive within the piece.
Website: <https://www.emma-ohalloran.com/>
Source: CW, CD

O'Leary, Jane b. 1946

feather-headed, frail, summoning

Year of Composition: 2017

Instrumentation: fl, pf

Length: 7 min.

Website: <https://janesoleary.com/>

Source: CW, CMCI

Oh, Serin

Dancing in Time

Year of Composition: 2008, rev. 2012

Instrumentation: fl

Website: <https://www.serinoh.org/>

Source: CW

Ohara, Yuko

Double Helix

Year of Composition: 2012

Instrumentation: fl

Length: 7 min.

Website: <https://britishmusiccollection.org.uk/composer/yuko-ohara>

Source: BMC

Ortiz, Gabriela b. 1964

Huítzil

Year of Composition: 1992

Instrumentation: picc

OCLC Accession Number: 651281198

Publisher: Ediciones Mexicanas de Música

Length: 8 min.

Website: <http://www.gabrielaortiz.com/movil/home.php>

Source: CW, OCLC

Códigos secretos

Instrumentation: fl, elec.

Length: 14 min.

Website: <http://www.gabrielaortiz.com/movil/home.php>

Source: CW

Osberg, Kimberly b. 1992

Inrageous

Instrumentation: fl

Length: 3:30 min.

Grade Level: 5

Annotation: "Commissioned by flutist Daniel Gallagher, *Inrageous* is a dynamic and rambunctious work. The use of extreme registers, rhythmic breathing, footstomps, vocalizations, and other extended techniques makes this a fun, unique, and challenging work for any soloist." Kimberly Osberg.

Uses extended techniques such as flutter tonguing, singing and playing, pitch bends, and timbral trills. Begins with a high register floating melody that eventually ends up in the lowest register of the flute. The piece picks up pace from there and becomes a fiery demonstration of rhythmic intensity (with stomping, yelling, and tongue rams).

Website: <https://kimberlyosberg.com/library/solos>

Source: CW, CD

Otto, Carol

Reflections

Instrumentation: fl, pf

Annotation: "*Reflections* is a short, lyrical for flute and piano by Carol Otto written in an ABA' form. This simple melody is interspersed with brief flourishes without impairing the mood."

Website: <https://www.justforwinds.com/reflections-for-flute-and-piano>

Source: RW

Owens, Tania

Accidental Encounters

Year of Composition: 2019

Instrumentation: fl, pf

Annotation: This piece was conceived as a duo where both voices have the opportunity to speak independently in a relaxed yet virtuosic manner, and then to combine in conversation as true equals. It spans classical and jazz traditions and explores the same melodic material within these two musical styles.

Website: <https://www.australiancomposers.com.au/pages/tania-owens>

Source: AMC

Page, Rosalind b. 1956

Courbe dominante

Year of Composition: 2006

Instrumentation: fl, elec.

Length: 13 min.

Annotation: This work can be heard on a CD titled, *Flute Vox*, published by ABC Classics and performed by Laura Chislett. Harmonically ambiguous and utilizes extended techniques frequently. Flutter tonguing, harmonics, tongue rams, and a variety of other techniques are used. The piece has a frantic quality.

Website: <https://www.australianmusiccentre.com.au/artist/page-rosalind>
Source: AMC, CD

Sonetos del amor oscuro

Year of Composition: 2013

Instrumentation: fl, pf

Length: 20 min.

Annotation: Originally for soprano and piano with texts taken from poems of Federico Garcia Lorca. Description on Australian Music Centre as follows, "Described as a journey of love's soul from light to darkness, *Sonetos del amor oscuro* (Sonnets of Dark Love) is Page's setting of sonnets that remained largely unknown and unpublished for 50 years. It is a mature and deeply soulful cycle, demanding great stamina and breadth of emotional expression. Tension builds throughout the piece until the final movement where the singer must unleash everything emotionally, yet end on a sustained lamenting high note. A work of extremes, from sensual radiance to despair in both the musical landscape and the vocal line itself."

Website: <https://www.australianmusiccentre.com.au/artist/page-rosalind>

Source: AMC

Tystnad

Year of Composition: 2015

Instrumentation: afl, elec.

Length: 13 min.

Annotation: "For alto flute and soundtrack is an ecology of water, a sonic response to the interactions of species within sea environments, evoking poetic echoes of time and water.

Ambient sound fields in oceans include not only those of living marine species and other natural oceanographic sources but also sounds from anthropogenic sources, commercial shipping and deep sea exploration for oil and gas. Increasingly, submarine noise pollution threatens essential communication between family groups of whales, especially during epic migratory journeys.

Tystnad (Swedish: silence) may be perceived as a utopian dream state in comparison to that of our planet's noise congested oceans. The work references my experience in a chance encounter with a majestic mysticeti Blue Whale near Húsavík, Iceland, close to the Arctic Circle and alludes to Swedish poet Ebba Lindqvist's 1957 poem *Vi som är födda vid havet*, (We who are born of the sea)." Rosalind Page

Website: <https://www.australianmusiccentre.com.au/artist/page-rosalind>

Source: AMC

V. Antares: Scorpion's desire

Year of Composition: 1999

Instrumentation: fl, pf

OCLC Accession Number: 223048963

Publisher: Australian Music Centre

Length: 4 min.

Website: <https://www.australianmusiccentre.com.au/artist/page-rosalind>

Source: AMC, OCLC

Pagh-Paan, Youngi b. 1945

Rast in einem alten Kloster

Year of Composition: 1994

Instrumentation: bfl

OCLC Accession Number: 985176066

Publisher: Ricordi

Length: 3 min.

Grade Level: 4

Annotation: "I wrote *Rest at the old monastery*, a solo for bass flute, in memory of John Cage. The revised version of the piece is dedicated to Suzanne Huber on her 60th birthday. When Cage died in August 1992, Reinhard Oehlschlägel asked a number of composers to write short pieces in honor of his memory. I immediately knew what I wanted to write, and which poem I wanted to use. Back then I thought, the composition's theme would be, once more, The Familiar and The Foreign. The work's title is referring to Günter Eich's German translation of a Chinese poem by Su Shi, *Rast in einem alten Kloster* (Resting at the old monastery)." - Younghi Pagh-Paan

Website: <https://www.pagh-paan.com/>

Audio: <https://www.pagh-paan.com/dsp.php?en,3,0,22,4>,

Source: CW, OCLC, CD

Panneton, Isabelle b. 1955

Chants d'août

Year of Composition: 1988

Instrumentation: fl, pf

OCLC Accession Number: 421894282

Publisher: Centre de musique canadienne

Website: http://smcq.qc.ca/smcq/en/artiste/panneton_is/Isabelle_Panneton/biographie

Source: OCLC, SMCQ

Panufnik, Roxanna b. 1968

A Wind at Rooks Haven

Year of Composition: 1997

Instrumentation: fl

OCLC Accession Number: 232614229

Publisher: Universal Edition

Length: 5 min.

Grade Level: 4

Annotation: Described as "a haunting depiction of a lone bird on the wind" by Panufnik. Originally for flute and voice, this piece is melancholy in nature and has many moments of downward pitch bends that continue to crop up throughout the piece. Interspersed with sounds of flutter tonguing and quick articulation, this piece paints a picture of a lonely bird, as described by Panufnik's note.

Website: <https://roxannapanufnik.com/>

Source: CW, SC, CD, OCLC

The Conversation of Prayer

Year of Composition: 2009

Instrumentation: fl

Length: 4 min.

Grade Level: 3

Annotation: A recording of this work can be found on a CD titled, *Dialogue* published by Atoll and performed by Adrianna Lis. The following description is taken from that CD. "The Conversation of Prayer is an exploration of the lyrical abilities and colors of the flute. It was commissioned by publishers Universal Edition for five of Europe's

most exciting and prestigious young flautists. Panufnik was chosen by Emily Beynon (currently Principal Flute with the Royal Concertgebouw Orchestra, Amsterdam), who asked her to compose music inspired by Dyland Thomas's deeply sad but much loved poem (of the same name)."

The piece utilizes no extended techniques and is lyrical and tonal in nature. Some technical and articulated passages are included but the piece is primarily based on lyrical expression. The flutist should be comfortable playing at all dynamic levels throughout the full range of the flute. Manipulation of colors and expressive timing will aid in the successful performance of this work.

Website: <https://roxannapanufnik.com/>

Source: CD

Paredes, Hilda b. 1959

Chaczidzib

Year of Composition: 1992

Instrumentation: picc

OCLC Accession Number: 1102532793

Publisher: University of York Music Press

Length: 8 min.

Annotation: The title of the piece is the name of a red chest bird in Maya and it is taken from an ancient Mayan prophecy called *Amerindmaya* by Luis Rosado Vega.

"This piece was written as my contribution to the 'celebration' for the discovery of America and it was premiered in Sevilla as part of these celebrations." Hilda Paredes. Premiered by Guillermo Portillo in 1992 in Sevilla.

Many trills in the middle register of the piccolo which give the work a sense of warmth and mystery. One minute clip of the work is available.

Website: <https://hildaparedes.com/>

Source: CW, CD, OCLC

Pavia, Marcela b. 1957

Pezzo

Instrumentation: fl

Website: <http://www.marcelapavia.com/>

Source: CW

Nayla

Year of Composition: 2004

Instrumentation: fl

OCLC Accession Number: 312018022

Publisher: Edizioni Curci

Website: <http://www.marcelapavia.com/>

Source: CW, OCLC

Payne-Passmore, Susanna

Wake

Year of Composition: 2015

Instrumentation: afl

Length: 5 min.

Grade Level: 4

Annotation: "*Wake* for solo flute, was composed for Wayla Chambo, who both premiered the work and wrote the poem that inspired it. Her opening line brought to mind woodprints of Japanese mountains, so I sought to bring that world of nature and sound and time to life in the piece. The pitch material, as well as many of the extended techniques, are derived from the courtly repertoire of the Shakuhachi, a traditional Japanese flute. The simple 6-note scale is then intensified by fragmentation and development to reflect the ardent character of the poem." Susanna Payne-Passmore. Poem can be found on her website.

Website: <http://www.susannacomposes.com/>

Source: CW, CD

Peacocke, Gemma

Albatross

Year of Composition: 2020

Instrumentation: fl, pf

Length: 4:30 min.

Annotation: "The great albatrosses belong to the genus *Diomedea*, a reference to the Greek legend in which the companions of the warrior Diomedes are transformed into birds. *Diomedea* are the largest seabirds in the world, and the largest of these is the southern royal albatross, which can have a wing span of up to 3.45 metres. Nearly half of all albatross species are endangered, some critically. To Māori in pre-colonised Aotearoa New Zealand, albatrosses represented beauty and strength, and people of high rank wore cloaks woven with albatross feathers and bone pendants from the birds. Garlands of feathers sometimes adorned the prow of waka taua (war canoes)." Gemma Peacocke.

Website: <https://www.gemmapeacocke.com/>

Source: CW

Fear of Flying

Year of Composition: 2020

Instrumentation: fl, elec.

Length: 7:30 min.

Annotation: "Based on a poem in broken Gilbertese by Teresia Teaiwa. Gilbertese is an Oceanic language spoken in the islands of Kiribati in the South Pacific. The word Kiribati is a transliteration of the country's former European name, "Gilberts." Gilbertese is also spoken by most inhabitants of Nui (an island of Tuvalu), Rabi Island (part of Fiji), and in places to which I-Kiribati emigrated or were relocated because of British phosphate mining.

Dr Teresia Teaiwa (1968-2017) was a Pacific Studies scholar and poet.

Born in Hawai'i to I-Kiribati and African-American parents, Teaiwa was raised in Fiji, studied in the United States, and in 2000 emigrated to New Zealand where she became the director of Va'aomanū Pasifika at Victoria University of Wellington. A feminist activist and pacifist, Teaiwa was an acclaimed teacher and part of the Niu Waves Writers' Collective, the Nuclear Free and Independent Pacific Movement and the Citizens' Constitutional Forum.

Dr Teaiwa died of cancer in 2017 at the age of 48." Gemma Peacocke

Website: <https://www.gemmapeacocke.com/>

Source: CW

Pearson, Natasha

Infinity

Instrumentation: fl, pf

Length: 4:30 min.

Grade Level: 3

Annotation: A lighthearted, playful piece for flute and piano. Tonal throughout. Some flutter tonguing and sixteenth note passages are used but the piece is melodic in nature. Many of the faster passages are sequential. Piano and flute align traditionally, in a traditional meter. In the middle to high register of the flute.

Website: <https://www.natashapearson.com/>

Source: CW, CD

Pearson, Tina

Iris

Year of Composition: 2011

Instrumentation: fl, pf

Length: 18 min.

Annotation: Flute duo with piano commissioned by Friends of Government House, Victoria, BC.

Website: <https://tina-pearson.com/tina-pearson/tina-pearson/>

Source: CW

A Frenetic Response

Instrumentation: fl

Grade Level: 5

Annotation: The excerpt of this piece on Pearson's Soundcloud features a variety of extended techniques, primarily utilizing the technique of singing and playing simultaneously. The piece is filled with frantic energy and intensity. There are some moments of calm in which the flutist makes soft, harmonic sounds.

Website: <https://tina-pearson.com/tina-pearson/tina-pearson/>

Source: CW, CD

Petterson, Agnes Ida b. 1981

Minimetamorfoser

Year of Composition: 2006

Instrumentation: fl, pf

Length: 2 min.

Grade Level: 3

Annotation: "3 short melodic pieces for flute and piano, 2 minutes altogether. Written in 2006. Suitable for flute students." Agnes Ida Petterson.

Melodic and tonal pieces in the mid to high register of the flute. Suitable for upper level beginners and intermediate players. Especially useful for working on tone, expression, and articulation.

Website: <https://agnesidapetterson.com/short>

Source: CW, CD

Pettigrew, Laura b. 1954

Latar Semplice

Year of Composition: 1997
Instrumentation: fl, pf
OCLC Accession Number: 43386246
Publisher: Alry Publications
Website: <https://www.laurapettigrew.com/>
Source: CW, OCLC

Picc'in Suite

Year of Composition: 2001
Instrumentation: fl/picc, pf
OCLC Accession Number: 47722964
Publisher: Alry Publications
Grade Level: 2
Annotation: "Each of these pieces was written with young people in mind, and depict specific circumstances encountered in teaching. Composed for piccolo and piano, they are equally charming for flute and piano. Wonderful for student programming." Alry Publications.
Website: <https://www.laurapettigrew.com/>
Source: CW, OCLC, PW, RW

Enaj

Year of Composition: 2002
Instrumentation: fl, pf
Length: 4 min.
Grade Level: 3
Annotation: "Commissioned by Dr. Thomas Schudel to write a work for his wife Jane, I was inspired to write a work based on a tone row, which would utilize not only a melodic fabric for thematic material but also rhythmic fabric. Jane, principal assistant flute and piccolo for RSO is a vibrant woman and as a flutist has amazing technique and tone colours. Therefore, I created a work which would highlight these qualities. In using the row, I was able to literally spell her name using tetrachords over measures 18 through 20. In addition as the surname Schudel contains 7 letters, I incorporated this number and used septachords. The principle of a tone row, serial composition is based on prime, inversion, retrograde and retrograde inversion. Therefore, I thought it fitting to title the work "Enaj", (pronounced with a soft "j") Jane, inverted, a mirror image." Description provided by the Canadian Music Centre.
Website: <https://www.laurapettigrew.com/>
Source: CW, CMC, CD

Tigerlily

Instrumentation: fl, pf
Website: <https://www.laurapettigrew.com/>
Source: CW

Dragonfly

Year of Composition: 2011
Instrumentation: fl/picc, pf
Length: 2 min.
Grade Level: 3

Website: <https://www.laurapettigrew.com/>
Source: CW, CMC

Tulips and Daisies

Year of Composition: 2006
Instrumentation: fl/picc, pf
OCLC Accession Number: 243694667
Publisher: Kendor Music
Grade Level: 2

Annotation: "A fun, straightforward piece that will allow your beginning soloist to shine. A great choice for that first recital!" JWPepper

Website: <https://www.laurapettigrew.com/>
Source: CW, OCLC, RW

Springtime

Year of Composition: 2006
Instrumentation: fl, pf
OCLC Accession Number: 85369454
Publisher: Kendor Music
Website: <https://www.laurapettigrew.com/>
Source: CW, OCLC

Icicles

Instrumentation: picc, pf
Website: <https://www.laurapettigrew.com/>
Source: CW

Ostrich and the Butterfly

Year of Composition: 2001
Instrumentation: fl/picc, pf
OCLC Accession Number: 225892027
Publisher: Laura Pettigrew
Website: <https://www.laurapettigrew.com/>
Source: CW, OCLC

Le Chatton

Year of Composition: 2001
Instrumentation: fl/picc/afl
OCLC Accession Number: 225892041
Publisher: Laura Pettigrew
Website: <https://www.laurapettigrew.com/>
Source: CW, OCLC

Legends

Year of Composition: 2009
Instrumentation: afl, pf or fl, pf
OCLC Accession Number: 402526477
Publisher: Alry Publications

Grade Level: 2

Annotation: “*Legends* consists of two movements (Legend of Leah and Legend of the Sea), which are two distinctly different works drawn from inspiration and friendships.” Alry Publications.

Website: <https://www.laurapettigrew.com/>

Source: CW, OCLC, RW

Waterlily

Instrumentation: fl, pf

Website: <https://www.laurapettigrew.com/>

Source: CW

Offertoire

Year of Composition: 2010

Instrumentation: fl, pf OR afl, pf

OCLC Accession Number: 879576724

Publisher: Alry Publications

Grade Level: 2

Annotation: “Quite simply, a musical offering. Gracious and lyrical, with a brief inspiring cadenza.” Alry publications

Website: <https://www.laurapettigrew.com/>

Source: CW, OCLC, RW

Blue-eyed Grass

Year of Composition: 2010

Instrumentation: picc, pf

OCLC Accession Number: 663973499

Publisher: Alry Publications

Grade Level: 2

Annotation: “A charming, short piece inspired by the plant of the same name, also known as ‘star grass,’ which has a small flower that only opens in the morning, and sheds a tear when it is finished blooming.” Alry Publications.

Website: <https://www.laurapettigrew.com/>

Source: CW, OCLC, RW

Vega

Year of Composition: 2008

Instrumentation: fl, pf

OCLC Accession Number: 302271244

Publisher: Kendor Music

Grade Level: 2

Annotation: “*Vega*, a blue-white star of the constellation Lyra and one of the brightest in the northern hemisphere, was the North Star some 14,000 years ago. This original work for your intermediate-level player is based on the Chinese folk tale about the star, and is programmatic in nature with three distinct melodies. A great concert or contest selection.” JWPepper official website.

Website: <https://www.laurapettigrew.com/>

Source: CW, OCLC, RW

Snow Angels

Instrumentation: fl, pf

Website: <https://www.laurapettigrew.com/>

Source: CW

Winter Solstice

Year of Composition: 2007

Instrumentation: afl, pf

OCLC Accession Number: 137241956

Publisher: Alry Publications

Length: 5 min.

Grade Level: 2

Annotation: “Flowing melodies and a circular structure evoking the sun, its warmth, and life it sustains, yet a longing for me, contrasted with winter and all its harshness. 2008 NFA Newly Published Music Competition Honorable Mention.” Alry Publications.

Tonal and melodic work for alto flute and piano. Extends into the upper register of the alto flute. Some eighth note passages. Appropriate for an intermediate alto flute student.

Website: <https://www.laurapettigrew.com/>

Source: CW, CD, RW, OCLC

Seraph

Instrumentation: fl, pf

Website: <https://www.laurapettigrew.com/>

Source: CW

Iris

Instrumentation: fl, pf

Website: <https://www.laurapettigrew.com/>

Source: CW

Yu Lian

Year of Composition: 2010

Instrumentation: fl, pf

Annotation: “I wrote this work for Lindsay Reller who is an extremely talented young musician. Lindsay’s Chinese name is Yu Lian and the English translation is Jade Lotus. The work encompasses many factors to represent Lindsay’s personality and character, not only the tonal centers used but also numerical as it relates to Lindsay and her Chinese name. Music, like rain the tears of a composer’s soul.” Laura Pettigrew

Website: <https://www.laurapettigrew.com/>

Source: CW, CMC

Freya

Year of Composition: 2010

Instrumentation: fl, pf

Annotation: “Freya is one of the major Goddesses of Norse Mythology. Equal in prowess to Thor, Freya is nearly the equal of Odin, the Allfather. She is the Goddess of Love and Beauty, one of the original fertility goddesses of the region. Patron of young lovers, Freya is viewed as a force for good in the world – protector of the weak, healer, granter of magic and source of love and peace... Freya leads the Valkyrie, the Choosers of the Slain. These warrior

maidens ride over battlefields on winged horses, taking the souls of noble warriors killed in battle to feast in Valhalla, Odin's Hall. Freya claims half of the warriors for her own hall in Folkvang. This martial province makes Freya a more fully dimensioned goddess than most fertility deities. I wrote this work for Erika Mueller to express my great love and admiration. As a young woman Erika's beautiful soul is filled with compassion for humanity and is gifted with great beauty and musical talent beyond her years. The work comprises many factors that being not only the tonal centers used but also numerical in that to reflect not only Erika but also Freya. As such tonal centers used are e minor, F# major and B minor specifically in addition to using five to ten measure phrases." Laura Pettigrew.

Website: <https://www.laurapettigrew.com/>

Source: CW, CMC

Elpis (Hope)

Instrumentation: fl, pf

Website: <https://www.laurapettigrew.com/>

Source: CW

Pierce, Alexandra b. 1934

Tributaries

Year of Composition: 1999

Instrumentation: fl, pf

OCLC Accession Number: 44432784

Publisher: Seesaw Music Corp.

Source: OCLC

Piltch, Susan

Little One: Lullaby for Kienna

Year of Composition: 2006

Instrumentation: fl, pf

OCLC Accession Number: 1067033261

Publisher: Nourse Wind Publications

Length: 3 min.

Grade Level: 2

Annotation: From United Music and Media Publishers: "Dedicated to Kienna who was diagnosed with cancer in 1998, this piece was written as a lullaby/prayer to express what words could not."

Website: <https://ummpstore.com/products/piltch-little-one-lullaby-for-kienna-for-flute-and-piano-fp171nw>

Source: OCLC, RW, CD

Labyrinth

Year of Composition: 2003

Instrumentation: fl, pf

OCLC Accession Number: 1069515034

Publisher: Nourse Wind Publications

Length: 3 min.

Grade Level: 2

Annotation: From United Music and Media Publishers: "This work was composed in 2003 as a musical addition to the repertoire for novice flute students. Written in a simple style for the less experienced flutist, this music is still highly melodic while using notes situated in a comfortable range and with shorter phrases."

Website: <https://ummpstore.com/products/piltch-labyrinth-for-flute-and-piano-fp172nw>
Source: OCLC, RW, CD

Plowman, Lynne b. 1969

Songbird

Year of Composition: 2020

Instrumentation: fl

OCLC Accession Number: 1201359400

Publisher: Composers Edition

Length: 1 min.

Annotation: "Commissioned by BBC Radio 3 for their "postcards from composers" series during the COVID-19 lockdown. Recorded by BBC National Orchestra of Wales flautist, John Hall, broadcast throughout the day on BBC Radio 3 on 6th July 2020." Lynne Plowman.

In one movement. A brief, chirping piece for flute.

Website: <http://lynneplowman.co.uk/home>

Source: CW, OCLC

Night Dances

Year of Composition: 2002

Instrumentation: fl, pf

OCLC Accession Number: 1112988513

Publisher: Boosey & Hawkes

Length: 10 min.

Grade Level: 4

Annotation: Commissioned by the Stanford English Music Festival. A lyrical and melodic flute piece with a dark and driving energy. No extended techniques. The recording provided through Plowman's website features rolling chords in the piano with floating melodies in the mid to upper register of the flute. A recording can be found using the link below.

Website: <http://www.lynneplowman.co.uk/compositions/57-Night+Dances>

Source: CW, OCLC, CD

Poe, Lara

Chimera

Year of Composition: 2015

Instrumentation: fl

Length: 6:30 min.

Grade Level: 5

Annotation: From the perusal score on the website, the piece looks unmetered throughout due to the use of minimal barlines. Many gestures are written out without stems. Some pitch bends, harmonics, multiphonics, and trills are used as well. Requires strong control of extreme dynamics in all registers. The piece is experimental in nature and requires the performer to use a variety of techniques interchangeably.

Website: <https://www.larapoe.com/>

Source: CW, SC, CD

Pon, Nova b. 1983

Wrenegade

Year of Composition: 2016

Instrumentation: fl

Length: 10 min.

Website: <http://novapon.com/about>

Source: CW

Ponte, Angela Da

O Oráculo de Delfos

Year of Composition: 2016

Instrumentation: fl, elec.

Publisher: Scherzo Editions

Length: 8 min.

Grade Level: 5

Annotation: The excerpt provided features various extended techniques such as pitch bends, flutter tonguing, air sounds, and advanced techniques.

Website: <https://adaponte.wordpress.com/>

Source: CW, CD

Poteat, Angelique

Coastal Meander

Year of Composition: 2004

Instrumentation: fl

Website: <https://angeliquepoteat.com/about/>

Source: CW

Potes, Alba b. 1954

Ternura de las Grullas (Tenderness of Cranes)

Year of Composition: 1995

Instrumentation: fl

OCLC Accession Number: 43703846

Publisher: Potes Publications

Length: 6 min.

Annotation: Commissioned by María Elena Tobón. Premiere by Luis Julio Toro, Sala José Félix Ribas, Teatro Teresa Carreño, Caracas, Venezuela, 11/21/95. US Premiere by Cynthia Folio.

Website: <http://www.albapotes.com/index.htm>

Source: CW, OCLC

Prestini, Paola b. 1975

Diametrically Composed

Year of Composition: 2018

Instrumentation: fl, pf

Length: 10 min.

Annotation: “This work is inspired by the sound of the wind, and stems from the original Greek word meaning to whisper. The complex aspect of motherhood for me stems from the desire to enjoy each moment with my child while balancing the goals I've set for myself as an artist and activist. My greatest achievement and the role I judge myself most harshly is in my role as a mother. I continue to strive to be more present in the moments I am gifted as a mother. Yet the complexity of balance is also shaded by the moment we are living in now. The female voice, which is the human voice, is finally being heard. And while I do believe that "Time's Up", I also want to continue to do all we can to help our rarified field...” Paola Prestini.

While *Diametrically Composed* revels in the exuberance of being a mother and an artist, the work also confronts the notion that motherhood and professional life can be limiting factors in their interaction, in ways that fatherhood and professional life are not necessarily. The work aims to artistically probe and unpack this double standard.

The artists of *Diametrically Composed* are mothers and renown in their field. Conceived and produced by flutist/composer Allison Loggins-Hull, the collaborative artists are composers Paola Prestini, Sarah Kirkland Snider, Jessica Meyer, multi-dimensional mezzo-soprano and composer Alicia Hall Moran, and pianist Gabriela Martinez. Their contributions reflect personal experiences, exploring diverse themes related to being a mother and an artist. *Diametrically Composed* reaches beyond the typical recital format, providing an immersive performance experience incorporating recited text, narratives and points-of-view of mothers from varied artistic professions.

Description provided on Prestini's official website.

Website: <https://www.paolaprestini.com/bio>

Source: CW,

Priestley, Amber b. 1973

It involves beautiful tightropes of logic on which one has to walk

Year of Composition: 2018

Instrumentation: fl

Annotation: “Kathryn Williams commissioned me to compose a piece for her to perform in one breath. She has found that she has had to face chronic respiratory conditions, which required her to think about her practice. This has resulted in this project, where she has asked many composers to contribute to *Coming Up For Air*.” Amber Priestley

Website: <http://www.amberpriestley.com/index.html>

Source: CW

She had lost her fourteen pairs of yellow shoes

Year of Composition: 2010

Instrumentation: fl

Annotation: This piece was written to be the third in a series of solo pieces using the same ideas which I used for *...and go ahead!*...

Description of *...and go ahead!* is as follows: “I have used the idea of children's flipbooks (i.e. where there are four pictures, and the child can decide which head goes with which torso, etc.) as a way of introducing a chance element into the music.” Amber Priestley.

Website: <http://www.amberpriestley.com/index.html>

Source: CW

Primiani, Leanna b. 1978

Black Swan

Year of Composition: 2012

Instrumentation: fl, pf

OCLC Accession Number: 1101728655

Publisher: Subito Music Corp

Length: 7 min.

Grade Level: 5

Annotation: "I have always been fascinated with the sounds of birds, as they are beautiful and melodic, harsh and noisy all at the same time. While researching this piece, I came across The Cornell Lab of Ornithology and its recording of 250 North American Birds In Song. This fascinating collection of North American birds, their behaviors and vocalizations provided the perfect backdrop for this work. Throughout this piece, I used birdcalls from water birds, forest birds and woodland birds. I notated the calls from roughly 15 different birds, then wove them together motivically, melodically and rhythmically to produce the majority of musical material from which to draw upon.

My intent with *The Black Swan* was to mimic what someone might hear while hiking through any wilderness area in the United States. The piano takes the role of hiker, while the flute takes the role of the various birds heard throughout the hike. The piece begins with a short introduction by the piano and is quickly followed by a rather long cadenza by the flute, which introduces all of the bird songs that makes up the most of the musical material used in the piece. At C, flute and piano come together in a haunting melodic section, which is interrupted at G by different birds whose songs are more agitated. This time, the piano takes on an accompanymental role. This A B C design (Cadenza, Moderato, Piu mosso) is repeated, with the last Piu mosso at S depicting the birds becoming more and more agitated until the piece climaxes at the very end in a wild flourish of birdcalls." Leanna Primiani

Website: <https://www.subitomusic.com/composers/highlights/leanna-primiani/>

Source: CW, CD, OCLC

Pui-Shan, Cheung

Mo Qi

Year of Composition: 2001

Instrumentation: fl

Website: <http://www.cheungpuishan.com/page/HOME?lang=1>

Source: CW

Pursley-Kopitzke, Evelyn b. 1977

Fantasy on a Vocalise

Year of Composition: 2013

Instrumentation: fl, pf

Publisher: Alry Publications

Length: 6 min.

Grade Level: 2

Annotation: A simple, melodic, and song-like piece with chordal piano accompaniment.

Website: <https://pursleykopitzke.com/>

Source: RW, CD, CW

Ragsdale, Lisa Renee b. 1950

Prairie Scenes

Year of Composition: 2005

Instrumentation: afl/fl

Length: 7 min.

Website: <https://lisaragsdale.com/index.html>

Source: CW

Sonata for Flute and Piano

Year of Composition: 2009

Instrumentation: fl, pf

Length: 9 min.

Website: <https://lisaragsdale.com/index.html>

Source: CW

“Our revels now are Ended”

Year of Composition: 2015

Instrumentation: picc/fl/afl

Length: 8 min.

Website: <https://lisaragsdale.com/index.html>

Source: CW

Rahbee, Dianne Goolkasian b. 1938

Five Bagatelles, op. 42

Year of Composition: 1991

Instrumentation: fl, pf

OCLC Accession Number: 31639606

Publisher: Seda Publications

Length: 13 min.

Grade Level: 4

Annotation: A composition featuring five movements of varied character in a tonal and melodic landscape. No extended techniques. Some technical passages are used and the full range of the flute is covered. The movements are “Andantino molto espressivo,” “Allgretto,” “Barcarolle molto espressivo,” “Giocoso,” and “Giovale.”

Website: <https://www.fluteworld.com/product/five-bagatelles-op42/>

Source: RW, OCLC, CD

Ran, Shulamit b. 1949

Birds of Paradise

Year of Composition: 2014

Instrumentation: fl, pf

OCLC Accession Number: 886590509

Publisher: Theodore Presser Co.

Length: 15 min.

Grade Level: 5

Annotation: "My decision to name this work *Birds of Paradise* was based entirely on the imagined vision of a fantastical bird of many bright and amazing colors and the ability to soar high and in different speeds, conjured up in my mind. My work intersperses music that is brilliant and energetic with the wondrous and songful. Its title notwithstanding, I did not set out to compose a "bird" piece—Messiaen's music, which I admire immensely, would seem to render such an effort quite unnecessary. The title does allude, however, to the musical imagery that the music, as I was composing it, was evoking in my own mind, where shifting motion and brilliant color take center-stage. The work is structured in three movement-like sections that are played without breaks and that together form a fast-slow-fast shape, more a large ABC than true arch form. Internally shaped in ways that allow for numerous detours into further contrasting terrains." - Shulamit Ran from CD titled, *Giantess- Jennie Oh Brown, Carter Pann and Friends* published by Innova.

The occasional jet whistle and flutter tongued passage is used. This piece presents many challenges including highly technical passages, drastic register shifts, harmonic complexity, and complex rhythms. The piano and flute parts are complex in nature and require extensive knowledge of all technical aspects of each instrument. The movements are "Sparkling, Energetic," "With mystery and awe, slow and flexible" and "Brilliant, articulate, propulsive." The piece also has moments of calm and serenity in which intonation and flexibility with colors is necessary to achieve the composer's intent.

Website: <https://www.presser.com/shulamit-ran?p=2>

Source: CD, OCLC

Raum, Elizabeth b. 1945

Barcarole

Year of Composition: 1991

Instrumentation: fl, pf

OCLC Accession Number: 369133367

Publisher: Virgo

Length: 4 min.

Website: <https://elizabethraum.com/>

Source: CW, OCLC

Northern Lights

Year of Composition: 1995

Instrumentation: fl, elec.

OCLC Accession Number: 884003786

Publisher: Elizabeth Raum

Length: 14 min.

Annotation: "For solo flute and tape. Commissioned by the Saskatchewan Youth Ballet with assistance from the Canada Council. Premiere performance on May 11, 1995, with Jane Schudel, flute." Elizabeth Raum

Website: <https://elizabethraum.com/>

Source: CW, OCLC

Flowers

Year of Composition: 1994

Instrumentation: fl, pf.

OCLC Accession Number: 33439502

Publisher: Alry Publications

Length: 2 min.

Grade Level: 1

Annotation: A melodic and simple piece for flute (or oboe) and piano that's appropriate for a beginner. "*Flowers* was written for a young oboe player whose name happens to be 'Fleur,' the French word for 'flower.' The piece is equally suitable for flute or oboe students who have studied a year or more and is designed to develop a sense of expressive phrasing." Description provided by FluteWorld.

Website: <https://elizabethraum.com/>

Source: CW, OCLC, RW

Valentine Variations

Year of Composition: 1991

Instrumentation: fl, pf

OCLC Accession Number: 1131507563

Publisher: Canadian Music Centre

Length: 11 min.

Website: <https://elizabethraum.com/>

Source: CW, OCLC

Redhead, Lauren

12 fragments for transverse flute

Instrumentation: fl

Length: 4 min.

Website: <http://laurenredhead.eu/about>

Source: CW

Rees, Carla b. 1976

Nightsong

Year of Composition: 2016

Instrumentation: picc

OCLC Accession Number: 1089256526

Publisher: Tetractys Publishing

Length: 4 min.

Grade Level: 3

Annotation: "*Nightsong* was composed in January 2016 for Mariángel Villalobos. The musical inspiration for the piece came from two sources; one was the sound of a robin, who sang loudly outside my window each night at 2am. The bird's distinctive bright sound and clear voice formed a stark contrast with the surrounding silence and elements of this idea (although not the pitches themselves) found their way into the piece. *Nightsong* was written during the days after the death of Pierre Boulez, with whom I had been lucky enough to work on a performance of *Le Marteau sans maître*. This piece had a significant impact on my performing career (leading indirectly to the formation of *rare-scale* and the beginnings of important collaborations), and Boulez himself had an unforgettable presence which could not fail to inspire. *Nightsong* is, in part, my way of saying thank you." Carla Rees. This work received Honorable Mention in the National Flute Association Newly Published Music Competition in 2017.

Website: <https://www.carlarees.co.uk/>

Source: RW, OCLC, CW

Reese, Kirsten b. 1968

dulationen

Year of Composition: 2002

Instrumentation: fl, elec.

Website: <http://www.kirstenreese.de/werke.html>

Source: CW

Reid, Laura b. 1977

Full Moon Dances

Year of Composition: 2006

Instrumentation: fl

Length: 4 min.

Grade Level: 3

Annotation: Some extended techniques such as pitch bends are used in this mysterious and ethereal piece. Most of the piece is calm in nature and uses the flute in a traditional manner. Primarily in the mid to high register of the flute. Some intervals are larger than an octave and at times are to be played quickly.

Website: <https://laurareid.co.uk/>

Source: CW, CD

Reinkemeyer, Andrea b. 1976

Wings to Air

Year of Composition: 2013 (rev. 2020)

Instrumentation: fl

Length: 12 min.

Annotation: “*Wings to Air* for Solo Flute was commissioned by, and is dedicated to, Natlie Haworth-Liu. Flutist Meerennai Shim gave the premiere performance on November 13, 2020 at the Center for New Music in San Francisco. The piece loosely follows the emotional trajectory of the grieving and healing process. The first movement weaves together the harsh rhythmic pattern of the spoken phrase, “What did you say?” with gentle melodic reminders of kind words spoken in the past, acting as a musical equivalent to a bargaining tool. Caged was inspired by an anonymous painting, which powerfully depicts a woman in a dark room looking out through a heavily paned window to the bright exterior world. For me, this painting effectively expressed the desire to re-engage with the world, without knowing the best way to move forward. The core melodic materials for the third movement, Sleep. Rest. Quietly. come from a lullaby I sing to my daughter each evening to nurture and reassure her. The bird-like melodic materials of the final movement, Flight Risk, represent a “working through” initial grief to find new freedom. Many thanks to Natalie Haworth-Liu and Meerennai Shim for their artistic support.”

Andrea Reinkemeyer

Website: <https://www.andreareinkemeyer.com/home>

Source: CW

Reynolds, Belinda b. 1967

Share

Year of Composition: 2003

Instrumentation: afl, pf

Publisher: HeSheMusic

Length: 8 min.

Grade Level: 3

Annotation: “*Share* was commissioned by Essential Music and the Common Sense Composers’ Collective as part Spoleto Festival USA 2003. The work is spare and simple in nature, yet technically challenging for the players to create the ‘character’ of the piece. I modeled it after one of my favorite collection of Stravinsky’s piano pieces, “Le Cinque Doights” (Eight Pieces for Five Fingers). These seemingly easy solo works actually evoke a mood that is both fun and challenging for the player to convey. In this spirit, I wrote SHARE. It is dedicated to my great-aunt Shyron, who lived a vibrant, rich life, full of travels, family, friends, and adventures. However, it was her simple, direct nature that I admired most. She lived in the moment, always present to whomever or whatever was happening. She had no regrets, and I see her as a model for how to live rich and fulfilling life. Special thanks go to Judith Gordon and Margaret Lancaster for their invaluable help in the beginning stages of this work. I also wish to thank my friend, Esther Landau, flutist, who helped me put the finishing touches on the piece. Finally, thanks to John Kennedy and Dan Becker for helping this project come to fruition. We first discussed this ideal back in 1999, and it was through their patience and perseverance that helped it finally come to life.” Belinda Reynolds.

This piece can be found on a CD titled *The Way Things Go* published by Bridge Records and performed by Tara Helen O'Connor and Margaret Kampmeier. The piece primarily consists of floating melodies and tonal harmonies. The piano part is chordal and offers a consistent rhythmic foundation throughout.

Website: <https://www.heshemusic.com/collections/chamber>

Source: CW, CD, PW

Rezende, Marisa b. 1944

Variations

Year of Composition: 1995

Instrumentation: fl

Source: AC, GRV

Ríain, Ailís Ní b. 1974

Chainstitchembroidered

Year of Composition: 2012

Instrumentation: fl, pf

Length: 14 min.

Website: <https://www.ailis.info/>

Source: CW

10,000 Deviants

Year of Composition: 2007

Instrumentation: fl, pf

Length: 5 min.

Website: <https://www.ailis.info/>
Source: CW

Down the Rabbit Hole

Year of Composition: 1994
Instrumentation: fl, pf
Length: 8 min.
Website: <https://www.ailis.info/>
Source: CW

Richardson, Abigail b. 1976

Sweep

Instrumentation: fl, elec.
Length: 10 min.
Annotation: "This piece was created by recording flute sounds that were played in the recording studio by Patrick Gallois. Key clicks, flutter tonguing, whisper tones and singing and playing are among the sounds recorded. After processing, these resulted in icy, metallic sounds that ranged from a sound similar to a helicopter, to the characteristic sweeping motion, and finally towards gentler sounds like a warm "purr". There is some degree of drama in this piece, and the flute part begins timidly in comparison to the dense and dominant tape. This changes however, as the flute gradually works its way into a frenzy of virtuosity and overpowers the tape. The two elements play off of each other, imitating and answering each other as the piece progresses. The result is a sort of tranquil coexistence once they have seen each other's true colours. The flute and the tape frequently answer each other with a sweeping motion, which gives the piece its title of *Sweep*." Abigail Richardson.
Website: <http://abigailrichardson.com/>
Source: CW

Rickard, Sylvia b. 1937

Rarescale

Year of Composition: 2006
Instrumentation: afl OR fl, pf
OCLC Accession Number: 166355596
Publisher: Avondale Press
Length: 5:20 min.
Grade Level: 3
Annotation: A recording of this piece can be found on a CD titled *Celebrating Canadian Women!* Published by Canadian Music Centre and performed by Laurel Swinden and Stephanie Mara. The work is gentle and pensive in nature. Very little technical mastery is required but some of the harmonic language offers a challenge. The full range of the flute is covered. No extended techniques. The work would offer an opportunity to work on blending, expression, and color palettes. As a whole, the piece has a calming affect.
Website: <http://www.sylviarickard.ca/index.htm>
Source: CW, OCLC, CD

Rigler, Jane b. 1981

Dreaming in its Shadows

Year of Composition: 2016

Instrumentation: picc

Annotation: “For moving piccolo artist. This work, commissioned by Erika Boysen can be seen on this innovative app: Moving Sound.” Jane Rigler

Website: <http://www.janerigler.com/>

Source: CW

Convexed Origins

Year of Composition: 2015

Instrumentation: fl/picc/bfl

Grade Level: 5

Annotation: A single performer will double on flute, piccolo, and bass flute. Rigler's website describes the piece "for moving flutist (doubling on piccolo and bass flute). This work was inspired by Eiko Otasuke's work "A Body in Fukushima." Extended techniques include key clicks, air sounds, speaking into the flute, and others. Extremely technical and erratic passages are used.

Website: <http://www.janerigler.com/>

Source: CW, CD

The calling

Year of Composition: 2012, 2014

Instrumentation: fl, elec.

Annotation: “various iterations: for flute and electronics; for voices and flute ensemble with electronics.” Jane Rigler

Website: <http://www.janerigler.com/>

Source: CW

InterPresence

Year of Composition: 2010

Instrumentation: fl

OCLC Accession Number: 694649450

Publisher: Falls House Press

Grade Level: 5

Annotation: “Commissioned by the National Flute Association. world premiere at the NFA Convention, Anaheim, CA, August 2010 (published by Falls House Press, 2010—soon to be available by Neuma).” Jane Rigler

Website: <http://www.janerigler.com/>

Source: CW, OCLC, CD

InTouch

Year of Composition: 2009

Instrumentation: fl, elec.

Annotation: “For moving flutist and interactive electronics, 2009 (Harvestworks AIR).” Jane Rigler

Website: <http://www.janerigler.com/>

Source: CW

GISS

Year of Composition: 2005

Instrumentation: fl, elec.

Website: <http://www.janerigler.com/>

Source: CW

Traces/Huellas

Year of Composition: 2004

Instrumentation: fl, elec.

Annotation: For flute and interactive electronics Harvestworks, Artist Residency Grant, 2004.- Jane Rigler.

Website: <http://www.janerigler.com/>

Source: CW

Alba

Year of Composition: 2004

Instrumentation: fl

Website: <http://www.janerigler.com/>

Source: CW

Red piccolo

Year of Composition: 2001, 2013

Instrumentation: picc

Website: <http://www.janerigler.com/>

Source: CW

Fugaz

Year of Composition: 2001

Instrumentation: fl

Website: <http://www.janerigler.com/>

Source: CW

Clearly

Year of Composition: 2001

Instrumentation: fl

Website: <http://www.janerigler.com/>

Source: CW

Rinn, Alexa b. 1992

Back of Girl

Year of Composition: 2010

Instrumentation: fl

Length: 3 min.

Website: <https://www.alexarinn.com/>

Source: CW

Riše, Indra b. 1961

Sprīdi virs zemes (A Bit Above the Earth)

Year of Composition: 2011

Instrumentation: fl, pf

Length: 5:40 min.

Grade Level: 4

Annotation: Riše includes this accompanying poem:

I take wing a bit above the Earth -

There air is cleaner and birds are beautiful singing

There brighter colours and smells milder seems.

I also would like to twitter,

As bird, who dance in joy,

As bird, who closer to the Sun

And hymn to the Light sings.

The piece begins with a flourish of notes in the flute answered repeatedly by the piano. The back-in-forth creates the affect of bird sounds. The work is tonal and creates many opportunities for rich, lyrical playing along with representing ones technical capabilities. The piece becomes more active with added rhythmic vitality towards the middle but still retains its lyrical qualities. Octave leaps are used repeatedly. A full recording of this piece can be found on the CD titled *Sprīdi virs zemes (A Bit Above the Earth)* published by SKANI and performed by Anete Toča, flute and Indra Riše, piano.

Website: <http://www.indrarise.com/index.html>

Source: CW, CD

Robinson, Carol

Le Fond De L'Air

Year of Composition: 2014

Instrumentation: fl, elec.

Annotation: For Clara Novakova.

Website: <https://carolrobinson.net/bio/>

Source: CW

Rocherolle, Eugenie b. 1939

Sonata No. 1 for Flute and Piano

Instrumentation: fl, pf

OCLC Accession Number: 904152150

Publisher: Hal Leonard

Length: 15 min.

Grade Level: 2

Annotation: An intermediate-level three movement work for flute and piano. The first movement, "Allegro Moderato," flows smoothly with a memorable and tonal melody in the flute. Some playful, articulated passages are

included as well. The second movement, "Andante," features a hopeful and singing melody in the flute with a soft and gentle piano accompaniment. The last movement, "Allegro moderato," is driving and characterized by an articulated melody in the flute. The middle section of this last movement has a charming interlude of long phrases and memorable melodies. The piece ends with a sweet reminder of the earlier melody.

Website: <http://www.rocherolle.com/chamber.html>

Source: CW, OCLC

Vignette

Instrumentation: fl, pf

OCLC Accession Number: 42858687

Publisher: Theodore Presser

Length: 3 min.

Grade Level: 2

Annotation: A singing and tonal piece for flute and piano. The piano provides a chordal accompaniment while the flute plays the melodic line. Many opportunities for experimentation with tone color and vibrato. Primarily in the middle to upper range of the flute. Appropriate for an intermediate student.

Website: <http://www.rocherolle.com/chamber.html>

Source: OCLC

Rodriguez, Ivette Herryman b. 1982

Preludio for Flauta Y Piano

Instrumentation: fl, pf

Length: 4 min.

Grade Level: 3

Annotation: "This music is a reflection of how I see my brother. I believe he is still searching. There is some pain in the search and it is my hope that he either finds what he is looking for, or that he finds himself being content with what he already has." Ivette Herryman Rodriguez.

This piece is searching and melancholy. It is tonal and exhibits no extended techniques. The flute part is melodic and is primarily in the mid to high register. The piano part has many rolled chords.

Website: <http://ivetteherryman.com/>

Source: CW, CD

Rogers, Emma

The Big Picture

Instrumentation: afl

Publisher: Tetractys Publishing

Grade Level: 2-3

Annotation: "A series of studies of varying difficulty for alto flute. The first four studies are designed for flute players who are familiar with the C flute, yet are picking up the alto flute the first time. The last four studies are for more advanced players and may also be used as concert studies. The final work is a duet for two alto flutes."

Website: https://www.tetractys.co.uk/photo_11817072.html

Source: RW, PW

Rogers, Erin

Hello World

Year of Composition: 2020

Instrumentation: fl, elec.

Publisher: A-Town Publications

Length: 3 min.

Grade Level: 5

Annotation: "Orbiting a sonic portal to the outerworld, a flutist self-arranges within a mirrored video frame. The face-to-face encounter sets the scene for introduction, reintroduction, and exploration of tone, timbre and text through whispers, spasms, pace, and position. Hello World is an autobiographical character study." Erin Rogers.

This piece was composed as part of the Boccaccio Project, an initiative created by the Library of Congress to commission composers to write short works during the time of COVID-19.

The piece utilizes various extended techniques, voice (shouting, speaking, etc.), and air sounds.

Website: <http://www.erinmrogers.com/>

Source: CW, CD

Romashkova, Anna

Jingwei

Year of Composition: 2013

Instrumentation: fl

Length: 9 min.

Grade Level: 5

Annotation: For one, two, three, or four flutes. This piece uses a lot of articulation and air sounds to create a sense of percusiveness.

Website: <https://soundcloud.com/aromashkova>

Source: CD

Romero, Lula b. 1976

wieder ein mitternächtiger Tag

Year of Composition: 2015

Instrumentation: fl

Publisher: BabelScores

Length: 7 min.

Grade Level: 5

Annotation: "*wieder ein mitternächtiger Tag* for flute solo, is inspired by Paul Celan's poem "Spät und Tief". The work is conceived as a small drama for flute solo, in which the instrument slowly strives to articulate something, that is hard to express, ineffable. Each intervention of the flute begins as a violent outburst. More and more frustrated and in a clumsy way it struggles until it reaches an access of rage, in which oaths are uttered. What comes afterwards is almost silence, it is not the calm after the storm but a hopeless resignation of knowing to be misunderstood." Lula Romero

Timbral trills, whistle tones, key clicks, flutter tonguing, and tongue rams are used.

Website: <https://lularomero.com/index.html>

Source: CW, CD

Rosa, Clotilde b. 1930

Impromptu pour Flûte

Year of Composition: 2001

Instrumentation: fl

Length: 7 min.

Annotation: "dedicated to my husband Carlos Franco." Clotilde Rosa.

Website: <http://www.gmcl.pt/clotilderosa/index.htm>

Source: CW

Ross, Elaine b. 1966

Shapeshifter

Year of Composition: 2005

Instrumentation: fl, pf

Length: 9 min.

Grade Level: 4

Annotation: "*Shapeshifter* is based on an original poem representing the undefined outline of an amoeba. Two distinct characters are present: a lyrical, mystical personality and a driving rhythmical section with extensive use of syncopation and shifting accents. The harmonic vocabulary is primarily seconds and open sonorities." Elaine Ross. Some flutter tonguing is used but other than that, there are no extended techniques. The piece flows from "mystical" to intense and rhythmic. Some complex rhythms and technical passages are utilized. The full range of the flute is covered. The piano part has its complexities as well with the combination of rolled chords and syncopated rhythms.

Website: <https://www.elainemross.com/>

Source: CW, CD, SC

Rotaru, Doina b. 1951

Jyotis

Year of Composition: 2017

Instrumentation: fl

OCLC Accession Number: 1166585109

Publisher: Editura Muzicală

Length: 12 min.

Grade Level: 4

Annotation: "Written for and performed by Mario Caroli. "Jyotis" means "Light" in the Indian philosophy, in both spiritual and natural aspects. Prayer, dance, influences from the Byzantine Romanian music and from the Romanian archaic peasant music." Description provided by Doina Rotaru within SoundCloud. The piece exhibits pitch bends, timbral trills, and a variety of other extended techniques.

Website: <https://www.doinarotaru.ro/index.php/works/>

Source: CW

Epistrophe

Year of Composition: 2009

Instrumentation: fl

Length: 8 min.

Website: <https://www.doinarotaru.ro/index.php/works/>
Source: CW

Cantus Austerus

Year of Composition: 2009

Instrumentation: afl

Length: 7 min.

Grade Level: 4

Annotation: This work begins in a lethargic fashion. The alto flute is heard utilizing pitch bends and air-like sounds to achieve a sense of melancholy. The piece picks up as some technical passages and flourishes are heard. Multiphonics and harmonics are used throughout. This work is appropriate for the flutist who is comfortable on the alto flute.

Website: <https://www.doinarotaru.ro/index.php/works/>

Source: CW

Mithya

Year of Composition: 2007

Instrumentation: bfl

OCLC Accession Number: 1166585082

Publisher: Editura Muzicală

Length: 16 min.

Grade Level: 4

Annotation: Three movements. I. comme une prière, II. comme une “colinda,” and III. comme une “doina.” Written for Mario Caroli. Mithya I is published by BabelScores. “...*Mithya* is a cycle of 3 solo works. In the Indian philosophy, “mithya “ means “not real, not unreal, illusory”. It means, for me, a special strange music for a special strange and beautiful instrument, at the crossroad between the dream, desire and illusion. Each of the three works has a sub-title, suggesting its spirit, its expression. The first one, “like a prayer” expresses my idea about the flute, instrument of meditation and prayer. I’ve tried to suggest a special emotion: painful or hopeful, the flute monodie is caressing or imploring. The first gesture is the SEED of the whole work: ascensio—an ascent rising of the eye-sight—followed by a slow descent.” Description provided by BabelScores.

Website: <https://www.doinarotaru.ro/index.php/works/>

Source: CW, PW, CD

Japanese Garden

Year of Composition: 2006

Instrumentation: bfl, elec. (plus picc)

Length: 11 min.

Grade Level: 4

Annotation: Written for Ion Bogdan Ștefănescu. This piece blends the sound of the bass flute, piccolo, and electronics to create a landscape of sound that has an ethereal, otherworldly texture. Pitch bends and timbral trills in the bass flute and piccolo blend seamlessly with the electronic components.

Website: <https://www.doinarotaru.ro/index.php/works/>

Source: CW, CD

Crystals

Year of Composition: 2002

Instrumentation: fl, pf

Publisher: Editura Muzicală

Length: 6-10 min.

Grade Level: 5

Annotation: “The crystal, an old symbol of purity and light, can be also a paradox: because of its translucence, although material, it seems immaterial. The musical substance represents a continual variation of an initial motif (which is a balance between a minor third and a major one). The transparent space gets wider and wider. After a dramatic and chromatic ascensio, the atmosphere is gradually changed from “frozen” to “soft”, “velvet – like” and further on to “spiritual light “. This work continues my main preoccupation of creating a special musical world that links the ancient archetypes with the modern languages and techniques. The state of meditation and contemplation is very important in this process of gradual evolution and tranformation. I am also trying to connect the Romanian archaic folk music with universal traditional patterns.” Description provided by BabelScores.

Website: <https://www.doinarotaru.ro/index.php/works/>

Source: CW, PW, CD

Elegy

Year of Composition: 2011

Instrumentation: fl, pf

Publisher: Editura UNMB

Length: 6 min.

Website: <https://www.doinarotaru.ro/index.php/works/>

Source: CW

Dragonfly/Libellule

Year of Composition: 2000

Instrumentation: picc

Publisher: BabelScores.

Length: 5:30 min.

Grade Level: 4

Annotation: “*Dragonfly* is a short work for piccicolo, suggesting the endless nervous flight of this insect. The perpetual movement is interrupted more and more frequently by long sounds then triggering the music into a slow line.” Description provided by BabelScores.

Website: <https://www.doinarotaru.ro/index.php/works/>

Source: CW, PW

Tempio di fumo

Year of Composition: 1997

Instrumentation: fl

OCLC Accession Number: 659088578

Publisher: Éditions Leduc

Length: 10 min.

Grade Level: 4

Annotation: Written for Pierre-Yves Artaud. Can also be played on bass flute, as in the recording below.

Website: <https://www.doinarotaru.ro/index.php/works/>

Source: CW, CD, OCLC

Dor

Year of Composition: 1989

Instrumentation: afl

OCLC Accession Number: 605282750

Publisher: Éditions Leduc

Length: 6 min.

Grade Level: 4

Annotation: Written for Pierre-Yves Artaud. Utilizes a variety of extended techniques such as pitch bends, percussive air sounds, harmonics, and trills.

Website: <https://www.doinarotaru.ro/index.php/works/>

Source: CW, OCLC, CD

Rubin, Anna b. 1946

Landmines

Year of Composition: 2001

Instrumentation: fl, elec.

OCLC Accession Number: 727942076

Publisher: A. Rubin

Annotation: "A text sound work exploring the landmine crisis, especially as it affects Cambodia ... the main narrative is spoken by David Levi Strauss" Anna Rubin.

Website: <http://www.annarubinmusic.com/>

Source: CW, OCLC

Rudman, Jessica b. 1982

Insomnia Dances

Year of Composition: 2010

Instrumentation: fl, pf

Length: 6 min.

Grade Level: 4

Annotation: "*Insomnia Dance* tries to capture the tossing and turning of nights when vivid dreams and half-remembered stresses sneak into the semi-conscious mind. Two main ideas circle throughout the work: slow, ominous piano chords juxtaposed with long flute lines and fast, slightly off-balance rhythmic dance sections. The latter gradually takes over, and the music works into a frenzy before finally exhausting itself." Jessica Rudman. No extended techniques. Covers the full range of the flute and utilizes syncopated rhythms in the flute and piano as well as technical passages in both. Technical passages are sequential in nature.

Website: <https://www.jessicarudman.com/>

Source: CW, CD, SC

L'Age Mûr

Year of Composition: 2010

Instrumentation: fl

Length: 5 min.

Grade Level: 3

Annotation: "*L'Age Mûr* (or the "Age of Maturity") is a sculpture by Camille Claudel, depicting a young woman on her knees clasping the arm of a man who is being shepherded away by an old woman. The work is thought to express the grief Claudel experienced after her lover (and teacher) – the sculptor Rodin – ended their affair to remain with his wife. Though a more abstract interpretation of the sculpture's meaning also exists, it is the work's connection to that very concrete and personal situation that intrigued me. The depth of emotion found in the young woman's face and figure inspired this eponymous composition for solo flute." Jessica Rudman. Written for the 2010 Cortona Sessions. The piece is slow and melancholy throughout. Large leaps are present and the flutist must be comfortable playing all dynamics in all registers.

Website: <https://www.jessicarudman.com/>

Source: CW, CD

Rudow, Vivian Adelberg b. 1936

Call for Peace

Year of Composition: 2006

Instrumentation: fl, elec.

OCLC Accession Number: 471775735

Publisher: Hollins and Park Music Co.

Length: 6 min.

Website: <http://www.vivianadelbergrudow.com/>

Source: CW, OCLC

Deepwater Horizon! Will We Sleep Again?

Year of Composition: 2011

Instrumentation: fl, pf

OCLC Accession Number: 768480000

Publisher: Hollins and Park Music Co.

Length: 8 min.

Website: <http://www.vivianadelbergrudow.com/>

Source: CW, OCLC

Ruehr, Elena b. 1963

Of Rain and Gusty Wind

Year of Composition: 2012

Instrumentation: fl, pf

Length: 11 min.

Website: <http://www.elenaruehr.org/wp/>

Source: CW

Rugani, Jessica

To Laugh Often and Much

Year of Composition: 2013

Instrumentation: fl, pf

Length: 4 min.

Annotation: Commissioned by Mary Matthews.

Website: <https://jessicarugani.weebly.com/>

Source: CW

Rusconi, Michele b. 1960

sin embargo plus

Year of Composition: 2014

Instrumentation: fl, pf
Length: 10 min.
Website: <http://www.mrusconi.ch/en/>
Source: CW

Rusnak, Christina

Adriana

Year of Composition: 2011

Instrumentation: fl

Length: 4 min.

Grade Level: 3

Annotation: "*Adriana* was composed for Houston Flutist, Adriana Potaczniak. Her quiet demeanor belies a woman who lives and expresses herself fully. This piece honors her many facets as a talented musician, a soulful thinker, a tango dancer and as a mom." Christina Rusnak.

The piece consists of held notes and melodic lines, primarily. Full range is covered.

Website: <https://christinarusnak.com/>

Source: CW, CD

Saariaho, Kaija b. 1952

Dolce Tormento

Year of Composition: 2004

Instrumentation: picc

OCLC Accession Number: 143639388

Publisher: Chester Music

Length: 6 min.

Grade Level: 5

Annotation: "A piece that is accompanied by text in Italian which must be recited by the performer. The text is from a sonnet of Petrarch. "Kaija chose piccolo for this piece because we had not yet explored combining voice with this instrument. Both the high range and limited resonance of the piccolo, as well as the nature of the Italian language posed new challenges in developing a musical polyphony. Of all her flute works this is the most freely notated, and interpretation is a further challenge, especially for flutists not familiar with Saariaho's musical language...air sounds, controlled vibrato, glissandi, trills, multiphonics, use of the voice and layers and transitions of all these. But there are no bar lines, no tempo markings beyond "rit. A tempo" (three times on the last page), no dynamics, and a minimum of musical instructions: "Sempre dolce, espressivo, libero" at the beginning, then "piu agitato", "molto rubato, espressivo" and "calando" toward the end. Traditional notation is used for the rhythmic values of the pitches, but the way the notes are spread out on the staff plus the way the phrases of the text are inserted without indication of duration suggests more a "spacetime" notation/interpretation than in her other scores."- Camilla Hointenga, from Wise Music Classical website. Hointenga recorded this work on a CD titled, *Let the Wind Speak, Chamber Music with Flute*, published by Ondine.

Website: <https://saariaho.org/>

Source: CW, PW, CD, OCLC

Couleurs du vent

Year of Composition: 1998

Instrumentation: afl

OCLC Accession Number: 52111609

Publisher: Chester Music

Length: 9 min.

Grade Level: 5

Annotation: "Couleurs du vent is an improvisation over the material of Cendres for alto flute, cello and piano. For years I listened to the solo part of my double concerto ...à la fumée for alto flute and cello, always planning to explore it again. I particularly wanted to focus on the flute's palette of flat and noisy colours. The material of Cendres - which was still vivid in my mind since I had just finished the piece - was the starting point for a feverish writing process. The piece arose within a few days as I went through great emotions during my first days in France after one year spent in Finland. In the face of a fatal disease in my family, the blowing of the wind became the symbol of life to me, and the piece became a story of breathing..." - Kaija Saariaho. Recorded by Camilla Hoytenga on a CD titled, *Let the Wind Speak, Chamber Music with Flute*, published by Ondine.

Website: <https://saariaho.org/>

Source: CW, PW, CD, OCLC

NoaNoa

Year of Composition: 1992

Instrumentation: fl, elec

OCLC Accession Number: 50721718

Publisher: Chester Music

Length: 10 min.

Grade Level: 5

Annotation: "*NoaNoa* ('Fragrant' 1992) was born from the ideas I had for flute while writing my ballet music *Maa*. I wanted to write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move onto something new. Formally I experimented with an idea of developing several elements simultaneously, first sequentially, then superimposed on each other. The title refers to a wood cut by Paul Gauguin called *NoaNoa*. It also refers to a travel diary of the same name, written by Gauguin during his visit to Tahiti in 1891-93. The fragments of phrases selected for the voice part in the piece come from this book. *NoaNoa* is also a team work. Many details in the flute part were worked out with Camilla Hoytenga. The electronic part was developed under the supervision of Jean-Baptiste Barrière and programmed by Xavier Chabot." Kaija Saariaho

Website: <https://saariaho.org/>

Source: CW, PW, CD, OCLC

Sabet, Parisa Sarvestani

Nay Nava

Year of Composition: 2011

Instrumentation: afl

Length: 5 min.

Grade Level: 4

Annotation: "*Nay Nava* is composed for solo alto flute inspired by Iranian Nay player, Maestro Hassan Kassai. *Nay Nava* is one of earliest compositions featuring loose interpretation of some elements of Persian traditional music such as modes, narrative, use of quarter tones and improvisation. *Nay Nava* won the 2011 Timothy Munro's solo flute composition Competition. Mr. Munro, a triple-Grammy winner musician based in Chicago, premiered *Nay Nava* on his solo concert, *Unanswered Questions*, on January 28, 2012 in Ganz Hall Chicago, Illinois." Parisa Sabet. This piece captures the "Persian traditional music" by utilizing some pitch bends, flutter tonguing, and flourishes. Harmonically, the piece explores modes and other non-traditional scales. A recording of this piece can be found by following the link below.

Website: <http://www.parisasabet.com/nay-nava-2011-500>

Source: CW, CD

Salfelder, Kathryn b. 1987

Soliloquy

Year of Composition: 2008

Instrumentation: fl, elec.

Length: 4 min.

Website: <http://kathrynsalfelder.com/>

Source: CW

Samuel, Rhian b. 1944

Ariel

Year of Composition: 1998

Instrumentation: fl, pf

OCLC Accession Number: 842476477

Publisher: Stainer & Bell

Website: <https://www.rhiansamuel.com/p/catalogue-list-of-works.html>

Source: CW, OCLC

Wherever I Go

Year of Composition: 1997

Instrumentation: fl

OCLC Accession Number: 42517193

Publisher: Stainer & Bell

Website: <https://www.rhiansamuel.com/p/catalogue-list-of-works.html>

Source: CW, OCLC

Sasaki, Miho

Iki

Year of Composition: 2011

Instrumentation: fl

OCLC Accession Number: 1008588135

Publisher: C.F. Peters

Length: 15 min.

Grade Level: 5

Website: <http://www.sasakimusic.com/2.html>

Source: CW

Saunders, Rebecca b. 1967

Bite

Year of Composition: 2016

Instrumentation: bfl

Annotation: Commissioned by Ensemble Musikfabrik. Bite was composed for Helen Bledsoe. "The final short prose of Samuel Beckett's thirteen Texts For Nothing is simply entitled XIII. It is a text of great power and lucidity where intensely fragile fleeting moments describing a mouthless murmuring ceaseless voice are juxtaposed with violent outbursts of anger. This Beckett prose closely accompanied the composing process of this bass flute solo, and several key words, phonetics or sounds are heard again and again, like an echo or a resonance." Rebecca Saunders. Beckett prose can be found on Saunders' website. Version for C foot bass flute also available.

Website: <https://www.rebeccasaunders.net/>

Source: CW, OCLC

Schmidt, Heather b. 1974

Chiaroscuro

Year of Composition: 2000

Instrumentation: fl, pf

OCLC Accession Number: 933013748

Publisher: Echo North Music

Length: 6 min.

Grade Level: 4

Annotation: Commissioned for the 2000 Sound Symposium in Newfoundland. This piece is melancholy with a dark undertone. It's a single movement work that transitions from languid, melancholy melodies to stormy technical passages. Some flutter tonguing is used. The full range of the flute is covered and 32nd note passages are utilized along with their sixteenth note counterparts.

Website: <http://heatherschmidt.com/>

Source: CW, CD, OCLC

Sonata

Year of Composition: 1996

Instrumentation: fl, pf

OCLC Accession Number: 933143088

Publisher: Echo North Music

Length: 18 min.

Grade Level: 4

Annotation: Commissioned by Michelle Cheramy with assistance from Canada Council. A recording of this piece can be found on a CD titled Celebrating Canadian Women, published by Canadian Music Centre and performed by Laurel Swinden and Stephanie Mara.

The piece consists of three movements, "Allegro," "Lento e mesto," and "Allegro energico." No extended techniques are used but the sonata has a contemporary harmonic and rhythmic structure. There are many moments of virtuosity within the first and third movements while the second movement is mysterious and dark.

Website: <http://heatherschmidt.com/>

Source: CW, CD, OCLC

Schwartz, Laura

This is not how I intend to escape

Year of Composition: 2017

Instrumentation: fl, elec.

Length: 3-10 min.

Grade Level: 4

Annotation: "For flute and live-processed animation. In collaboration with animator David Schwartz (as Shayna Schwartz)." Laura Schwartz. Key clicks, tongue slaps, air sounds, spoken word, and pitch bends are used along with the animation (which is bright and flickering).

Website: <http://www.lauraroseschwartz.com/>

Source: CW, CD

Not Particularly Fluttery

Year of Composition: 2012

Instrumentation: fl

Length: 1 min.

Website: <http://www.lauraroseschwartz.com/>

Source: CW

Schwendinger, Laura Elise b. 1962

Aurora

Year of Composition: 2017

Instrumentation: fl, pf

OCLC Accession Number: 1002018693

Publisher: Casia Publishing Company

Length: 8 min.

Grade Level: 3

Annotation: A National Flute Association Young Artist Commission 2017. Performed 7 times at the NFA 2017, conference in Minneapolis.

A review by Gavin Stewart in an article in Pan-Journal of the British Flute Society describes the piece as follows, "Aurora recalls the competition pieces of the Paris Conservatoire. The work imagines the northern lights and the complexity of varying colours that accompany the natural phenomenon; this is caught in the addition of contemporary playing techniques such as timbral trills in the flute and string glissandi inside the piano. Aurora explores the extremes of the flute's ability in both register and dynamics, making it an interesting and ever-changing character, hardly ever staying stationary. This constant motion is also at work in the relentlessly changing time signatures, which shift every few bars, as well as compound rhythms and tempo changes. The piece is characterised by piano tremolos, rapid flute arpeggios and soaring melodic lines that appear and disappear seamlessly within the fluctuating textures. Aurora would provide an interesting challenge to the advanced student looking for a contemporary take on the French romantic canon."

Website: <https://www.lauraschwendinger.com/>

Source: CW, PW, OCLC, RW

Iridos

Year of Composition: 2011

Instrumentation: fl

OCLC Accession Number: 1141468663

Publisher: Keiser Southern Music

Length: 3:30 min.

Grade Level: 3

Annotation: Written for Dawn Lawler. A video of Christina Jennings performing the work can be found on Schwendinger's website. This piece makes great use of trills, overblown harmonics, and timbral trills to explore the soundscape of the solo flute.

Website: <https://www.lauraschwendinger.com/>

Source: CW, CD, OCLC

Rapture

Year of Composition: 1999

Instrumentation: fl, pf

OCLC Accession Number: 1109826244

Publisher: Keiser Southern Music

Annotation: Written for Cathy Comrie.

Website: <https://www.lauraschwendinger.com/>

Source: CW, OCLC

Seither, Charlotte b. 1965

Quiet House

Year of Composition: 2019

Instrumentation: fl, pf plus elec.

Length: 7 min.

Annotation: Commissioned by Klangwerk Bauhaus for the Weimar Art Festival 2019.

Website: <http://www.charlotteseither.de/>

Source: CW

Shapiro, Alex b. 1962

Shiny Kiss

Year of Composition: 1999

Instrumentation: fl

OCLC Accession Number: 43813067

Publisher: Activist Music Publishing

Length: 4 min.

Annotation: Commissioned in 1999 by flutist Chelsea Czuchra.

Website: <https://www.alexshapiro.org/index.html>

Source: CW, OCLC

Sharma, Liz b. 1951

Pastorale and Rumba

Year of Composition: 2014
Instrumentation: fl, pf
OCLC Accession Number: 904733846
Publisher: Forton Music
Website: <http://lizsharmamusic.co.uk/>
Source: CW, OCLC

First Summer

Year of Composition: 2018
Instrumentation: fl, pf
OCLC Accession Number: 1076503489
Publisher: Forton Music
Website: <http://lizsharmamusic.co.uk/>
Source: CW, OCLC

Shatin, Judith b. 1949

Coursing Through the Still Green

Year of Composition: 2007
Instrumentation: fl
OCLC Accession Number: 176163418
Publisher: Laureate Music Press
Length: 3 min.
Grade Level: 2

Annotation: "Coursing Through the Still Green is for solo flute, duration 3 minutes, in the collection The American Flute, published by Subito Music. Inspired by a poem by Wang Wei, the eighth-century Chinese poet and painter, the poem tells of a blue stream as it runs down the mountain, "Coursing through the still green/ Deep inside the pine forest," while the poet feels the fullness of the moment, I have tried to capture the sense of stillness with bursts of motion that joyfully spring out. (The poem can be found in the book Walking to Where the River Ends by Wang Fang yu, Suzanne Graham Storer, and Mary de G. White, published in 1980 as an Archon Book of the Shoestring Press)." Judith Shatin.

Website: <https://judithshatin.com/>
Source: CW

Kairos

Year of Composition: 1991
Instrumentation: fl, elec.
OCLC Accession Number: 43326182
Length: 16 min.
Grade Level: 5

Annotation: Commissioned by Patricia Spencer and the Virginia Commission for the Arts. "KAIROS is a Greek word signifying the most propitious moment for a new undertaking, as in Ulysses setting out on his journey. This meaning suggested a compositional journey on several levels: an adventure into a new medium, a shaping of the musical sojourn, and a particular relationship between the flute and its electronic reflections. The utterances of the flute take place through the medium of effects processing, which variously amplifies, distorts, contradicts, blurs,

enhances, or transparently transmits them. The path that the flute traverses was inspired by that of Ulysses, from the heraldic opening and calling forth to the journey, through passages of arduous difficulty, tenacious movement, clear sailing, magical dreaming. The choice to limit the sound resources to overt transformations of the flute's own sound can be understood both as an extension and transformation of the flute into a newly emergent instrument and as a comment on, a response to, its original voice." Judith Shatin.

(Scored for amplified flute, Quadraverb effects processor, Roland VP-70 voice processor, a footswitch, a Macintosh computer (System 7 or higher) running HMSL (Hierarchical Music Specification Language), and a P.A. system)

Website: <https://judithshatin.com/>

Source: CW, CD

Gabriel's Wing

Year of Composition: 1989

Instrumentation: fl, pf

OCLC Accession Number: 47967683

Publisher: Wendigo Music

Length: 9 min.

Grade Level: 4

Annotation: "*Gabriel's Wing* was inspired by the Biblical Gabriel, one of the Archangels, a messenger of God. The music features resonant harmonic series that are associated with the music of the spheres as well as soaring melodic lines that embody images of flight. The flute represents Gabriel, the piano the medium through which the angel moves and speaks. This one-movement, nine-minute work won the National Flute Association's Newly Published Music competition and was presented at the Washington D.C. convention in 1992. It was recorded by Patricia Spencer on the Neuma label, on a CD titled *Narcissus and Kairos*, featuring music by Thea Musgrave and Judith Shatin." –Judith Shatin.

Commissioned by Julia Bogorad and the Upper Midwest Flute Association.

Website: <https://judithshatin.com/>

Source: CW, CD, OCLC

Shekhar, Nina b. 1995

Waves for Emma

Year of Composition: 2020

Instrumentation: fl

Length: 3 min.

Grade Level: 4

Annotation: "This piece was written for the Gabriela Lena Frank Creative Academy of Music's #GLFCAMGigThruCOVID emergency relief project in which 65+ performers were funded to premiere new works as compensation for lost employment due to the COVID-19 crisis. I am honored to sponsor my friend Emma McCartney through this project. Many thanks to Gabriela Lena Frank for creating this relief program." Nina Shekhar. This piece utilizes a variety of extended techniques such as overblown harmonics, flutter tonguing, singing and playing, and trills.

Website: <http://ninashekhar.com/>

Source: CW, CD

Zoo Song

Year of Composition: 2017

Instrumentation: fl

Length: 10 min.

Grade Level: 4

Annotation: Commissioned by Hannah Weiss. Flute New Music Consortium Composition Competition Winner, 2018. "Like many children, I vividly remember my first trip to the zoo. I remember being amazed by Mother Nature, seeing the distinctive talents and features that all of her unique life forms had. I also remember my parents being annoyed at my nonstop attempts to mimic the animal sounds I had just heard – my endless moos, oinks, meows, and roars were probably not the most pleasant noises, at least not when I made them. *Zoo Song* is an attempt to recreate this common childhood experience. The singing flutist assumes the character of a child who is obsessed with various animals. The performer squawks and brays in a desperate attempt to be each animal, only to prove unsuccessful at the end. Many thanks to Hannah Weiss for commissioning this work and for allowing me to use the word “snort” in her piece." Nina Shekhar.

An advanced flute piece that requires coordination between spoken word, makings sounds, traditional flute sound, and extended techniques.

Website: <http://ninashekhar.com/>

Source: CW, CD

Bedtime Stories

Year of Composition: 2017

Instrumentation: fl, pf

Length: 14 min.

Grade Level: 4

Annotation: "When University of Michigan flute professor Amy Porter asked me to write her a flute sonata, I immediately knew that I wanted to write something slightly out of the norm. So often, we associate sonatas with a stuffy and weighty set of conventions, and instead I wanted to write something that was sweet, playful, fun, and maybe a little feisty. *Bedtime Stories* attempts to capture the whimsy and innocence associated with children and nighttime. Like many children, I feared that a monster lived underneath my bed, as portrayed in the first movement, “Monster.” The second movement, “Cheese Moon,” is about the common fable that the moon is made of cheese. The final movement, “Dream (or Nightmare) Waltz” is a whimsical cross between a fanciful dance and a monster ball. Many thanks to Professor Porter for commissioning this piece." Nina Shekhar.

A work for advanced flutists due to it's harmonic and rhythmic complexity as well as its technical requirements.

Website: <http://ninashekhar.com/>

Source: CW, CD

Adrift

Year of Composition: 2014

Instrumentation: fl

Length: 7 min.

Grade Level: 4

Annotation: "Dare to come near me and I will swallow your ship."

Love,

The Kraken

P.S. Thanks for the dinner. Program Note from Shekhar's website.

A meditative solo flute piece with flutter tonguing, harmonics, and multiphonics.

Website: <http://ninashekhar.com/>

Source: CW, CD

Sherwood, Lisa

Enchanted Aire

Instrumentation: afl

Publisher: Joy Road Music

Annotation: FluteWorld description as follows: “*Enchanted Aire* is a beautiful, Celtic-style piece that can be played with or without guitar accompaniment. An original composition, the melody has a lovely, flowing style and can be played with as much emotion as the player would like to add.”

Website: <https://www.fluteworld.com/product/enchanted-aire/>

Source: RW

Shirazi, Aida b. 1987

Illusion

Year of Composition: 2013

Instrumentation: fl

Length: 8 min.

Grade Level: 5

Annotation: Premiered by Cem Öner Türk, flute at the “Young Composers, Young Performers” Concert at Bilkent University, Ankara in 2013. A video of Öner Türk can be found on Shirazi’s website. The piece uses a variety of extended techniques from tongue slaps, whistle tones, pitch bends, flutter tonguing, and key clicks. The piece also requires ability to play all dynamic ranges in all registers.

Website: <http://aidashirazi.com/>

Source: CW, CD

Shrude, Marilyn b. 1946

Recit

Year of Composition: 2005

Instrumentation: fl, pf

Length: 6 min.

Annotation: “Commissioned by Nina Assimakopoulos. Recit was part of the “Lullabies for Free Children” initiative organized by Shelley Olson and Joan Yakkey for the Daniel Pearl Foundation’s “Harmony for Humanity” radio series. It was broadcast worldwide during October 2005 and 2006.” Marilyn Shrude.

Website: <https://www.marilynshrude.com/works/recit/>

Source: CW

Sierra, Arlene b. 1970

Art of Lightness

Year of Composition: 2006

Instrumentation: fl

OCLC Accession Number: 428989771

Publisher: Cecilian Music

Length: 7 min.

Grade Level: 5

Annotation: Extreme shifts in register, disjunct technical passages, fast double tonguing, and some extended techniques like flutter tonguing are used in this piece.

Website: <https://arlenesierra.com/>

Source: CW, CD, SC, OCLC

Silverman, Faye-Ellen b. 1947

Taming the Furies

Year of Composition: 2003

Instrumentation: fl

OCLC Accession Number: 56612236

Publisher: Seesaw Music Corp.

Length: 5 min.

Grade Level: 5

Annotation: A recording of this work can be found on a CD titled, *Manhattan Stories: the music of Faye-Ellen Silverman* published by Albany Records and performed by Bryan Guaruccio. This piece features a variety of sounds from the soft, mysterious low register to the "furious" attacks of the upper register. Trills and flutter tonguing are used as well. This piece presents a strong juxtaposition of the highs and lows of the flute.

Website: <http://fayeellensilverman.com/>

Source: CW, OCLC, CD

Xenium

Year of Composition: 1992

Instrumentation: fl, pf

OCLC Accession Number: 28614495

Publisher: Seesaw Music Corp.

Length: 8 min.

Grade Level: 4

Annotation: "The word "xenium", the title of this work for flute and piano, comes from the Greek "xenia", which means "a gift to a guest." It was conceived as a work for my friend Howard LeShaw, who was to be the guest performer on a program of women composers that I was putting together. When I compose for a specific performer, I try to include something of the composer's personality within the composition. As LeShaw, who plays several woodwind instruments, specializes in klezmer and jazz in addition to classical music, specific references to these genres occur within the work. The first movement, for instance, extensively uses an augmented second motive (an interval common to klezmer music) while the second movement's middle section creates a syncopated motive with a lowered third – a reference to jazz. *Xenium* is in four short movements, centering around the tonality of D. While the first three movements are less technically challenging, the last movement is fast and dance-like – meant to show off the technical abilities of LeShaw and the fine flutists who subsequently performed the work." Faye-Ellen Silverman speaks about the piece in an article in the "Flute Examiner," from May 25, 2020 by Jessica Dunnivant.

Website: <http://fayeellensilverman.com/>

Source: CW, OCLC, PW, CD

Simms, Bekah b. 1990

Skinscape

Year of Composition: 2017

Instrumentation: fl, elec.

OCLC Accession Number: 1119071065

Publisher: Bekah Simms

Length: 4 min.

Grade Level: 4

Annotation: Commissioned by the Flute New Music Consortium. For amplified flute and fixed media. Ideal configuration is with a moderate amount of reverb. Many extended techniques throughout. Flutter tonguing, jet whistles, pitch bends, spoken sounds, flutter tonguing, and harmonics. Coordination is required between the media

and flute sounds. The combination of flute sound and media creates an atmosphere of tension and drive. Recording available on Simms's website.

Website: <http://www.bekahsimms.com/>

Source: CW, OCLC, CD

Singleton, Emily b. 2002

breath not gone anywhere

Year of Composition: 2020

Instrumentation: fl

Length: 6 min.

Grade Level: 4

Annotation: Performed by Mimi Stillman as part of the Curtis Summerfest Young Artist Summer Program. "*breath not gone anywhere* is inspired in part by the poem *My words to you* by Jean Valentine, as featured by MTA's Poetry in Motion in November 2018 and re-contextualized by replacing the word "love" in the last line with "breath." In light of this interpretation, the piece conveys a sense of trying to hold in the connection with the breath, not wanting it to leave; desperately making efforts to keep breathing, to keep living. The re-contextualized poem describes one's unfinished words attempting to keep the breath with oneself, not wanting to lose it, fighting for the ability to keep on breathing and using their voice." Emily Singleton.

The score features directions for timbral trills, pitch bends, spit tonguing, tongue rams, jet whistles, and air sounds (exhales and inhales). The piece also features a variety of technical requirements.

Website: <https://emilysingletonmusic.com/>

Source: CW, CD, SC

Skrzypczak, Bettina b. 1963

Mouvement

Year of Composition: 1999

Instrumentation: fl

Length: 5 min.

Website: <https://bettina-skrzypczak.com/bio/d.html>

Source: CW

Slater, Angela Elizabeth

A Moments Breath

Year of Composition: 2018

Instrumentation: fl

Website: <https://www.angelaslatercomposer.co.uk/>

Source: CW

Smith, Margery b. 1956

Reflections

Year of Composition: 2015

Instrumentation: fl, pf

Annotation: Commissioned by James Kortum.

Website: <https://margerysmith.com/>

Source: CW

Sonata for Solo Flute

Year of Composition: 2001

Instrumentation: fl

OCLC Accession Number: 271584738

Publisher: Reed Music

Length: 15 min.

Annotation: "*The Sonata for Solo Flute* is a musical portrait of my friend and colleague James Kortum. Its inspiration comes from working with James over many years. We taught in adjacent rooms at Newcastle Conservatorium, hearing James practice was always part of my day. His wizzy technique on the flute, a luscious slow movement, and the orchestral repertoire for flute - Mendelssohn's *Midsummer Nights* dream is a favorite. On hearing whistle tones for the first time, I knew that this eerie sound would have to be a feature of the Sonata." Margery Smith.

Website: <https://margerysmith.com/>

Source: CW, PW, OCLC

Snider, Sarah Kirkland b. 1973

Parallel Play

Year of Composition: 2019

Instrumentation: fl, pf

Length: 5:30 min.

Annotation: "*Parallel Play* was commissioned for Allison Loggins-Hull's New Music USA-sponsored project called *Diametrically Composed*, which asked five composers who also happened to be mothers to compose music about motherhood. The hardest part about motherhood for me is the letting go: embracing the vulnerability. I think this is true for my children, too, just in a different way. *Parallel Play* sets a dreamy, restless melody in the flute atop a grounded, supportive foundation in the piano, but in two slightly different harmonic worlds. These parallel narratives pull, play, and chafe at one another--sometimes teasing, at others, imploring--in search of something approaching grace in vulnerability." Sarah Kirkland Snider. The premiere has yet to occur.

Website: <https://www.sarahkirklandsnider.com/bio>

Source: CW

Soh, Diana b. 1984

[p][k][t]

Year of Composition: 2012

Instrumentation: picc, elec.

OCLC Accession Number: 935422154

Length: 4:30 min.

Grade Level: 5

Annotation: "I wanted to write a piece utilising only live processing and no pre-recorded audio sounds. I chose the piccolo because I am fascinated by the constraints that comes with working with such an enigmatic and difficult instrument. The piece is percussive, with delicate activities and the instrumental writing developed with the uses of a lot of vocalisation and percussive utterances. I am partial to this type of sounds and I found that plosive and fricative consonances on the piccolo give a very unique sound. One of the aims was to find an instrumental writing (in certain parts of the piece) that is neither vocal nor instrumental; something between the two. For this piece, I view the electronics as an augmentation and enhancement of the instrumental writing itself and with all the electronic sounds are processed live. This piece is dedicated with thanks to Adriana Ferreira and Emmanuel Jourdan, my working partners!" Diana Soh.

Soh is able to capture this "in between" sound by incorporating a lot of whispers, consonant sounds, and soft articulation. This creates a texture to the piece.

Website: <http://dianasoh.com/>

Source: CW, CD, OCLC

solomon, brin

Lamentation after Seikilos

Year of Composition: 2010

Instrumentation: picc

Length: 4 min.

Grade Level: 3

Annotation: "This is a short piece written for a friend of mine in the spring of 2010. The primary motivation for the work was a desire to explore the under-utilized low register of the piccolo, which I think has a very haunting, ghostly sound to it. The thematic material is drawn from the Seikilos epitaph, the oldest complete, reliably datable musical manuscript currently known." The text runs more or less as follows:

While you live, shine;

Don't be distressed by anything at all.

For life is all too short,

And time demands its toll

- brin solomon

Website: <http://www.brinsolomon.com/>

Source: CW

Specht, Elena

Lullaby for Flute and Piano

Year of Composition: 2018

Instrumentation: fl, pf

Publisher: Specht Music

Length: 6 min.

Grade Level: 3

Annotation: "My goal in writing Lullaby for Flute and Piano was to write a beautiful, songlike work for one of the most lyrical instruments, the flute, which is also one of my favorite instruments. The work is based on core melodic and harmonic material presented at the opening of the piece, which is later developed, expanded, and ornamented. Though all registers of the flute are explored, there is particular emphasis on the lower register and its capacity for delicacy and beauty." Elena Specht.

As stated by the composer, the piece is an exploration of the lyricism of the flute. There are some technical passages but they are mostly scalar and ornamental to the larger melodic landscape of the piece as a whole.

Website: <http://www.elenaspecht.com/index.html>

Source: CW, CD

Spencer, Williametta b. 1932

Suite for Flute and Piano

Instrumentation: fl, pf

Website: http://wspencer.com/catalogue_of_works.htm

Source: CW

Spiropoulos, Georgia b. 1965

Piece Pour Flute Et Piano

Year of Composition: 1996

Instrumentation: fl, pf

Website: <http://www.georgiaspiropoulos.com/works.html>

Source: CW

Srinivasan, Asha b. 1980

Alone, Dancing

Year of Composition: 2003

Instrumentation: fl, elec.

Length: 8 min.

Grade Level: 4

Annotation: "The piece won 2nd prize at the Prix d'Ete Competition of 2004 and it has been performed at the National Flute Convention in New York City, as well as at various electronic festivals such as SEAMUS 2004 Conference and the Spark Festival 2007; "With a lazy dance, she awakens to the day. Arrhythmically dancing alone, as in a dream, until she comes to full consciousness. Dancing to a strange meter, with an imaginary partner. At first steady but soon frenzied as she becomes consumed by her wild fantasy dance. Whirling like the frantic wind, seemingly out of control, until she collapses triumphantly to the floor." Asha Srinivasan.

As the description suggests, the piece begins free and unmetered. The flute sometimes floats alone and sometimes accompanied by ambient synthesized chords. Some technical passages flourish out of this texture at times. A recording can be found on composer's official website. The latter half of the piece is more rhythmic with the flute dancing along to the ambient sounds of the media. Primarily uses traditional playing, no extended techniques.

Website: <http://www.twocomposers.org/asha/about.php>

Source: CW, CD, SC

Stanley, Jane

Firefly

Year of Composition: 1999

Instrumentation: fl

Length: 2 min.

Grade Level: 4

Annotation: A recording of this work can be found on Stanley's website. The piece uses quick gestures and frantic technical passages and flutter tonguing to begin with, not unlike a firefly. Some quick articulations are used.

Website: <https://janestanley.com/>

Source: CW, CD

On Bright Air

Year of Composition: 2011

Instrumentation: fl

Length: 8 min.

Grade Level: 4

Annotation: Australian Music Centre describes this piece as follows, "*On Bright Air* is a virtuosic solo for flute. The gestures making up the lines (contours and rhythmic activity) are inspired by the imagined motion of a leaf or other light object being pushed around in a breeze, sometimes gently, at other times more vigorously. An introspective middle section, punctuated by rests, contrasts with the more mobile outer sections."

The perusal score on the Australian Music Centre website features traditional notation and traditional time and key signatures. Grace notes and thirty-second notes are used often. There is a combination of duple and triple meter as well as uneven meters such as 5/4.

Website: <https://janestanley.com/>

Source: CW, AMC

Stebbins, Heather

through your throat

Year of Composition: 2014

Instrumentation: picc

Length: 8 min.

Website: <http://heatherstebbins.com/>

Source: CW

disquiet

Year of Composition: 2012

Instrumentation: fl

Length: 10 min.

Website: <http://heatherstebbins.com/>

Source: CW

Stoddard, Martha

Leaving

Instrumentation: afl or fl

Publisher: Tetractys Publishing

Grade Level: 3

Website: <https://www.fluteworld.com/product/leaving/>

Source: RW

Reflections

Instrumentation: afl or fl

Publisher: Tetractys Publishing

Grade Level: 3

Website: <https://www.fluteworld.com/product/reflections/>

Source: RW

Stölzel, Ingrid b. 1971

Leonardo Saw the Spring

Year of Composition: 2019

Instrumentation: fl, pf

Length: 11:30 min.

Grade Level: 5

Annotation: "Many of my compositions have been inspired by poetry. Many poets in turn have been inspired by visual art.... To have both, the poetic interpretation and the visual art upon which it was based, created another inspirational layer to my creative process. Leonardo Saw the Spring takes as its inspiration the ekphrastic poem *Drawing of Roses and Violets* which in turn was inspired by Leonardo da Vinci's Studies of Flowers. The poem was published in 1892 as part of a collection of thirty-one poems depicting paintings exhibited in European art galleries. The collection entitled *Sight and Song* was published by Michael Field which was the joint pseudonym of collaborative poets and lovers Katherine Harris Bradley and Edith Emma Cooper. In the preface the authors state: "The aim of this little volume is, as far as may be, to translate into verse what the lines and colours of certain chosen pictures sing in themselves; to express not so much what these pictures are to the poet, but rather what poetry they objectively incarnate." This too is my aim with *Leonardo Saw the Spring* – to find the music that is innately embedded in the lines of the poetry and drawing. This work was commissioned by flutist Sophia Tegart with support by a Washington State University New Faculty Seed Grant." Ingrid Stölzel.

The piece is in four movements, "Leonardo Saw the Spring," "Leonardo Drew the Blooms," "Leonardo Loved the Still," and "Leonardo Drew in Spring." The piece does not utilize extended techniques but has many other challenges including playing soft in the upper-most register of the flute, large leaps with little time for adjustment, and stamina challenges.

Website: <https://ingridstolzel.com/>

Source: CW, CD, SC

Stoner, Kristen

The Five Rings

Instrumentation: picc

Publisher: Periferia Publishing

Length: 4 min.

Grade Level: 4

Annotation: Publisher website description: “*The Five Rings* is based on *The Book of Five Rings*, an ancient Japanese text by Miyamoto Musashi (c. 1645) that examines the art and philosophy of martial arts and combat. There are five sections of the text that align with the elements: The Book of Earth, The Book of Water, The Book of Fire, The Book of Wind, and The Book of Void. In this composition, we briefly travel through each element, while exploring the many different voices and technical capabilities of the solo piccolo.” Various extended techniques are used and the performer must have control of the full range of the piccolo.

Website: <http://kristenstoner.com/>

Source: RW, CD

Street, Karen b. 1959

Easy Street

Instrumentation: fl, pf

OCLC Accession Number: 28838690

Publisher: Boosey & Hawkes

Grade Level: 2

Annotation: Eight easy solos for Flute and Piano with titles like “Wheel of Fortune,” “Secrets,” “Long Ago,” “Sweet Dreams,” “Memories,” “This Time,” “Easy Street” and “Go For It.” From publisher's official website.

Website: <http://karenstreet.bigshedmusic.co.uk/>

Source: CW, PW, OCLC

Sung, Stella

Three Dances

Year of Composition: 1990

Instrumentation: fl, pf

Length: 3 min.

Annotation: Commissioned by Donna Wissinger, flautist.

Website: <https://www.stellasung.com/>

Source: CW

Le Cirque Mysterieux

Year of Composition: 1995

Instrumentation: fl, pf

OCLC Accession Number: 39488676

Publisher: Stella Sung

Annotation: Commissioned by the New Renaissance Chamber Artists in New York.

Website: <https://www.stellasung.com/>

Source: CW, OCLC

Suzuki, Kotoka b. 1972

Little Suite

Year of Composition: 2006

Instrumentation: fl

Annotation: *Little Suite* was written for the virtuosic flutist, Molly Barth, as a going away gift as she headed for her new and exciting journey from Chicago to the West Coast. This piece contains moments of grace, happiness, and strength." Kotoka Suzuki.

Website: <https://www.kotokasuzuki.com/>

Source: CW

Slipstream

Year of Composition: 2002

Instrumentation: fl, elec.

OCLC Accession Number: 920049717

Grade Level: 5

Annotation: "I imagine sounds that are visible, constantly transforming into different forms, sizes, and colors, as they travel through the air at different speeds. the timbre of the tape material is based on my personal characterization of the flute: metallic, sensitive, fragile, light, and warm, but at the same time cool. these sounds from the tape are sometimes as small and gentle as grains of sand, and other times, as unyielding as a mass of metal. the transformations of both tape and flute take place as their sounds react to one another. the tape material reacts especially to the air pressure of the flute, as if the air emerging from the instrument physically blows away and breaks the tape sounds into small particles. at the same time, the traveling force of the tape material through the air causes the flute to react back. This work was realized at Technical University of Berlin Electronic Music Studio. The work received the Musica Nova Honor Prize 2002, and was selected as a finalist in the Russolo Electroacoustic Music Competition 2002." Kotoka Suzuki.

Website: <https://www.kotokasuzuki.com/>

Source: CW, OCLC

Syrse, Diana b. 1984

Beldad Y Fuerza

Year of Composition: 2007

Instrumentation: fl, pf

Length: 3 min.

Website: <https://www.dianasyrse.com/>

Source: CW

Astral

Year of Composition: 2006

Instrumentation: fl

Length: 3 min.

Website: <https://www.dianasyrse.com/>

Source: CW

Mariposas

Year of Composition: 2005

Instrumentation: fl

Length: 3:30 min.

Annotation: Dedicated to Francisco Cortés Alvarez. Some flutter tonguing and pitch bends involved. A playful piece with a variety of technical and articulated passages.

Website: <https://www.dianasyrse.com/>

Source: CW, CD

Tan, Su Lian b. 1964

Autumn Lute-Songs

Year of Composition: 1995

Instrumentation: fl, pf (arranged)

OCLC Accession Number: 913484238

Publisher: Theodore Presser Co.

Length: 15 min.

Grade Level: 3

Annotation: "*Autumn Lute-Song* was commissioned by the Vermont Symphony for their tour in the fall of 1995. The string orchestra transforms into a giant lute; sometimes jangling or pointed, other times soothingly strummed. The flute is the voice in this excluded ballade, singing and expressing poetry while coursing through landscape. Sometimes evoking Asian instruments such as the pipa and the er-hu, the textures, melodies and harmonies combine in a new context while embodying European and Asian modalities. Gamelon heterophony describes the rustling of leaves and reminds us of ritualistic music, bringing all facets together to conclude in a timeless tranquility." Description by Su Lian Tan from CD titled *Grand Theft and other felonies*. Published by Arsis.

Website: <https://www.suliantan.com/>

Source: CW, CD

Concerto for Piccolo and Orchestra

Year of Composition: 2020

Instrumentation: picc, pf

OCLC Accession Number: 781950975

Publisher: EC Schirmer

Length: 15 min.

Grade Level: 4

Annotation: "The first movement heralds the arrival of the hero with powerful statements exchanged between orchestra and soloist. The second movement is an aria about love and remembrance. In the third, the piccolo performs Malaysian gamelan themes." Description from EC Schirmer Publishing.

Website: <http://www.suliantan.com/>

Source: CW, PW

Taggart, Hilary

In the Sun

Year of Composition: 2004

Instrumentation: fl

OCLC Accession Number: 60337161

Publisher: Hunt Edition

Grade Level: 3

Annotation: "This is a compilation of fourteen short pieces for solo flute. "These study-pieces were written to address some of the problem areas of flute playing. The need to gain subtle control of tone and dynamics, yet maintain accurate intonation is a challenge that faces all players. Expressive tonal colours can also be explored in this music, and fluent and agile tonguing is a further aim. The subject and mood of each of these pieces is associated with the warmth of sunshine, the feeling of relaxation that sunshine brings and the imagery of holiday places and pursuits. It is hoped that these associations with sunshine will bring warmth and expression to phrasing and convey the life affirming sense of well-being that comes from simply being in the sun." Description provided by JustFlutes website.

Website: <https://www.justflutes.com/shop/product/sun-solo-flute-hilary-taggart>

Source: OCLC, RW

Pictures

Year of Composition: 2002

Instrumentation: fl

OCLC Accession Number: 53338065

Publisher: Hunt Edition

Grade Level: 3, 4

Annotation: "A compilation of fifteen study pieces for solo flute. These pieces are slightly more difficult than Taggart's In the Sun compilation. Each piece is slightly longer in length and expands the requirements for register, articulation, and dynamic contrast as well as providing more difficulty in terms of meter and rhythms." Description provided by JustFlutes website.

Website: <https://www.justflutes.com/shop/product/pictures-solo-flute-hilary-taggart>

Source: OCLC, RW

Piece it Together

Year of Composition: 2010

Instrumentation: fl, pf

OCLC Accession Number: 630448092

Publisher: Spartan Press

Grade Level: 3

Annotation: A composition for an early intermediate flutist.

Website: <https://www.justflutes.com/shop/product/piece-together-hilary-taggart>

Source: OCLC, RW

Pop-Start

Year of Composition: 2009

Instrumentation: fl, elec.

OCLC Accession Number: 465039500

Publisher: Spartan Press

Grade Level: 3

Annotation: "This is such a great publication! Hilary Taggart and her son Rob have combined their talents to produce a conventional progressive flute book with a genuine pop backing CD. Rob is a talented musician who has worked with the likes of Katie Melua so he knows exactly how to write in this idiom. Hilary's credentials are firmly rooted in the French flute tradition and it is the progressive nature of the book that is so appealing. As with most of her writing, each piece comes with an explanation of the new requirements and challenges. The first (Motor City) uses BAG and crotchets and minims, and by Twitterbug, the last track, you will need quavers and a note range up to C above the staff. There are 2 numbers in G minor and 1 in D major and although mostly written in 4 time, the rhythmic base is fairly straightforward. There is only one backing track per piece but as the melody is buried in the

midst of a digital wash of sound and not on the flute, this is not a problem. This book will be useful in so many different situations, and as it is fairly priced, I'm sure it will prove to be completely invaluable." Description provided by JustFlutes website.

Website: <https://www.justflutes.com/shop/product/pop-start-hilary-taggart>

Source: OCLC, RW

Nine Advanced Studies

Year of Composition: 2000

Instrumentation: fl

OCLC Accession Number: 54645575

Publisher: Hunt Edition

Grade Level: 3

Annotation: A book of studies for upper intermediate flutists that features a variety of exercises that target different aspects of flute playing.

Website: <https://www.justflutes.com/shop/product/nine-advanced-studies-flute-hilary-taggart>

Source: OCLC, RW

Chill and Chirp

Year of Composition: 2015

Instrumentation: fl

OCLC Accession Number: 944388729

Publisher: Spartan Press

Grade Level: 3

Annotation: "Hilary Taggart writes so well for the flute! As usual with her music, each piece tackles a specific technical issue, for example Hooves will improve 12/8 articulation, Yellow Sand covers E flat fingering and hand position, and Promenade addresses evenness of fingers and tonal control. That these quite advanced concepts are introduced through imaginative music making rather than through intensive exercises will make this book so much more appealing to a less experienced player. It's therefore invaluable!" Description provided by JustFlutes

Website: <https://www.justflutes.com/shop/product/chill-chirp-hilary-taggart>

Source: OCLC, RW

Recreations

Year of Composition: 1998

Instrumentation: fl, pf

OCLC Accession Number: 49931166

Publisher: Hunt Edition

Grade Level: 3

Website: <https://www.justflutes.com/shop/product/recreations-hilary-taggart>

Source: OCLC, RW

Thomas, Augusta Read b. 1964

Euterpe's Caprice

Year of Composition: 2008

Instrumentation: fl

OCLC Accession Number: 781950975

Publisher: G. Schirmer

Length: 3 min.

Grade Level: 4

Annotation: *Euterpe's Caprice* was composed as a holiday gift for flutist Claire Chase. It was made as a gift for Claire because, as Augusta Read Thomas puts it, "not only is she a world-class flute player and consummate musician, Claire is also one of the nicest and most energetic people on the planet. She is a force of nature." No extended techniques. A playful, energetic piece covering the full flute range. Some technical and articulated passages along with more melodic lines. Encourages the flutist to explore a variety of tone colors and expressive techniques.

Website: <http://www.augustareadthomas.com/index.html>

Source: CW, CD, OCLC

Thome, Diane b. 1942

Bright Air/Brilliant Fire

Year of Composition: 1997

Instrumentation: fl/afl, elec.

OCLC Accession Number: 48445557

Publisher: C.F. Peters

Length: 11 min.

Grade Level: 4

Annotation: This work can be found on a CD titled, *Bright air/Brilliant fire: Electroacoustic Music*, published by Centaur and performed by Sarah Bassingthwaighe. The media sound is indistinct and atmospheric with almost no discernable rhythmic structure. All the action and drive is present in the flute part. Moments of high activity through fast articulation, trills, technique, interval leaps, and changes in register are used in the flute. The media increases in volume as the flute part becomes more frantic. The piece is harmonically ambiguous. Some extended techniques are used (flutter tonguing) but most of the piece is performed traditionally.

Website: <https://www.dianethome.com/>

Source: CW, OCLC, CD

Thompson, Sarah Elise

When Words Fail

Year of Composition: 2018

Instrumentation: fl, elec.

Annotation: Written for Keiko Murakami.

Website: <https://www.sarahelisethompson.com/>

Source: CW

Thorkelsdóttir, Mist b. 1960

Krummavísa

Year of Composition: 1996

Instrumentation: fl

Annotation: Perusal manuscript features standard notation, some complex rhythms, repetitive motion, and special fingerings (which have been notated).

Website: <http://shop.mic.is/OriginatorDetail/57707/?hidemenu>

Source: IMIC, SC

Tiutiunnik, Katia b. 1967

Apoteosi

Year of composition: 1995

Instrumentation: fl

OCLC Accession Number: 222429573

Publisher: Australian Music Centre

Length: 18 min.

Grade Level: 5

Annotation: "The title 'Apoteosi' refers to the ceremony in which ancient Roman emperors were deified after their death. My visions of this ceremony served as poetic impetus for this composition." Katia Tiutiunnik. This work is for one performer doubling on flute, piccolo, and alto flute. From the short excerpt of the purusal score, the work looks to be complex with disjunct intervals, complex rhythmic structure, and a wide use of dynamics and register.

Website: <https://www.australianmusiccentre.com.au/artist/tiutiunnik-katia>

Source: AMC, OCLC

Hidayah

Year of composition: 1993

Instrumentation: picc

OCLC Accession Number: 222429845

Publisher: Australian Music Centre

Length: 10 min.

Grade Level: 5

Annotation: "Hidayah for piccolo was composed while I was studying with the late Franco Donatoni. The work's title, هداية (pronounced Hidāyah), is an Arabic word meaning "guidance", traditionally understood as signifying spiritual guidance, coming from God. During the period in which I composed Hidayah, I was deeply interested in Islamic mysticism, my study of which inspired me to compose this work." Katia Tiutiunnik. Utilizes the upper register of the piccolo, disjunct intervals, and a variety of extended techniques.

Website: <https://www.australianmusiccentre.com.au/artist/tiutiunnik-katia>

Source: AMC, OCLC, CD

L'Abbraccio della Rinascita

Year of composition: 2020

Instrumentation: fl

OCLC Accession Number: 222429845

Publisher: Australian Music Centre

Length: 4 min.

Grade Level: 5

Annotation: "L'Abbraccio della Rinascita for flute is a varied transcription of the second work of my 2006 cycle for solo violoncello, Who is like God?, entitled Embracing Dumuzi. As such...L'Abbraccio della Rinascita is intended as a musical portrayal of my spiritual embrace and invocation of the Sumerian god, Dumuzi, the most ancient personification of the eternal cycle of life, death, destruction and renewal. In Sumerian mythology, Dumuzi is portrayed as a beautiful, innocently self-centred youth who dies and rises again, bringing both destruction and renewal with the turn of the seasons. Dumuzi also embraces the roles of priest, king and husband of the great Sumerian goddess of love, war and enlightenment, Inanna. He is the quickener of the child, the force that causes the sap to rise in the tree and a deity of fertility, vegetation and the netherworld. Dumuzi has also been called 'the Shepherd' and 'lord of the sheepfolds'. In the Sumerian King-List, Gilgamesh was descended from 'Dumuzi a shepherd. The musical material of L'Abbraccio della Rinascita encompasses melodies inspired by both the Arab and Jewish traditions, in addition to fragments intended to evoke my conception of ancient Sumerian music." Katia Tiutiunnik.

Website: <https://www.australianmusiccentre.com.au/artist/tiutiunnik-katia>

Source: AMC, CD

Lament of the Flutes for Dummuzi

Year of composition: 1999

Instrumentation: fl, pf

OCLC Accession Number: 224518896

Publisher: TauKay Edizioni Musicali

Length: 7 min.

Grade Level: 5

Annotation: "In composing Lament of the flutes for Dumuzi, my intention was to create a symbolic form portraying the religious experiences, which, in ancient Mesopotamia, found expression in the cult of Dumuzi. The initial inspiration for the work came from an English translation of a cuneiform hymn, entitled "Lament of the flutes for Damu." This lament was sung to the accompaniment of flutes every year in the precincts of the Temple Eanna, in ancient Uruk (Biblical Erech), as part of the ritual mourning of the dead Dumuzi in his aspect of the child god Damu." Katia Tiutiunnik.

Website: <https://www.australianmusiccentre.com.au/artist/tiutiunnik-katia>

Source: AMC, OCLC, CD

Una Notte Sacra

Year of composition: 2018

Instrumentation: fl/afl/bfl

OCLC Accession Number: 954185460

Publisher: Australian Music Centre

Length: 4 min.

Grade Level: 5

Annotation: "*Una Notte Sacra* (Italian for "A Sacred Night") for solo flute, solo alto flute, solo bass flute or solo contrabass flute is loosely based upon my previous composition, *White Night* for solo viola, which, in turn, is a transcription of the final piece of my cycle *Who is like God?: A Cycle of Four Works For Violoncello*. All three compositions comprise originally composed melodies reminiscent of Jewish music of the Eastern European ("Ashkenazi") tradition. These melodies were directly inspired by various transcendent states of ecstasy I experienced during the many "White Nights" (Beliye Nochi) I spent on the rivers and canals of Saint-Petersburg, Russia during my sojourn there in June 2006. (The nature of the "White Nights" can be explained by the geographical location of Saint-Petersburg, which is located at 59 degrees 57' north. Due to such high latitude the sun does not appear to sink below the horizon deep enough for any darkness to occur.) It was while surrendering to one these mystical states-brought on, largely, by the sublime beauty of Saint-Petersburg enshrined, like a precious jewel, in the white summer night-that the melody of *White Night* came to me. It was at that point that I felt closest to God." Katia Tiutiunnik.

Website: <https://www.australianmusiccentre.com.au/artist/tiutiunnik-katia>

Source: AMC, OCLC, CD

Tober-Vogt, Elke b. 1957

Alice with Variations op. 32a

Instrumentation: fl

Website: <https://tober-vogt.de/>

Source: CW

Tower, Joan b. 1938

For Marianne

Year of Composition: 2010

Instrumentation: fl

Length: 6 min.

Annotation: *For Marianne* for unaccompanied flute, was commissioned by the Orchestra of St. Luke's to honor its co-founder and president, Marianne Lockwood.

Website: <https://www.wisemusicclassical.com/work/43385/For-Marianne--Joan-Tower/>

Source: PW, ACA

Flute Concerto

Year of Composition: 1989

Instrumentation: fl, pf

OCLC Accession Number: 26457216

Publisher: Hal Leonard Corp.

Length: 15 min.

Grade Level: 5

Annotation: Commissioned by the American Composers Orchestra and was first performed and dedicated to flutist Carol Wincenc. The piece is composed in one continuous movement. In the program note for this piece Tower states, "The 15-minute work starts with the low register of the flute alone before the orchestra comes. As the flute gets more active, the chamber-size orchestra provides competitive tension which is matched phrase by phrase as the piece heads relentlessly towards to a finale where the "music blows wide open" (Wincenc) in a virtuosic display of flute scales and arpeggios."

Website: <https://www.wisemusicclassical.com/work/34000/>

Source: OCLC

Tran, Kim Ngoc

Journey No. 1

Year of Composition: 1992

Instrumentation: fl, pf

Website: <https://kimngoc.weebly.com/>

Source: CW

Triana, Alba Fernanda

fuenta

Year of Composition: 1994

Instrumentation: fl

Length: 8 min.

Grade Level: 5

Annotation: "This single movement piece was composed for flutist María Nury Polanía. Built upon a dialogue between discernible and non-discernible materials, Fuente explores the instrument's timbral possibilities, incorporating the performer's breathing and other physiological sounds. The title, unrelated to the music, honors Marcel Duchamp's famous artwork Fountain." Alba Fernanda Triana.

Many extended techniques are used throughout including air attacks, flutter tonguing, quarter tones, harmonics, and singing and playing. Does not utilize standard notation, instead this piece utilizes squares to represent gestures to be repeated a certain number of times. A recording can be found by following the link below.

Website: <https://www.albatriana.com/fuente>

Source: CW, CD

Tsepkolenko, Karmella b. 1955

Carin-Sounds

Year of Composition: 1995

Instrumentation: fl

OCLC Accession Number: 257036116

Publisher: Renaissance Foundation

Website: <http://www.anm.odessa.ua/mic/Tsepkolenko.html>

Source: CW, OCLC

Tsoupaki, Calliope b. 1963

Calliope

Year of Composition: 1998

Instrumentation: fl

Length: 9 min.

Grade Level: 4

Annotation: A recording of this work can be found on a CD titled *Images*, published by NM Classics and performed by Eleonore Pameijer. The piece features a theme of double tongued scales. This theme continues to crop up amidst the more lyrical melodies in the piece. Some flutter tonguing in the upper register is required. Alterations between soft and loud dynamics, grace note passages, as well as the consistent double tongued passages gives this piece a sense of playfulness.

Website: <https://www.calliopetsoupaki.com/>

Source: CW

Tucker, Akshaya Avril

Upcoming

Year of Composition: 2021

Instrumentation: fl

Length: 5 min.

Annotation: Commissioned by Marianne Gedigian.

Website: <https://www.akshayatucker.com/>

Source: CW

I Heard God Whisper

Year of Composition: 2017

Instrumentation: fl

Length: 8 min.

Grade Level: 4

Annotation: Commissioned by Karen Baumgartner. "The focus of this project is about how when we take the time to notice the details and underlying things that make people who they are we become more open minded and less boxed in. Instead of needing to divide every issue into an "us" versus "them" mentality we can start to see our underlying needs and desires as collective individuals of the human race." Karen Baumgartner.

The name of the piece is based on words spoken by a black man during a confrontation with a white nationalist. The article can be found in the description of the YouTube video of this work. The piece is meditative in nature. Uses pitch bends and flutter tonguing among a few other extended techniques. The piece is melodic and fragments of the melody are scattered and broken up throughout. Some technical passages are present. Full range of the flute is covered. Double tonguing is required often in this piece.

Website: <https://www.akshayatucker.com/>

Source: CW, CD

Tzanou, Athanasia b. 1971

Anagramma

Year of Composition: 1998

Instrumentation: fl

Website: <http://www.composers21.com/compdocs/tzanoua.htm>

Source: LCP

Uebayashi, Yuko b. 1975

Sonate pour flûte et piano

Year of Composition: 2002-2003

Instrumentation: fl, pf

OCLC Accession Number: 819380253

Publisher: Alphonse Leduc

Length: 23 min.

Grade Level: 4

Annotation: Dedicated to flutist Jean Ferrandis and pianist Emile Naoumoff. This piece consists of three movements, "Andante-Allegro," "Moderato," and "Allegro vivo." This piece follows another work written for Ferrandis titled, *Au delà du Temps* (for two flutes and piano). The first movement of this work is at first melancholy and allows the flutist to explore a variety of colors in combination with the pianos lush tonalities before becoming more agitated and grand, the second movement is song-like and thoughtful, and the third movement is at once playful and light while still remaining lush and sonorous.

Website: <http://yukouebayashi.com/>

Source: CW, CD, OCLC, RW

Le Vent à Travers Les Ruins

Year of Composition: 1999

Instrumentation: fl

OCLC Accession Number: 47135160

Publisher: Editions H. Lemoine

Length: 7 min.

Grade Level: 4

Annotation: "Uebayashi composes with imagery in two different ways. The first is the simple idea of imagery of things we can see and feel in our everyday life, for example, landscape, light, and paintings. The other is more

emotionally based. She does not simply depict the images in her compositions, but rather transforms the inspiration she perceives from these images into emotions. The most representative example of this imagery-based composition is seen in, *Le Vent à Travers Les Ruines* for flute solo. Here she depicts the ruins of a monastery, but adds her own experiences of seeing these ruins through more complex emotions she felt."¹³⁷

This contemplative solo flute piece exhibits the imagery above with the use of long, melodic phrases. No extended techniques are used. Embellishments and technical activity increase as the piece continues. This gives the impression of happenstance. The piece ends similarly to the way it began, with stillness and calm.

Website: <http://yukouebayashi.com/>

Source: CW, CD, OCLC, RW

A Romance of Orcia

Year of Composition: 1998

Instrumentation: fl, pf

OCLC Accession Number: 1090815964

Publisher: Yuko Uebayashi

Length: 23 min.

Grade Level: 4

Annotation: A Romance of Orcia was dedicated to Nobutaka Shmizu and Jean-Michel Damase. The work includes four movements, "Blue Dawn," "Piazza," "Getting Dark" "Passing." "When the first gale of spring comes along, I always set off the place where I named it "Orcia." Embraced in the beautiful field spreading yonder, I think of the lives of the people continuing for hundreds of years, and become overwhelmed by the beauty sought and created by these people. I cannot help but love even the run-down gate standing there. But for this music piece, I cannot find any other word to describe it. Rather, I had express "Orcia," for which I could not find words, in the form of a sound. However, as I sat down to write the music, the "Orcia" that I wanted to express so much began to rise up like a cloud, and no matter how much I chased after it, it somehow seemed to go further and further away from me. It took a long time for me to express such a feeling in the form of a sound. What gave me the image for the music were the sweet and elegant fragrance and the wind-like pas expressed by the flute played by Shimizu, and the brilliant sound of the piano by Damase. Their music is my joy, and I am truly fortunate to have been able to compose for the two players."¹³⁸ Yuko Uebayashi.

Similar to *Le Vent à Travers Les Ruines*, this piece is programmatic and expresses the titles of each movement through the use of singing, melodic lines in the flute and rolled, open chords in the piano. The piece is tonal throughout and relies heavily on harmonic shifts to express mood. No extended techniques. Scalar technical passages represent "wind-like" passages and allow the flutist to express emotional depth as well as technical prowess.

Website: <http://yukouebayashi.com/>

Source: CW, CD, OCLC, RW

Les Sentiers (The Trails)

Year of Composition: 2018

Instrumentation: fl, pf

OCLC Accession Number: 1091357785

Publisher: Yuko Uebayashi

Length: 12 min.

Grade Level: 4

Annotation: A three movement work, "Après la Pluie," "Au bord de l'eau," and "A Travers les Feuilles." A recording of this work can be found on the CD titled, *Jean-Michel Damase, Variations for Flute and Piano*, performed by Nobutaka Shimizu, flute and Jean-Michel Damase, piano. The first movement is characterized by sequential harmonic patterns in the flute that shift along with the piano chords to create a quality that is light and

¹³⁷ Pei-San Chiu, "The Flute Music of Yuko Uebayashi: Analytical Study and Discussion of Selected Works" (D.M.A. diss., Indiana University, 2016).

¹³⁸ Ibid.

singing. The second movement is a meditative and longing. In the final movement, the piano and flute are echoing one another in a wash of lush textures which gives the movement energy and forward momentum. This work is tonal and covers the full range of the flute.

Website: <http://yukouebayashi.com/>

Source: CW, CD, OCLC, RW

Le Moment Du Cristal

Year of Composition: 2012

Instrumentation: fl, pf

OCLC Accession Number: 1090816486

Publisher: Yuko Uebayashi

Length: 12 min.

Grade Level: 4

Annotation: Dedicated to flutist Seiya Ueno after Uebayashi encountered his “vividly sparkling” personality and playing. In this single-movement work, Uebayashi combines her use of imagery (“the crystal moment”) with the use of harmonic patterns and textures to create shifts in mood. In the beginning, the piano has broken, sequential chords that signal harmonic shifts while the flute floats over top in the upper register. This melody comes back throughout the piece and allows the flutist to emulate a “sparkling” quality. In the second portion of the work, the flutist joins the pianist in creating the harmonic palette with the use of sequences and fragmented passages. A cadenza ensues before the work comes to a close with a lament-like reminder of the first melody in the middle register of the flute.

Website: <http://yukouebayashi.com/>

Source: CW, CD, OCLC, RW

Uyeda, Leslie b. 1953

Childplay

Instrumentation: fl

OCLC Accession Number: 666197943

Publisher: The Avondale Press

Length: 4 min.

Website: <http://www.leslieuyeda.com/>

Source: CW, OCLC

Lullaby for Maya

Year of Composition: 2009

Instrumentation: fl, pf

OCLC Accession Number: 666197942

Publisher: The Avondale Press

Length: 4 min.

Grade Level: 1

Annotation: "Lullaby for Maya was composed as a Christmas gift for flutist Kathryn Cernauskas to celebrate the birth of Maya, her first grandchild. This lullaby is my way of celebrating and sharing in this new life. This music is also for Kathryn, the fabulous Canadian flutist, to thank her for all her kindness and generosity." Leslie Uyeda. The perusal score features 3/4 time throughout and simple rhythms within a comfortable register. The piano part is equally approachable.

Website: <http://www.leslieuyeda.com/>

Source: CW, CMC

Reception of Light

Year of Composition: 2009

Instrumentation: fl, pf

Publisher: The Avondale Press

Grade Level: 4

Annotation: "Reception of Light for flute and piano is a coming together of two particular aspects of my composing life. One is the poetry of Lorna Crozier, whose book of poems on the Old Testament - Apochrypha of Light - I return to again and again. These poems make me think, and led directly to the decision to write a piece about light. I then composed this duo for flutist Kathryn Cernauskas, whose wonderful playing and profound musicianship continue to inspire me." Leslie Uyeda.

This work features finger glissandi, playing and singing, flutter tonguing, slap tonguing, and pitch bends. The piece emulates light with quick, articulated passages in a variety of registers, complex meters, and extremes of register.

Website: <http://www.leslieuyeda.com/>

Source: CW, CMC

Classical Escapade

Year of Composition: 2009

Instrumentation: fl

OCLC Accession Number: 432936506

Publisher: The Avondale Press

Grade Level: 3

Annotation: "The opening motive that popped into my head was Classical, and lively. I was reminded of a piece for band by Russell Ward that I had played while in high school in Montreal, called Clarinet Escapade. That music featured the clarinet section, and all those notes meant one thing to me and my clarinet mates: fun! I hope for the same result from Classical Escapade: play it as fast as you can and have fun." Leslie Uyeda.

A quick, two-page piece that features simple rhythmic structures with the fastest values being sixteenth notes.

Mainly in the mid to upper range of the flute.

Website: <http://www.leslieuyeda.com/>

Source: CW, CMC

Scena

Year of Composition: 2012

Instrumentation: fl, pf

OCLC Accession Number: 822017953

Publisher: The Avondale Press

Grade Level: 4

Annotation: "I composed this work for my colleague and friend, Kathryn Cernauskas, the wonderful Canadian flutist. Comprised of just two movements –slow-fast, Scena is a personal homage to the music of the Baroque, that remarkable time in art and music which says to me there must surely be angels. The first movement – "Misterioso", alternates between recitative and arioso, and seems to end with a question -the piano's repeating low C sharps left unresolved. The "Allegro" begins with a hint of an answer, but withholds any certainty until both flute and piano reach C sharp, now the home key. This movement is a romp, stopping only once to reflect on the uncertainties of the "Misterioso." Leslie Uyeda.

This work is advanced, featuring complex rhythmic structures, flutter tonguing, large intervallic leaps, and extreme dynamic contrasts.

Website: <http://www.leslieuyeda.com/>

Source: CW, CMC

Would You Ask Me?

Year of Composition: 2020

Instrumentation: fl

OCLC Accession Number: 1180966349

Publisher: Canadian Music Centre

Length: 5 min.

Grade Level: 4

Annotation: Composed for Kathryn Cernauskas. The work features some extended techniques such as pitch bends, flutter tonguing, key clicks, and harmonics. Time signatures change often and mastery of technique and articulation is required.

Website: <http://www.leslieuyeda.com/>

Source: CW, CD

Van de Vate, Nancy b. 1930

Four Fantasy Pieces

Year of Composition: 1993

Instrumentation: fl, pf

OCLC Accession Number: 37195976

Publisher: Vienna Masterworks

Length: 10 min.

Grade Level: 4

Annotation: "Four short, contrasting, free-form pieces. Excellent for inclusion on any recital program." Nancy Van de Vate. The first piece is melancholy and utilizes modern harmonic language. The second one is contrasting in terms of style and utilizes a more active and articulate texture. The third movement is a solo flute cadenza-like melody. The last movement has a driving rhythmic style.

Website: <https://nancyvandevate.musicaneo.com/>

Source: OCLC, CW, CD

Vaughan, Dindy b. 1938

Homecoming 1, 2, 3

Year of Composition: 2010

Instrumentation: fl, pf

OCLC Accession Number: 747034123

Publisher: Reed Music

Website: <https://www.dindyvaughanmusic.com/>

Source: CW, OCLC

Orpheus

Year of Composition: 2010

Instrumentation: fl

OCLC Accession Number: 747033272

Publisher: Reed Music

Website: <https://www.dindyvaughanmusic.com/>

Source: OCLC

Vehar, Persis

Sweet, Silent Thought

Instrumentation: fl, pf

Website: <http://www.persisvehar.com/index.html>

Source: CW

Vercoe, Elizabeth b. 1941

To Music

Year of Composition: 2003

Instrumentation: fl

OCLC Accession Number: 957337576

Publisher: Noteworthy Sheet Music

Length: 5 min.

Grade Level: 4

Annotation: *To Music* is a short, atmospheric solo for flute in four contrasting sections. At times the music is virtuosic, occasionally calling for multiphonics and other special effects.

The titles of the four sections are taken from the haunting poetry of the Russian writer, Anna Akhmatova, a poet deeply interested in music. The titles are: "my voice like a flute;" "quietly, oh God so quietly, that it is audible is how time passes;" "music's shadow flashed on the wall;" and "as if all the flowers broke into words." The piece was commissioned by flutist Lisa Vanarsdel and written for her and for the Laurels Flute Project.

In February of 2005, *To Music* was premiered by flutist Peter H. Bloom on the Quincy Library concert series in Quincy, Massachusetts. He has also performed the piece many times throughout the U.S., Thailand, New Zealand, and Australia.

The piece features tongue rams, pitch bends, harmonics, and multiphonics. Standard notation is used. The piece has a contemplative and meditative nature to it. A recording can be found on the CD titled, *Kleemation and Other Works*, published by Navano Records and performed by Peter H. Bloom.

Website: <http://www.elizabethvercoe.com/index.html>

Source: CW, CD, OCLC

Verdié, Adriana b. 1958

Flute 3.2.4

Year of Composition: 1993-95

Instrumentation: fl

OCLC Accession Number: 948758039

Publisher: Cayambis Music Press

Website: <https://adrianaverdie.shutterfly.com/>

Source: CW, OCLC

Vesic, Marina

Hallo, Vienna Calling

Instrumentation: fl, elec.

Website: <http://marinavesic.com/>
Source: CW

Wagner, Melinda b. 1957

Concerto for Flute, Strings, and percussion

Year of Composition: 2000

Instrumentation: fl, pf (transcription)

OCLC Accession Number: 68900729

Publisher: Theodore Presser

Length: 24:00 min.

Grade Level: 4

Annotation: A transcription of Melinda Wagner's *Concert for flute, strings, and percussion* by Jennifer Margaret Barker. This work was a Pulitzer Prize winner in 1999. The first movement is titled Playful, the second is sad, simple; warm and the third is simply given a tempo marking of 100 BPM. Demonstrates the flutists agility as well as ability to execute melodic lines and tone colors. This work features a variety of textures and allows the performer to explore virtuosity and lyricism.

Website: <https://www.melindawagnermusic.com/>

Source: CW, OCLC, CD, RW

Walker, Gwyneth b. 1947

Signs of Life: A celebration for flute and piano

Year of Composition: 2007

Instrumentation: fl, pf

OCLC Accession Number: 694059123

Publisher: Lauren Keiser Music

Annotation: *Signs of Life* is a celebratory suite for flute and piano in three movements. Each movement bears a title and subtitle: "Imagination (a bird in flight)", "Gratitude (a prayer)", and "The Fullness of Life (a celebration)."

"Imagination" begins with a passage marked "with a spark of excitement." The flute and piano increase in energy towards the main body of the movement -- a vibrant dialogue -- before winding down to a peaceful conclusion.

"Gratitude" opens freely before settling into a gentle, flowing motion. A brief flute cadenza leads to a return of the original material in new rhythmic forms. "The Fullness of Life" begins energetically and settles into a spirited, lyrical excursion, building to a celebratory ending. Notes by Carson Cooman.

Website: <https://www.gwynethwalker.com/signs.html>

Source: CW, OCLC

Wallach, Joelle b. 1946

Wreath of Silver Birds

Year of Composition: 1995

Instrumentation: fl OR picc

OCLC Accession Number: 897962042

Publisher: Joelle Wallach

Length: 10 min.

Grade Level: 3

Annotation: “*The Wreath of Silver Birds* was written in 1995 as an outdoor work for solo piccolo in honor of the 95th birthday of composer Otto Luening, on the occasion of the inauguration of the Virginia Center for the Creative Art’s new timpani-topped gazebo. Luening had played flute with James Joyce’s theatre and chamber music troupe in Vienna between the 20th century’s world wars; and when Wallach wrote the work, she imagined the whistling piccolo melodies skimming across the Virginia Center’s magnificent lawns in the heat of Luening’s 95th – and final – summer. The title is adapted from a line by southern poet Maxwell Bodenheim (1883-1954):”...For death is a black slave with little silver birds a sleeping wreath on his head.” The quote evokes both the ambiguous history of the South and Luening’s sweet self-serenade toward death, as full of music and enthusiasm as he’d ever been.”
Joelle Wallach.

This piece is tonal throughout with elements of chromaticism and ample room for melodic expression. No extended techniques.

Website: <http://joellewallach.com/>

Source: CW, CD, OCLC

Wallen, Errollyn b. 1958

Prometheus Bellyache

Year of Composition: 1999

Instrumentation: fl, pf

Length: 15 min.

Website: <http://www.errollynwallen.com/works>

Source: CW

Wallinga, Patricia

Hex

Year of Composition: 2013

Instrumentation: fl

Length: 5 min.

Grade Level: 4

Annotation: “*Hex* is a concert etude for unaccompanied solo flute, meant to exhibit a wide variety of extended techniques. The piece’s combination of ancient and modern sound worlds lend it a sense of the arcane, and the mixed meters, changing tempi, and rapid virtuosic passages evoke a magical spell gone out of control. Tuplets and rhythmic groupings in five, six, and seven are frequently used; this both adds to the uneasiness of the piece due to those numbers’ relative infrequency in Western music and references those numbers’ frequent associations with magic and the supernatural.” Patricia Wallinga

Uses standard notation but no time signatures. Extends to all registers of the flute.

Website: <https://patriciawallinga.com/>

Source: CW, SC

Wang, Jen b. 1980

...For Each Person Who Gets Stuck in Time Gets Stuck Alone

Year of Composition: 2015

Instrumentation: picc/afl/bfl, elec.

Length: 11 min.

Grade Level: 4

Annotation: Commissioned by Janet McKay. Meant for solo flutist and pre-recorded parts. Can also be played with multiple flutists without pre-recorded parts. The work uses microtonality to create textures and shifting timbres. The piece has a sound that is ethereal and meterless.

Website: <http://jenwang.com/bio/>

Source: CW, CD

Ward, Joanna b. 1998

One, Breath

Instrumentation: fl

Length: 1 min.

Annotation: for Kathryn Williams' "Coming up for Air" project. According to Kathryn Williams' official website, "Coming Up for Air explores the creative possibilities that emerge when pieces are limited to the performance of a single breath. Initially formed as my personal response to recovering from chronic respiratory conditions, the project invites composers to consider their own relationship to breath and the body's role in performance. The collection currently contains over 100 pieces and celebrates its inclusivity of composers of diverse ages, experience, and background."

Website: <https://www.joannamward.com/>

Source: CW

Ware, Brianna Lawren

Three Norse Goddesses

Year of Composition: 2017

Instrumentation: fl, pf

Website: <https://www.lbwaremusic.com/>

Source: CW

Waring, Kate b. 1953

Attargatis

Year of Composition: 1999

Instrumentation: fl

OCLC Accession Number: 50640702

Publisher: Verlag Dohr

Website: <https://keyworksmusic.com/home/>

Source: CW

Warshauer, Meira b. 1949

Bati L'Gani (I Came Into My Garden)

Year of Composition: 2003

Instrumentation: fl

OCLC Accession Number: 265378696

Publisher: Hildegard Publishing Co.

Length: 7 min.

Grade Level: 3

Annotation: "*Bati l'gani* (I have come into my garden) offers glimpses of intimacy between lovers, between G-d and His/Her creation, the delight of recognition: Divine goodness flowing into the world. The Shechinah, God's indwelling Presence, enters the earthly garden of Creation." Meira Warshauer. Commissioned by flutist, Paula Robison.

A contemplative and melodic solo flute piece. Many opportunities for exploration of sound, colors, and expressivity.

Website: <https://meirawarshauer.com/>

Source: CW, CD, OCLC

Warshaw, Dalit Hadass b. 1974

Lessons from the Muir Woods

Year of Composition: 1997

Instrumentation: fl

Length: 4 min.

Website: <http://dalitwarshaw.com/>

Source: CW

Watkins, Mary b. 1939

Braziltown USA

Instrumentation: fl, pf

Publisher: Shotsky Music

Website: <https://marydwatkins.com/>

Source: CW

Patrick the Dancer

Instrumentation: fl, pf

Publisher: Shotsky Music

Website: <https://marydwatkins.com/>

Source: CW

Webb, Orianna

Field

Year of Composition: 2003

Instrumentation: fl

Length: 6 min.

Website: <http://www.foolfactory.com/annaWEBSITE/index.html>

Source: CW

Weinberg, Alyssa b. 1988

L'Irréperable

Year of Composition: 2012

Instrumentation: fl

Website: <https://weinbergmusic.com/>

Source: CW

Wennäkoski, Lotta b. 1970

Ilmakehästä (from Atmosphere)

Year of Composition: 2003

Instrumentation: fl, pf

OCLC Accession Number: 144513588

Publisher: Uusinta Publishing Company

Length: 10 min.

Grade Level: 5

Annotation: Many extended techniques are used including flutter tonguing, tongue rams, venting of the flute keys, whistle tones, and pitch bends. The piano often provides cluster chords while the flutist adds texture and energy with the use of the above mentioned techniques. Commissioned by Petri Alanko.

Website: <https://lottawennakoski.com/>

Source: CW, CD, OCLC

Westwood, Sarah b. 1989

Shiko

Instrumentation: fl, elec.

Length: 5:30 min.

Grade Level: 5

Annotation: "Before I started work on this piece, I woke up from a dream with flutes, clouds and the sound of the wind. I can remember little else except the sound and quality, and knew there was a piece for solo flute brewing in my subconscious. I find it fascinating how much working out, or inventing, we do whilst sleeping. Sometimes with my friends, we tell each other our dreams, and before I mentioned this dream to anyone, the next day I got a message from a good friend of mine, to say he had a dream about some flute music I was writing, even though I had not told anyone I was writing this." Sarah Westwood

Flutter tonguing, singing and playing, air sounds, air pizzicati, and other extended techniques are used. Flute requires amplification for this work.

Website: <https://www.sarah-westwood.com/>

Source: CW, CD

White, Dolores b. 1932

Three Pieces for Flute and Piano

Year of Composition: 1997

Instrumentation: fl, pf

Annotation: The three pieces are titled, "Follicles", "Centipedes", and "Millipedes". Performed by Lea Pearson, flute and Dianna White-Gould, piano at Ohio State University at Hughes Hall Auditorium.

Website: <http://doloreswhite.com/Biography.htm>

Source: CW

Oracion

Year of Composition: 2001

Instrumentation: fl/afl

OCLC Accession Number: 317484855

Website: <http://doloreswhite.com/Biography.htm>

Source: OCLC

Whitehead, Gillian b. 1941

Bougainvillea

Year of Composition: 2012

Instrumentation: fl

Length: 7 min.

Annotation: "The writer, Lloyd Jones, organised an auction to raise funds to build and stock a library in Bougainville, and I volunteered a piece for solo instrument as one of the lots. The flautist Rebecca Steel won the bid, and the one-movement piece is dedicated to her." Gillian Whitehead.

Website: <https://www.gillianwhitehead.co.nz/>

Source: CW

Taurangi

Year of Composition: 1999

Instrumentation: fl, pf

OCLC Accession Number: 54700603

Publisher: Waitata Press

Length: 13 min.

Grade Level: 4

Annotation: "I began writing this piece in the shadow of both the East Timor crisis and the death of my good friend and sometime mentor of many years, the musicologist and historian John Mansfield Thomson. These events modified both the original formal ideas and the detail of the piece. William's A Dictionary of the Māori Language gives four meanings for the word taurangi: "unsettled", "changing or changeable"; "incomplete, unsatisfied, unfulfilled"; "to grieve for"; and "wanderer." *Taurangi* was commissioned by the New Zealand International

Festival of the Arts, during which it received its first performance by Bridget Douglas, flute and Rachel Thompson, piano." Gillian Whitehead

Website: <https://www.gillianwhitehead.co.nz/>

Source: CW

Whiteman, Nina b. 1981

Thread

Year of Composition: 2017

Instrumentation: fl

Length: 2 min.

Grade Level: 5

Annotation: "*Thread* by Nina Whiteman is a labyrinth to navigate in a single breath, with an in-ear click track dictating the moments to inhale and exhale. Beginning with inhalation sounds with the head joint completely turned in, the exhale sounds span sharp bursts of air, flutter tongue, lip pizzicato, and tongue pizzicato as the head joint is gradually turned back out." Nina Whiteman.

The piece is highly percussive with a lot of key clicks and air-like pitch material.

Website: <http://ninawhiteman.com/>

Source: CW, CD

TOMB

Year of Composition: 2018

Instrumentation: fl, elec.

Website: <http://ninawhiteman.com/>

Source: CW

Astrolabe IV

Year of Composition: 2015

Instrumentation: fl, elec.

Grade Level: 5

Annotation: This work belongs to a collection of pieces. May be performed by one or multiple flutists. "This collection of works takes the working principles of the astrolabe (including fixed and moving parts) as one of its starting points. It is also a lament on the death of Hypatia, whose horrific murder is reported by contemporary commentators. The sources don't agree on the exact manner of her death, but collectively state that she was stripped naked, murdered with tiles, dragged through the streets, and that her limbs were then scattered throughout the city and burned. The phonemes of Hypatia's name are heard dismembered in the bass flute and voice parts." Nina Whiteman.

Website: <http://ninawhiteman.com/>

Source: CW, CD

Whitwell, Sally b. 1974

Road Trip

Instrumentation: fl, pf

OCLC Accession Number: 746754685

Publisher: Reed Music

Length: 3:30 min.

Grade Level: 3

Annotation: "The inspiration for *Road Trip* comes from the train commute I used to make weekly from Sydney to a university teaching job in Newcastle. I so enjoyed the gentle evolution of the landscape on this journey each week; urban quickly gives way to suburban, thence to mountainous bushland tumbling down into the Hawkesbury River. The train clings to the shoreline around Brisbane Waters, sparkling blindingly in the early morning sunshine, then snakes through more bushland, cuts through leafy suburbia and finally emerges into the industrial steel heart of Newcastle. Structurally, *Road Trip* is a motivic evolution, a four note motif that continually evolves and extends and transforms itself, in much the same way as I feel the landscape evolves around the silver bullet of a train hurtling down the tracks." Sally Whitwell.

This work utilizes gentle, rolled chords in the piano with a floating flute melody in harmony. Some technical passages and trills are present and the full range of the flute is covered. The music is tonal and joyous. A recording of the work can be found on the CD titled, *I Was Flying*, performed by Sally Walker, flute and ally Whitwell, piano and published by ABC Classics.

Website: <http://sillywhatwell.weebly.com/composer.html>

Source: CW, OCLC, CD

Williams, Amy b. 1969

First Lines

Year of Composition: 2016

Instrumentation: fl, pf

OCLC Accession Number: 1051461396

Publisher: Anderson Place Music

Length: 11 min.

Grade Level: 4

Annotation: A contemporary piece using unique sounds for both the flutist and pianist. Atonal in nature. The melody sounds fragmented and there are extended techniques present in the flute part, including jet whistle, key clicks, air sounds, and harmonics. The piece has an eerie quality.

Website: <http://amywilliamsmusic.com/works/>

Source: CW, CD

Williams, Natalie

Haiku

Year of Composition: 1996

Instrumentation: fl

Length: 3 min.

Grade Level: 3

Annotation: A melodic and thoughtful solo flute piece. No extended techniques. Some technical passages are present but generally the piece is singing in nature. Tonal. Full range is covered. A recording can be found by following the link below.

Website: <https://www.natworksmusic.com/music>

Source: CW, CD, AMC

Winters, Elizabeth b. 1979

White Bird- blackbird

Year of Composition: 2011

Instrumentation: afl

OCLC Accession Number: 1228794542

Length: 7 min.

Grade Level: 5

Annotation: "*White Bird – blackbird* can best be described by imagining the following scenario. A person is gazing at a photo of a white bird, exotic and rare, which the photographer has travelled for miles to capture in a perfect shot. Outside the window, a small blackbird is hopping around on the dirty pavement. At first, the person doesn't notice the blackbird, and even when he does he quickly returns to his picture. The blackbird has no interest for him, when he has such a perfect photo to gaze at. However, the antics of the blackbird eventually capture the person's attention and gradually draw him away from his photo. The white bird starts to seem rather fake in comparison to the blackbird. Finally, the person is transfixed by the blackbird – and the photo is forgotten. The opportunity to write for quarter tone alto flute allowed to me further explore the use of the natural harmonic series, which has featured in several of my previous compositions. This also allowed me to differentiate between the material for the white bird and the blackbird – the blackbird uses quarter tones, while the white bird doesn't." Elizabeth Winters.

This piece can be played on standard alto flute.

Website: <http://elizabethwinters.com/>

Source: CW, CD, OCLC

Wishart, Betty b. 1947

Awakening

Instrumentation: fl

Website: <https://www.bettywishart.com/>

Source: CW

Six Bagatelles

Instrumentation: fl

Website: <https://www.bettywishart.com/>

Source: CW

Oracles

Instrumentation: fl, pf

Length: 5 min.

Grade Level: 3

Annotation: A recording of this work can be found on the CD titled, *He*, and performed by Iwona Glinka, flute and Vicky Stylianou, piano. This is a three movement work. Tonal throughout. The first movement is simple and elegant. The second movement utilizes more chromatic motion and technical passages. The third movement is pensive and melodic, allowing the flutist to explore expressivity and tone color. The outer two movements are approximately two minutes and the middle movement is only forty seconds in length.

Website: <https://www.bettywishart.com/>

Source: CW, CD

Frollicking

Instrumentation: fl

Website: <https://www.bettywishart.com/>

Source: CW

Wolfe, Julia b. 1958

Lass

Year of Composition: 2014

Instrumentation: fl

Length: 8 min.

Website: <https://juliawolfemusic.com/>

Source: CW

Worthington, Rain

Imagined Tango

Year of Composition: 2016

Instrumentation: fl, pf

Length: 2 min.

Annotation: Originally for flute and harp but piano version also available. Tonal and mysterious in nature.

Website: <https://rainworthington.com/>

Source: CW, CD

Wu, Yiheng Yvonne b. 1981

Relay/Replay

Year of Composition: 2015

Instrumentation: fl, elec.

Length: 9 min.

Grade Level: 5

Annotation: The recorded track and the flute interact with each other by echoing one another. This interplay makes it sound as though the two are communicating equally. Timbral trills, extreme registers, playing and singing, multiphonics, and various other extended techniques are used throughout. Flutist must be able to transition quickly from one technique to the next.

Website: <https://www.yvonnewu.com/>

Source: CW, CD

Wurtz, Amy

La: Suite for Flute and Piano

Year of Composition: 2010

Instrumentation: fl, pf

Length: 33 min.

Grade Level: 4

Annotation: Premiered by John Wachala, flute and Amy Wurtz, piano. A virtuosic piece which showcases harmonic complexity and unique interplay between the piano (or harp). A recording can be found by following the link below.

Website: <https://www.amywurtz.com/listen>

Source: CW, CD

Yamada, Reiko b. 1978

Omeri-buki

Year of Composition: 2019

Instrumentation: fl, pf

Length: 10 min.

Grade Level: 5

Annotation: "*Omeri-buki* for flute and piano is an experimentation of merging two time concepts using both Western and Japanese style notations." Reiko Yamada.

The piece begins with flute alone and the sounds of the flute are echoed, creating a sense of the duality of time in the piece. Harmonics, multiphonics, and pitch bends are used. Piano provides a texture with fast, repeated notes and chordal accompaniment. The piece feels meterless.

Website: <https://www.reikoyamada.com/>

Source: CW, CD

Yi, Chen b. 1953

Memory

Year of Composition: 2010

Instrumentation: fl

OCLC Accession Number: 951480292

Publisher: Theodore Presser Co.

Length: 5 min.

Grade Level: 3

Annotation: On the Presto Sheet Music website, this description is provided, "In collaboration with flutist Mary Holzhausen, Chen Yi has created a solo flute version of this plaintive memorial work, originally for solo violin - the instrument in which composer Chen Yi was trained as a performer. The composer provides this program note: "Dear Professor Lin: I wish you could hear the tune in *Memory*, which sounds like my painful cry out of your name in our Cantonese dialect. I expressed my deep sorrow in the music, to remember your fatherly mentorship. Your meaningful smile will always be with us encouragingly."

Uses extended techniques such as pitch bends, flutter tonguing, harmonics, embellishments, pentatonicism, and a variety of articulations to create a unique soundscape that exists outside of the sound of the traditional Western flute. Has an improvisatory feel and requires the flutist to be comfortable with a high level of virtuosity.

Website: <http://composers21.com/compdocs/chenyi.htm>

Source: LCP, OCLC, RW, CD

The Golden Flute

Year of Composition: 1997

Instrumentation: fl, pf

OCLC Accession Number: 42869180

Publisher: Theodore Presser Co.

Length: 15 min.

Grade Level: 3

Annotation: In the official perusal score available from issuu, the description reads “I was so excited when I learned that Mr. James Galway was enthusiastically inviting me to write him a Chinese flute concerto after listening to my viola concerto...I decided to compose a flute concerto entitled, *The Golden Flute*, using the Western flute to speak in a language of Chinese wind instruments, such as the *dizi* made from bamboo and the *xun* made from clay. The composition is supported, in part, by a grant from the National Endowment of the Arts in the US...The world premiere was given by the Duluth Superior Symphony Orchestra in Duluth, M on November 8, 1997 led by Yong-yun Hu, soloist Donna Orbovich.” The three movement of the work are “Andante, lyrically and vividly,” “Larghetto, mystically,” and “Allegro, energetically.”

This work reflects the sound of traditional Chinese instruments through flutter tonguing, embellishments, and the upper-most register of the flute. Although tonal, the piece utilizes complex harmonies and registers (in both the flute and the piano). Textures build from thin (where the flute plays alone) to thick and intense (where the piano or orchestra) quickly and suddenly, creating a sense of ambiguity and freedom. Highly virtuosic with many moments of technical prowess and control of all registers.

Website: <http://composers21.com/compdocs/chenyi.htm>

Source: LCP, OCLC, CD, RW

Three Bagatelles from China West

Year of Composition: 2006

Instrumentation: fl, pf

OCLC Accession Number: 566075003

Publisher: Theodore Presser Co.

Length: 12 min.

Grade Level: 4

Annotation: Justflutes official website provides this quote from Chen Yi, “The authentic folk music from China West has amazed me and inspired me to write this piece which has folk music elements drawn from the solo pieces Shange Diao and Nai Gou Hou, pitch material sung in the folk song Ashima, the folk song Duo Duo and the sound effect of the Lusheng ensemble playing of the Maio People.”

This three-movement work utilizes a combination of extended techniques such as pitch bends, various trills and embellishments, and the sense of rhythmic freedom give this piece its folk-like sound. A folk-like sense also comes from the way that the piano and flute interact, seemingly in an unmeasured conversation. Another aspect of this work that reflects its freedom is the ostinato in the piano as the flute performs playful and improvisatory-sounding lines atop this consistent background. Flutter tonguing and the variety of technical elements mentioned above make this a work for an advanced player.

Website: <http://composers21.com/compdocs/chenyi.htm>

Source: LCP, OCLC, CD

York, Barbara 1949-2020

Sonata for Flute and Piano

Year of Composition: 2011

Instrumentation: fl, pf

OCLC Accession Number: 797171780

Publisher: Cimarron Music

Annotation: “Barbara York's *Sonata for Flute* is a multi-movement work that was composed for Catherine Bergman in 2011. The three contrasting movements are entitled "Cheerful Heart", "Kindness" and "Patience and Persistence." Description from retailer website.

Website: <https://www.justforwinds.com/sonata-for-flute-and-piano-2>

Source: OCLC, RW

Younan, Elizabeth b. 1994

Fantasia

Year of Composition: 2019

Instrumentation: fl

Length: 8 min.

Grade Level: 4

Annotation: "This solo for flute is titled *Fantasia* due to the nature of its free and improvisatory construction. The manipulation of small musical cells and their gradual development form the *modus operandi* of the work. The piece features the addition of a kick drum of sorts, which provides a rhythmic element to offset the freedom of the flute lines. Younan composed the work after receiving Ensemble Offspring's 2018 Noisy Women Commission, an annual award given to an emerging female composer to promote creative freedom and foster artistic development and it has been written in close collaboration with Ensemble Offspring flautist Lamorna Nightingale. Ensemble Offspring's Noisy Women Commission is supported by the Sydney Community Foundation's Women Composers Fund and its associated private donors. Recipients: 2017 Fiona Hill; 2018 Elizabeth Younan; 2019 Nicole Murphy." Description provided by Ensemble Offspring.

Website: <https://elizabethyounan.com/>

Source: CW, CD

Younge, Bethany

Beyond Semiotics

Instrumentation: fl

Length: 11 min.

Grade Level: 5

Annotation: "*Beyond Semiotics* consists of 5 musical/linguistic ideas that feature, and thereby substantiate the concept of a voice rudely entering and exiting a flute. Symbols, seasonings, and vague suggestions stemming from both the text and music taint and warp the various subconscious interpretations of the listener. Narrative has no place with the extrapolated meanings here- only lost memories and faded ideas float in this world completely devoid of linearity. To state it simply: it is the landscape beyond semiotics." Bethany Younge
Non-traditional notation with extended techniques including key clicks, tongue rams, quarter tone pitches, timbral trills, and growls.

Website: <http://www.bethanyyounge.com/>

Source: CW, CD, SC

Yun, Du b. 1977

Run in a Graveyard

Year of Composition: 2008

Instrumentation: bfl, elec.

OCLC Accession Number: 1136491707

Publisher: Du Yun

Length: 15 min.

Grade Level: 5

Annotation: Commissioned by the Fromm Foundation and written for Claire Chase.

Imagine, one afternoon you go into a graveyard, any graveyard in total silence and stillness, you start to run, run so fast that your feet almost lifted...

a beating heart

hot blood in the veins

moving through the air, with the feet arching over the earth after a while

the motion and the stillness are inseparable

and incongruous

the presence of stillness

at the heart of movement

of repose at the heart of the race

of respect within transgression

the flying objects

the inseparable, you are the dead, the dead is you,

you feel the long-gone intimacy, you love each other at that moment.

- Du Yun.

The piece begins with vibrato oscillation in the flute and a intangible sound in the electronics. As the piece progresses, volume increases in the bass flute and electronics. The piece is meditative in nature with occasional outbursts from the bass with the use of harmonics, grace notes, and overblowing. The piece intensifies towards the end creating a frantic environment.

Website: <https://channelduyun.com/>

Source: CW, CD, OCLC

An Empty Garlic

Year of Composition: 2014

Instrumentation: bfl, elec.

Length: 19 min.

Grade Level:

Annotation: commissioned by Project& and Claire Chase. Premiered at the Kitchen, New York, 2014 by Claire Chase.

Website: <https://channelduyun.com/>

Source: CW

Yurina, Ludmila b. 1962

Gemma

Year of Composition: 1999/2000

Instrumentation: fl

Annotation: Commissioned by Rheinsberg's Music Academy (Germany). Prize of competition "Torneo Internazionale di Musica" , 2000, Rome, Italy.

Website: <https://yurina.ru.gg/>

Source: CW

Zaimont, Judith Lang b. 1945

Bubble-Up Rag

Year of Composition: 2001

Instrumentation: fl, pf

OCLC Accession Number: 69117284

Publisher: Jeanné Music Publications

Length: 10 min.

Grade Level: 3

Annotation: A playful work echoing the music of silent films with a nod to the tradition of Ragtime in America. Flutter tonguing, syncopation, and a memorable melody are used in this work. Some technical passages add to the whimsical nature of the work and create a sense of virtuosity in the work.

Website: <https://www.judithzaimont.com/>

Source: CW, OCLC, CD

Reflective Rag

Year of Composition: 2003

Instrumentation: fl, pf

OCLC Accession Number: 297392920

Publisher: Jeanné Music Publications

Length: 4 min.

Grade Level: 3

Annotation: A melancholy and melodic Ragtime-esque work for flute and piano.

Website: <https://www.judithzaimont.com/>

Source: CW, OCLC

Zisso, Yfat Soul b. 1987

Hidden Elegy

Year of Composition: 2016

Instrumentation: afl, pf

Length: 8 min.

Grade Level: 5

Annotation: "Written for Carla Rees and Xenia Pestova in the summer of 2016 and premiered by them at The Forge, London, on 6th Sept, 2016; this piece is about the hidden turmoil of grief and other emotions experienced alongside it. The piece is dedicated to the loving memory of my grandmother, Lili, who passed away while I was writing it." Yfat Soul Zisso.

Conceived with a kingma-system alto flute in mind but can also be played on a traditional alto flute.

Quarter tones are used frequently. Traditional notation. Dark and mysterious energy in the beginning from the clustered piano chords. The quarter tone motion in the alto adds to this dark energy. Rhythmically simple.

Website: <https://www.yfatsoulzisso.com/>

Source: CW, SC, SC

Catching the Early Train

Year of Composition: 2011

Instrumentation: fl

Grade Level: 5

Annotation: Shifts in register as well as mood happen frequently. Wild sixteenth note interjections are interspersed

among calm and singing melodic lines. Quarter tones are used occasionally. Pitch bends and singing and playing are utilized as well. Full range.

Website: <https://www.yfatsoulzisso.com/>

Source: CW, SC

Zobel, Emely 1964-1996

A Picture of Me Gardening

Year of Composition: 1994

Instrumentation: fl, pf

OCLC Accession Number: 42242477

Publisher: Furore

Annotation: For flute and prepared piano. A picture of me gardening is a humorous performance piece. It was written on a journey to Scotland in August 1994. Musical and scenical elements are equally weighted and of the same importance. Interpreters are free to find their own way to realize the composers instructions. They have to decide about the sequence and possible repeats of the singular pages. Also the use of improvisation is a matter about which the players decide themselves. The drawing inside the front page was done by a little scottish child. She gave it to the composer saying: "This is a picture of me gardening!" Sheetmusic Plus description.

Website: <https://www.sheetmusicplus.com/composers/emely-zobel-sheet-music/1809098>

Source: OCLC, RW

Fliegen

Year of Composition: 1996

Instrumentation: fl

OCLC Accession Number: 52797903

Publisher: Furore

Annotation: The poles of life become more clear...I send you the clouds and the wind of the south, the taste of cafe au lait and the paws of the cats strolling along the walls of this little town. I bought a record by J. Brel second hand... My red woman, the lively one with the spider fingers who lives in me and was always hidden, is a sibling of him ...I did love this crazy life. E. Zobel, 7.Aug. 1996, South of France (taken from a letter which was written on the back of Fliegen.)- Sheetmusic Plus.

Website: <https://www.sheetmusicplus.com/composers/emely-zobel-sheet-music/1809098>

Source: OCLC, RW

Zucker, Laurel b. 1955

December Duo

Instrumentation: fl, pf

Publisher: Alry Publications

Length: 11 min.

Grade Level: 3

Annotation: Publisher description states, "*December Duo* for flute and piano consists of three movements and is featured on the CD *Brazilian Butterfly Circle: Chamber Music for Flute*. The first movement is influenced by the Flute Sonata of Bohuslav Martinu, while the second more lyrical movement was composed to express the sadness felt at the end of a love relationship. Subsequently, the third movement (subtitled "Loss and Confusion") is a frantic display of emotions experience while trying to heal from the loss and confusion of this relationship." No extended techniques. Traditional notation and covers the full range of the flute.

Website: <https://laurelzucker.com/dvds-sheet-music/>

Source: CW, CD

Tennessee Duo

Instrumentation: fl, pf

Publisher: Jabiru Music Publications

Length: 10 min.

Grade Level: 3

Annotation: *Tennessee Duo* for flute and piano is featured on the CD *Brazilian Butterfly Circle: Chamber Music for Flute*. The first movement is titled "Sunday Morning in Knoxville," the second is "Tennessee Dreamin," and the third is "Tennessee Traffic." The programmatic movement names accurately describe the character of each movement. No extended techniques. The challenges of this piece is provided by the wide range, extensive use of various dynamics, textures, and sparkling technique.

Website: <https://laurelzucker.com/dvds-sheet-music/>

Source: CW

Grand Canyon Duo

Instrumentation: fl, pf

Publisher: Jabiru Music Publications

Length: 12 min.

Grade Level: 4

Annotation: A three movement work, "Colorado Springs," "Bright Angel," and "Little Blue Colorado." This work features modern, 20th century harmonies interwoven with tonal and melodic harmonies. Extensive use of the flutes range and technical capabilities. Use of disjunct intervals.

Website: <https://laurelzucker.com/dvds-sheet-music/>

Source: CW, CD

Dog Toy Suite

Instrumentation: fl

Publisher: Jabiru Music Publications

Length: 8 min.

Grade Level: 4

Annotation: This work was recorded on CD *Inflorescence III: Music For Solo Flute*. "Duck Pond," "Moo the Blues," and "Minimal Donkey" are the names of the movements and each one reflects the programmatic nature of the music. The "Duck Pond" is a playful and whimsical movement. The second movement has hints of the "blues" while the third movement utilizes some accented harmonics and timbral trills to possibly recreate the sound of a braying donkey.

Website: <https://laurelzucker.com/dvds-sheet-music/>

Source: CW, CD

Zwilich, Ellen Taaffe b. 1939

Concerto Elegia for Flute and String Orchestra

Year of Composition: 2015

Instrumentation: fl, pf (arranged)

OCLC Accession Number: 910919232

Publisher: Theodore Presser Co.

Length: 17 min.

Grade Level: 2

Annotation: "Perhaps her most philosophical composition, Concerto Elegia is unique in Zwilich's substantial output, intensely reflecting a great personal loss. The first movement, "Elegy," with its intervallic step-by-step cantabile long melodic line, is truly elegiac and gives the listener a palpable sense of the forlorn. The second movement, aptly titled "Soliloquy," while also pensive, provides a marked contrast of pitch with its open intervals and the spatial emptiness of major fourths and fifths. By definition, a soliloquy is an act of speaking one's thoughts aloud when by oneself or regardless of any hearers. The string orchestra punctuates its own suggestions but the solo flute seems to be lost in its own poetic thought. The score to the final movement, "Epilogue," bears a telling quote from Sophocles: "One must wait until evening to see how splendid the day has been." This coda-like epiphany is a remarkable reflection of the composer's temperament. It, too begins on a somber note that soon maps into lively action, distinctive syncopation with even a faint hint of jazz, only to conclude with the unmistakable remembrance of things past." George Sturm, from CD *Frost Symphony Orchestra Live!- Works by Ellen Taaffe Zwilich, Paul Creston, Lansing McLoskey, Dorothy Hindman, and Scott Stinson*, performed by Trudy Kane, flute and the Frost Symphony Orchestra, published by Albany Records. Also arranged for flute and piano.

Website: <https://www.zwilich.com/>

Source: OCLC, CW

Concerto for Flute and Orchestra

Year of Composition: 1989

Instrumentation: fl, pf (arranged)

OCLC Accession Number: 25172665

Publisher: Theodore Presser Company

Length: 10 min.

Grade Level: 3

Annotation: "One of the great joys in writing a concerto is the opportunity to explore the spiritual nature of an instrument in a particularly intense way. In approaching the composition of such a work, I have found it refreshing to reconsider the nature of the solo instrument - for instance, to raise the question anew: what is virtuosity? In the case of the flute, I felt that while bravura performance is very much in its nature, the flute's mythical power is in the long-breathed line. Another challenge in writing a concerto is working out the relationship of soloist and orchestra. I think that a concerto should emphasize the starring role of the soloist yet assemble an orchestra strong enough to stand up to the solo instrument, so that a real dialogue can result. The soloist should not have to force to be heard clearly, nor should the orchestra play only a supportive role. The first movement of my Flute Concerto (Andante misterioso: Allegro) begins slowly and mysteriously with long lines, breaks into a spirited allegro and includes a virtuoso cadenza. The elegiac slow movement (Lento), with its aria-like contemplative meditation, is, for me, the heart of the piece. In contrast, the brisk finale (Allegro con spirito) is, overall, dancelike-exuberant and playful."- Ellen Taaffe Zwilich, Theodore Presser official website.

Website: <https://www.zwilich.com/>

Source: OCLC, CW, PW

APPENDIX A
ANNOTATED CATALOG OF WORKS BEFORE 1988
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Instrumentation Index

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Bond, Victoria

Shenblu, fl

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Cory, Eleanor

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Grade Level: 5

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Grade Level: 5

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Grade Level: 3

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Variations for Solo Flute, fl

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Solo for Flute, fl

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Lenaia, fl

McKay, Frances Thomas

Pegasus, fl

Mctee, Cindy

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Six Variations on "Tom

Bowling", fl

Nowak, Alison

Shifting Sands, fl

Pagh-Paan, Younghi

Dreisam-Nore, fl

Pierce, Alexandra

Prelude and Fugue, fl

Escaped Exotics, fl

Ptaszyńska, Marta

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Grade Level: 4

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Grade Level: 3

Sikora, Elzbieta

Journey III (Voyage III), fl

Grade Level: 5

Tower, Joan

Hexachords, fl

Grade Level: 5

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Aquarelles, picc/fl/afl

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Constellations, fl

Vehar, Persis

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Grade Level: 3

Zaimont, Judith Lang

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Op. 39, fl, pf
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Grade Level: 4
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Grade Level: 4

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pf
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Piano, fl, pf

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Idyll, fl, pf

Einfelde, Maija

Le Chant des orphelins
(Orphan's Song), fl, pf
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pf
Grade Level: 3

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Grade Level: 3
Dryad's Dance, fl, pf
Grade Level: 3
Evening under the hill, fl, pf
Grade Level: 2
Beside The Stream, fl, pf
Grade Level: 2
Wedding Morn, fl, pf
Grade Level: 2
Fireside Images, fl, pf
Grade Level: 3
The little juggler, fl, pf
Grade Level: 3
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Piano, fl, pf
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Grade Level: 2

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Grade Level: 5

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Grade Level: 4

Philiba, Nicole

Sonate pour flûte et piano, fl, pf

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Echo and Narcissus, fl, pf

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Conversations for flute and
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pf
Grade Level: 4

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Grade Level: 3

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Grade Level: 3

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Grade Level: 4

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Grade Level: 3
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Grade Level: 3

Talma, Louise
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Grade Level: 4

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Movements for Flute and Piano,
fl, pf

Walker, Gwyneth
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pf
Grade Level: 3
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Grade Level: 3

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Grade Level: 3

Saariaho, Kaija
Laconisme de l'Aile (Brevity of Wing), fl, elec.
Grade Level: 5

Thome, Diane
Sunflower Space, fl, pf, elec.

Solo Alto Flute

Bliss, Marilyn
Lament, afl
Grade Level: 3

Mundry, Isabel
Again and Against, afl

Tsoupaki, Calliope
Revealing Moonlight, afl

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Plumismo, picc
Grade Level: 4

Lam, Bun-Ching
Bittersweet Music I, picc

Alphabetical Index

Alexandra, Liana 1947-2011

Sonata for Solo Flute

Year of Composition: 1973

Instrumentation: fl

OCLC Accession Number: 35672909

Publisher: Furore-Edition

Length: 9 min.

Grade Level: 4

Annotation: A mysterious solo flute piece featuring some key clicks, flutter tonguing, and extreme register shifts. Tonal in nature and featuring some scalar technical passages.

Website: <https://lianaalexandra.tripod.com/>

Source: AC, OCLC, CW, CD

Alotin, Yardena 1930-1994

Yefei Nof

Year of Composition: 1978

Instrumentation: fl

OCLC Accession Number: 1115103451

Publisher: Israel Music Institute

Length: 5 min.

Grade Level: 3

Annotation: A melodic piece for solo flute featuring some harmonics and playful rhythmic, articulated figures. The piece is tonal and primarily remains in the mid to upper part of the flute register. Appropriate for an intermediate student. A recording can be found on a CD titled, "Inflorescence V-Music for Solo Flute," performed by Laurel Zucker and published by Cantilena Records.

Source: AC, OCLC, CD

Amalia, Anna, Princess of Prussia 1723-1787

Sonate in F-dur für Flöte und Basso continuo

Instrumentation: fl, pf

OCLC Accession Number: 43734535

Publisher: Amadeus

Length: 9 min.

Grade Level: 4

Annotation: This edition was published in 1999. The figured bass is realized for piano and includes a part for a bass instrument. Preface included in English and in German. This piece is emblematic of Anna Amalia's admiration of Johann Sebastian Bach (whose scores she collected) and is dedicated to her brother, the King of Prussia. The piece is in three movements, "Adagio," "Allegretto," and "Allegro ma non troppo." This piece can also be found on the CD titled, *Flute Music by Female Composers* on the Thorofon label.

Source: OCLC, CD

Aubin, Francine 1938-2016

Aquarelles

Year of Composition: 1985
Instrumentation: fl, pf
OCLC Accession Number: 658667256
Publisher: R. Martin
Source: OCLC

Étoile Vespers

Year of Composition: 1965
Instrumentation: fl, pf
OCLC Accession Number: 1348035
Publisher: A. Leduc
Source: OCLC

Petite Pastorale

Year of Composition: 1987
Instrumentation: fl, pf
OCLC Accession Number: 611654724
Grade Level: 2
Publisher: R. Martin
Website: <https://www.fluteworld.com/shop/?s=Aubin&form-fields-required=0>
Source: OCLC, RW

Barraine, Elsa 1910-1999

Elégie et ronde

Year of Composition: 1900's
Instrumentation: fl, pf
OCLC Accession Number: 45696792
Publisher: Alphonse Leduc
Length: 4 min.
Grade Level: 3
Annotation: A two movement work. First movement marked "Non Troppo Lento," and the second marked "Ronde, Vif." Both movements are about two minutes in length. Simple melodies in the first movement and playful, fun melodies in the second. No extended techniques. Appropriate for the intermediate flutist.
Source: OCLC, CD

Bauer, Marion 1882-1955

Prelude and Fugue

Year of Composition: 1947
Instrumentation: fl, pf
OCLC Accession Number: 436903076

Publisher: Hildegard Publishing Co.

Length: 5 min.

Grade Level: 3

Annotation: "Honorable Mention winner of National Flute Association's 2010 Newly Published Music Competition! Never before published, this piece by Washington State composer, Marion Bauer, combines aspects of impressionism and more modern elements. The edition contains extensive program notes and critical notes." Hildegard Publishing Co. official website.

A tonal piece containing no extended techniques. Two movements. The prelude is poignant and expressive, extending into the upper range of the flute with occasional trills. The second movement is a fugue between the flute and piano featuring a light and articulated character. Appropriate for the upper level intermediate student.

Source: PW, OCLC

Beecroft, Norma b. 1934

Tre Pezzi Brevi

Year of Composition: 1962

Instrumentation: fl, pf

OCLC Accession Number: 20913784

Publisher: Universal Edition

Grade Level: 4

Annotation: A three movement work containing some extended techniques (flutter tonguing) and complex harmonies and rhythms. Each movement is approximately one minute in length. Unpredictable intervallic leaps. Version for flute and guitar also exists.

Source: OCLC, CD

Blahetka, Leopoldine 1809-1885

Variations for flute and piano, Op. 39

Instrumentation: fl, pf

OCLC Accession Number: 42914794

Publisher: F. Hofmeister

Grade Level: 3-4

Length: 9 min.

Annotation: This particular edition was published in 1997 and was edited by Eckart Haupt. This piece is composed in the idiom of traditional romantic-era music with moments of virtuosity and drama as well as melodic and lyrical sections. The harmonic structure is harmonic and traditional (using tonic, dominant, and sub-dominant relationships). The piece is technically brilliant and requires knowledge and aptitude in scales and arpeggios. This piece can also be found on the CD titled, *Flute Music by Female Composers* on the Thorofon label. Performed by Elisabeth Weinzierl, flute and Eva Schieferstein, piano.

Website: <https://www.justflutes.com/shop/composer/leopoldine-blahetka#ref>

Source: OCLC, CD

Bliss, Marilyn b. 1954

Encounter

Year of Composition: 1975

Instrumentation: fl

OCLC Accession Number: 53215296

Publisher: JP Publications

Length: 3 min.

https://www.newyorkwomencomposers.org/catpop.php?ctgy=ALL&comp=BLI01&diff=ANY&publ=ANY&ordr=title&inst=_

Source: OCLC, NYWC

Lament

Year of Composition: 1984

Instrumentation: afl

OCLC Accession Number: 36256714

Publisher: JP Publications

Length: 4 min.

Grade Level: 3

Annotation: "The genesis of Lament, written in 1984, was a recollection of an early Martha Graham dance entitled Lamentation, in which the dancer sits on the floor and stretches her elastic jersey costume about her body with her feet and hands. I was impressed not only by the sad, isolated, wrenching mood of the dance, but also by its focus and its exploration of a single idea. Concurrent with this memory was a desire to write a new piece for solo flute, and a realization of the great beauty of sound that exists in the alto flute. Lament has been choreographed by Ruth Meyer, former principal, American Ballet Theater. Lament is recorded on *Airs to Charm a Lizard* by Katherine Kleitz, flutist." Marilyn Bliss

Website:

https://www.newyorkwomencomposers.org/catpop.php?ctgy=ALL&comp=BLI01&diff=ANY&publ=ANY&ordr=title&inst=_

Source: OCLC, NYWC, RW

Bloomer-Deussen, Nancy 1932-2019

Cappricio

Year of Composition: 1986

Instrumentation: fl, pf

Length: 4 min.

Website: <https://www.nancybloomerdeussen.com/>

Source: CW

Bond, Victoria b. 1945

Shenblu

Year of Composition: 1987

Instrumentation: fl

OCLC Accession Number: 19974904

Publisher: Southern Music Co.

Length: 5 min.

Grade Level: 5

Annotation: Contains an element common to both Chinese music and American jazz: the pentatonic or five-note scale. A fun piece to perform, its success depends upon the flutist's ability to present the changing moods from languid and expressive to intensely driving, primitive and guttural, in a multi-metered dance-like section. -Flute Talk

A tour-de-force for flute...the work is a fascinating compositional tease and a technical challenge.

-The Ithaca Journal

The piece includes flutter tonguing and fast articulated passages. A combination of driving rhythms and improvisatory melodic material.

Website: <https://www.victoriabond.com/>

Source: CW, OCLC, AC, CD

Bonis, Mélanie 1858-1937

Sonate pour flûte et piano

Year of Composition: 1904

Instrumentation: fl, pf

OCLC Accession Number: 51228862

Publisher: Edition Kossack

Length: 20 min.

Grade Level: 4

Annotation: Published by Edition Kossack in 1999. This piece is a substantial four-movement work with Romantic-era elements that contribute greatly to the flute repertoire of that time period. The four movements are "Andantino con moto," "Scherzo-Vivace," "Adagio," and "Finale-Moderato." Composed for Louis Fleury, prominent French flutist who studied with Paul Taffanel. The work is primarily in C# minor but explores a range of tonalities within the framework of late-Romantic French impressionism. Virtuosity and control of expression and color is highly recommended for the successful performance of this work.

Website: <https://www.mel-bonis.com/melboanglais.htm>

Source: OCLC

Air Voudois pour flûte et piano

Year of Composition: 1916

Instrumentation: fl, pf

OCLC Accession Number: 51228519

Publisher: Edition Kossack

Length: 4 min.

Grade Level: 3

Annotation: Published by Edition Kossack in 1999. This simple yet elegant work utilizes idiomatic writing for both flute and piano. The piece is light and playful in character, as compared to the darker tonalities found in the Sonate. Christine Géliot, the Bonis biographer, writes that this work was composed in the midst of World War I and was inspired by countryside pastures. More information can be found in the Kossack Edition as well as in the dissertation titled, "Mel Bonis: Six Works for Flute and Piano," by Jenna Daum.

Website: <https://www.mel-bonis.com/melboanglais.htm>

Source: OCLC

Andante et Allegro pour flûte et piano

Year of Composition: 1929

Instrumentation: fl, pf

OCLC Accession Number: 51228504

Publisher: Edition Kossack

Length: 5 min.

Grade Level: 5

Annotation: Published by Edition Kossack in 1999. A two movement work in Db Major with long, lyrical phrases in the "Andante" and a virtuosic "Allegro" with scherzo-like motives. A combination of the stamina needed for the first movement and the technical requirements of the second, this piece is challenging and will be most appropriate

for an advanced player. More information can be found in the Kossack Edition as well as in the dissertation titled, "Mel Bonis: Six Works for Flute and Piano," by Jenna Daum.

Website: <https://www.mel-bonis.com/melboanglais.htm>

Source: OCLC

Une flûte Soupire pour flûte et piano

Year of Composition: 1925

Instrumentation: fl, pf

OCLC Accession Number: 51228522

Publisher: Edition Kossack

Length: 2 min.

Grade Level: 3

Annotation: Published by Edition Kossack in 1999. Originally composed as a short piano piece, Bonis transcribed it for flute and piano in 1936. This short work exhibits a combination of Romantic-era lyricism and lush harmonies in the piano. The piece is calm and gentle in nature, using primarily the melodic, expressive nature of the flute, as opposed to technical capability.

Website: <https://www.mel-bonis.com/melboanglais.htm>

Source: OCLC

Pièce pour flûte et piano

Instrumentation: fl, pf

OCLC Accession Number: 51228519

Publisher: Edition Kossack

Length: 4:30 min.

Grade Level: 3

Annotation: Published by Edition Kossack in 1999. The composition date of this work is unknown and was discovered by Christine Géliot in 1998. With the marking of "Lent" in the beginning of the work, the piece should be played calmly. However, moments of drama and intensity overtake the work at times when the flutist and pianist are emphasizing off-beats or when the flute has variations of the melody in the upper register. This work, although short, contains the full spectrum of expressivity.

Website: <https://www.mel-bonis.com/melboanglais.htm>

Source: OCLC

Scherzo (Finale) pour flûte et piano

Year of Composition: Unknown

Instrumentation: fl, pf

OCLC Accession Number: 476352420

Publisher: Edition Kossack

Length: 5 min.

Grade Level: 3

Annotation: Published by Edition Kossack in 2008. The composition date of this work is unknown as well and in the Kossack Edition, Géliot states that the existing manuscript of this work started on page twenty-five indicating that it could have been the last movement of a larger work. Much like the other works by Bonis, this work uses Romantic-era harmonies, idiomatic writing for the flute, and lush textures. The piano part exhibits broken up chords indicating harmonic shifts as the flute plays lyrical lines and sometimes joining the piano in broken chords.

Website: <https://www.mel-bonis.com/melboanglais.htm>

Source: OCLC

Boulanger, Lili 1893-1918

Nocturne

Year of Composition: 1911

Instrumentation: fl, pf

OCLC Accession Number: 179909136

Publisher: G. Schirmer

Length: 3 min.

Grade Level: 4

Annotation: This short, melodic piece for flute and piano was later transcribed for violin and piano by Lili Boulanger. The work is simple, yet haunting in nature. "Boulanger composed the work in just two days as a theory assignment when she was eighteen. Near the end of the piece, there is a short quotation from Claude Debussy's Prelude to the Afternoon of a Faun." Description from CD titled, *Day and Night: Modern Flute and Piano Duos by Women Composers*, performed by Erin Murphy, flute and Kirstin Ihde, piano.

Website:

Source: OCLC, CD

D'un matin du printemps

Year of Composition: 1918

Instrumentation: fl, pf

OCLC Accession Number: 39845332

Publisher: Masters Music Publications

Length: 5 min.

Grade Level: 3

Annotation: Originally composed for violin and piano and later adapted into this version as well as a version for violin, cello, and piano. An orchestral version also exists. This charming work is akin to a small fantasy with quick mood changes. Very subtle and sensitive tone color changes take place to create these mood shifts. The flute and piano parts are equally challenging in these respects.

Source: OCLC, CD, RW

Boyd, Anne b. 1946

Bali Moods No. 1

Year of Composition: 1987

Instrumentation: fl, pf

OCLC Accession Number: 884077578

Publisher: Faber Music

Length: 6 min.

Grade Level: 3

Annotation: This piece takes as its starting point traditional Balinese gamelan music, and is written throughout in an equally-tempered version of the pelog scale, one of the two predominant scales systems associated with Indonesian music. The modes of the title is also meant to imply modes. Description provided by Faber Music. Constant articulation and consistent rhythmic drive make this piece challenging. There is a section in the middle that is more improvisatory in nature.

Website: <https://www.australianmusiccentre.com.au/artist/boyd-anne>

Source: RW, CW, OCLC, AMC

Cloudy Mountain

Year of Composition: 1981

Instrumentation: fl, pf

OCLC Accession Number: 34274435

Publisher: Faber Music

Length: 8 min.

Grade Level: 4

Annotation: Cloudy Mountain by Anne Boyd is a piece for flute and piano inspired by a painting by the Hong Kong artist Fung Chin-Wan which bears the same title. Description provided by Faber Music.

Part of a series of three works for flute and piano - the other two being Bali Moods No.1 and Red Sun, Chill Wind - to explore the varied characteristics of Balinese moods and modes.

A fairly lyrical piece in which the flutist can explore

Website: <https://www.australianmusiccentre.com.au/artist/boyd-anne>

Source: OCLC, AMC, CW

Goldfish through summer rain

Year of Composition: 1978

Instrumentation: fl, pf

OCLC Accession Number: 8062699

Publisher: Faber Music

Length: 5 min.

Grade Level: 4

Annotation: The piece begins with an improvisatory back in forth between piano and flute. This continues throughout the piece with the flute occasionally playing cadenza-like passages alone. The piece is dream-like in nature with no distinct rhythmic drive. Description from JustFlutes website states, "Fluid and atmospheric, this lovely piece is a simple venture into the sound world of the gamalan music of Indonesia. Anne Boyd's technique of merging the flute and the piano into one register (the accompaniment is entirely written in the treble clef) ensures that the textures capture this hypnotic mood very effectively. The rhythms will be a little perplexing if you're new to this type of music but the restricted note range means that the technical challenges are not too onerous. It's just a fabulous piece of music!"

Website: <https://www.australianmusiccentre.com.au/artist/boyd-anne>

Source: AMC, CD, OCLC

Red sun, chill wind

Year of Composition: 1980

Instrumentation: fl, pf

OCLC Accession Number: 884077582

Publisher: Faber Music

Length: 8 min.

Grade Level: 4

Annotation: This piece is based on a haiku by the famous Japanese poet Basho:

Red is the sun,
Heartlessly indifferent to time,
But the wind knows,
The promise of early chill.

(Description provided by FluteWorld)

Emblematic of the sounds of the shakuhachi flute. Trills, fast grace notes, timbral trills, and rhythmic uncertainty aid in the production of the shakuhachi flute sound. Pentatonic scales are prevalent in the harmonic landscape.

Website: <https://www.australianmusiccentre.com.au/artist/boyd-anne>

Source: AMC, CD, OCLC

Brandman, Margaret b. 1951

Music for Single Swingers

Year of Composition: 1985
Instrumentation: fl, pf
OCLC Accession Number: 220726810
Publisher: Castle Music
Website: <http://www.margaretbrandman.com/index.html>
Source: OCLC, CW

Antics

Year of Composition: 1985
Instrumentation: fl, pf
OCLC Accession Number: 224475350
Publisher: Castle Music
Website: <https://margaretbrandman.com/perform.html>
Source: OCLC, CW

Campos, Lina Pires de 1918-2003

Três improvisações

Year of Composition: 1981
Instrumentation: fl
OCLC Accession Number: 12154840
Publisher: Ricordi
Source: OCLC

Sonatina

Year of Composition: 1981
Instrumentation: fl, pf
OCLC Accession Number: 844155378
Publisher: Universidade de São Paulo
Source: OCLC

Caskie, Helen b. 1930

Fantasia for Flute and Piano

Year of Composition: 1984
Instrumentation: fl, pf
Length: 4 min.
Website: <https://sounz.org.nz/contributors/1169>
Source: SOUNZ

Song for Flute and Piano

Year of Composition: 1982
Instrumentation: fl, pf
Length: 4 min.
Website: <https://sounz.org.nz/contributors/1169>
Source: SOUNZ

Coates, Gloria b. 1938

Sylken

Year of Composition: 1961
Instrumentation: fl, pf
Website: http://www.pytheasmusic.org/coates_gloria.html
Source: PCCM

Cory, Eleanor b. 1943

Epithalamium

Year of Composition: 1982
Instrumentation: fl
OCLC Accession Number: 20478153
Publisher: Association for the Promotion of New Music
Length: 6 min.
Grade Level: 5
Annotation: From the same CD published by American Classics, this work is described as follows, "An Epithalamium is a song or poem celebrating a marriage, and this one was composed for Cory's own, to composer, Joel Gressel. Flutist Patricia Spencer gave the première on that occasion. Contemporary composers have long loved the flute for its ability to instantly jump from register to register, creating not just a single line but a kind of threedimensional musical space as multiple lines are implied. Cory's piece contrasts sustained lyrical playing with playful detached gestures and more sustained flurries. A world of possibilities is unfolded by the elegantly shaped gestures of the piece, delineating musical space with fluid juxtapositions."
Some of the extended techniques used in this piece include flutter tonguing and harmonics. The piece presents a challenge due to its complex harmonic language and asymmetrical rhythms.
Website: <https://composers.com/eleanor-cory>
Source: CW, ACA, CD, OCLC

Diemer, Emma Lou b. 1927

Sonata for Flute and Harpsichord or Piano

Year of Composition: 1958
Instrumentation: fl, pf
OCLC Accession Number: 1709267
Publisher: Southern Music Co.
Annotation: Emma Lou Diemer wrote her flute sonata in 1958, while studying for her Ph.D. in composition under Bernard Rogers. Diemer acknowledges a specific connection to Johann Sebastian Bach's flute sonata in E-flat major

(BWV 1031, 1730-34), which also features a Siciliano as the second of its three movements. Diemer writes, “The Bachian interplay and equality of the writing for flute and keyboard was uppermost in my mind, and also a lyricism and tonally uncomplicated style – though moving quickly through changing tonalities.” The first two movements have neoclassic ternary formal structures, while the third is in sonata form with a fughetta in the development section. It was dedicated to Mark Thomas, for whom Diemer also wrote a flute concerto.

Website: <https://www.emmaloudiemermusic.com/page/page/6385943.htm>

Source: CW, RW, OCLC

Dinescu, Violeta b. 1953

Immagini

Year of Composition: 1982

Instrumentation: fl

OCLC Accession Number: 432992555

Publisher: Hal Leonard Corp.

Annotation: The two pieces for solo flute appeal to the imagination of the player and require a performer with a sense of rhythmic and melodic freedom as well as with experience in using graphic notation. (From Schott Music)

Website: <http://www.composers21.com/compdocs/dinescuv.htm>

Source: CW, RW, OCLC, LCP, AC

Dring, Madeleine 1923-1977

Polka

Year of Composition: 1962

Instrumentation: fl, pf

OCLC Accession Number: 148113293

Publisher: Arcadia

Length: 2 min.

Grade Level: 3

Annotation: A tonal and charming one-movement work. No extended techniques. Primarily within the mid to upper register of the flute featuring some trills.

Website:

Source: BMC, OCLC

Three Pieces for Flute and Piano

Year of Composition: 1983

Instrumentation: fl, pf

OCLC Accession Number: 1099874055

Publisher: Cambria Publishing

Source: BMC, OCLC

Eggar, Katherine b. 1874

Idyll

Year of Composition: 1910

Instrumentation: fl, pf
OCLC Accession Number: 1182800347
Publisher: Pan Publications
Length: 5 min.
Website: <https://www.flute4u.com/Eggar-K-Idyll.html#product-details-tab-description>
Source: OCLC, AC, CD, RW

Einfelde, Maija b. 1939

Le Chant des orphelins (Orphan's Song)

Year of Composition: 1985
Instrumentation: fl, pf
Length: 4:30 min.
Grade Level: 3
Annotation: In the CD titled, 'Other Colours, Latvian Composers for Flute,' this piece is described as being... "inspired by Who Are They Who Sing?, a Latvian folk song about the fate of orphans. This music is sombre and full of sorrow. Perhaps it also reflects Einfelde's own childhood and work as a shepherd in the fields. "I so wanted to go home. Home was six kilometres away, and I always spent the evenings gazing in that direction. [...] I can imagine the feelings of children who have been left in orphanages," the composer once said (Diena, 4.10.2003)."
Website: <https://www.musicabaltica.com/en/composers-and-authors/einfelde-maija/works>
Source: RW, CD, AC

Fine, Vivian 1913-2000

Emily's Images

Year of Composition: 1987
Instrumentation: fl, pf
OCLC Accession Number: 28025984
Publisher: Oxford University Press
Length: 7 min.
Grade Level: 4
Annotation: Emily's Images was inspired by reading through an index of first lines of poems by Emily Dickinson. Each short movement is based on the first line of a poem. Fine explains that the musical form is a series of free variations with no overtly stated theme; the musical ideas themselves are the subject of the variation processes. Many subtle and surprising connections exist among the movements. As an example, the notes of "The Robin is a Gabriel" (the lone movement for solo flute) are a rhythmically transposed version of "A Spider sewed at Night" beginning in the second bar. The canon between piano and flute in "The Leaves like Women interchange" employs those same notes in yet another rhythmic and octave transposition. - Vivian Fine
Website: <http://www.vivianfine.org/main/compositions.htm>
Source: CW, CD, OCLC

Fowler, Jennifer b. 1939

Blow Flute: answer echoes in antique lands dying

Year of Composition: 1983
Instrumentation: fl
OCLC Accession Number: 223606572

Publisher: Australian Music Centre

Length: 10 min.

Grade Level: 5

Annotation: "It is permissible to shorten the title of this piece to Blow Flute for practical purposes, but the rest of the title does have a function too. It can call up the poetic echoes of Tennyson's:

"Blow, bugle, blow, set the wild echoes flying,

Blow bugle; answer, echoes, dying, dying, dying."

It can call up musical echoes, too, at the cadence points: echoes of formal cadences from antique times. Otherwise, the line is fluid; gathering around a nodal point, and dividing off to other nodal points. The rhythm progresses in groups of even notes: groups of 2's, 3's, 4's, 5's, accumulating and retreating. There are knots of accumulations and tensions, sometimes dispersed, sometimes gathered together to form a cadence. The piece is about the sound of a flute; a sound calling up eddies and currents, and echoes." Jennifer Fowler.

Website: <https://www.australianmusiccentre.com.au/artist/fowler-jennifer>

Source: AMC

Gentile, Ada b. 1947

Pour Pierre-Yves

Year of Composition: 1987

Instrumentation: fl

OCLC Accession Number: 24548238

Publisher: Ricordi

Length: 10 min.

Grade Level: 5

Annotation: This piece uses a variety of extended techniques such as flutter tonguing, tongue rams, and het whistles. Uses non standard notation and covers the full range of the flute. Unmetered and with no specific key signature.

Website: <http://composers21.com/compdocs/gentilea.htm>

Source: LCP, OCLC, CD

Gideon, Miriam 1906-1996

Eclogue

Year of Composition: 1987

Instrumentation: fl, pf

OCLC Accession Number: 613983250

Length: 5 min.

Grade Level: 4

Annotation: Commissioned by Patricia Spencer. The first movement is titled "Lively and Singing" and the second movement is titled "Andantino." The piece is tonal but harmonically ambiguous. No extended techniques are used. The harmonic ambiguity and non traditional melodic lines give this work a sense of melancholy and mystery.

Website: <https://composers.com/composers/miriam-gideon>

Source: OCLC, ACA

Grier, Lita b. 1937

Sonata for Flute and Piano

Year of Composition: 1956

Instrumentation: fl, pf

OCLC Accession Number: 41673258

Publisher: Theodore Presser Company

Length: 11 min.

Grade Level: 3

Annotation: Three movements. "Allegro con spirito," "Andante," and "Presto." Intermediate-level flute sonata that will offer students the chance to explore sonata structure within a tonal and melodic context. Some fast, articulated passages are present as well as some technical passages. Syncopated rhythms are used frequently and the full range is covered. No extended techniques. This work is dedicated to Julius Baker who became one of the strongest proponents of the work after he heard a student perform it. Grier studied flute with Baker, even though she's not a flutist by trade. More information and a recording of this work can be found on the CD titled, *Day and Night: Modern Flute and Piano Duos by Women Composers*, performed by Erin Murphy, flute and Kirstin Ihde, piano.

Website: <http://www.litagrier.com/>

Source: CW, CD, OCLC

Holland, Dulcie 1913-2000

Elegy

Year of Composition: 1970

Instrumentation: fl, pf

OCLC Accession Number: 954242132

Publisher: Allans Music

Website: <https://www.australianmusiccentre.com.au/artist/holland-dulcie>

Source: OCLC, AMC

Starlight

Year of Composition: 1974

Instrumentation: fl, pf

OCLC Accession Number: 173195910

Publisher: J. Albert & Son

Website: <https://www.australianmusiccentre.com.au/artist/holland-dulcie>

Source: OCLC, AMC

Hoover, Katherine 1937-2018

Medieval Suite

Year of Composition: 1981

Instrumentation: fl, pf

OCLC Accession Number: 13806655

Publisher: Theodore Presser Company

Length: 18 min.

Grade Level: 4

Annotation: Won the National Flute Association Newly Published Music Award in 1987. "The Medieval Suite was inspired by characters and events described in Barbara Tuchman's *A Distant Mirror*, a history of fourteenth-century France. It was a violent, bitter century of extensive wars, and Ms. Tuchman sees it as something of a reflection of our own. The first movement, 'Virelai', uses parts of a work in that form by Guillaume de Machaut, a French composer of that era. The "Black Knight" was a violent British prince barred from his beloved field of battle by a wasting disease. The fourteenth century was a low point for the Catholic Church with warring Popes in Rome and Avignon, and 'the Drunken Friar' was apparently a common sight. In this movement I have freely adapted and embroidered a Gregorian chant and quoted a well-known round of the time, 'Sumer is acumin in'. 'Princess Isabelle' describes a daughter of the King of France who was engaged at the age of six, sent to England to live permanently, and wed at twelve - a common fate for royal children. The 'Demon's Dance' was a desperate marathon dance done by some in hopes of avoiding the Black Plague." Katherine Hoover

Website: <https://papagenapress.net/index.html#home>

Source: PW, OCLC, CD

Reflections

Year of Composition: 1982

Instrumentation: fl

OCLC Accession Number: 26873546

Publisher: Papagena Press

Length: 7 min.

Grade Level: 3

Annotation: "Reflections is a series of free variations on a short sequence from the ancient Norwegian Olavs-fest in Nidaros. Most of it was written during a performing residency at Artpark, near Niagara Falls, New York, in 1982. I played for an hour out-of-doors twice a day, usually alone, but sometimes with mimes or storytellers. Each day I wrote a variation and performed it still in pencil sketch. Later, in New York City, I reordered the set and added a contrasting variation and a final section." Katherine Hoover.

Website: <https://papagenapress.net/index.html#home>

Source: PW, OCLC, CD

Hyde, Miriam 1913-2005

Autumn in Princess Gardens

Year of Composition: 1983

Instrumentation: fl, pf

OCLC Accession Number: 219821825

Publisher: Castle Music

Length: 2 min.

Grade Level: 2

Annotation: A tonal, melodic, and pensive flute piece with piano. No extended techniques. In a comfortable register throughout.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: AMC, CD, OCLC

Dancing Shadows

Year of Composition: 1975

Instrumentation: fl, pf

OCLC Accession Number: 224542445

Publisher: Castle Music

Length: 3 min.

Grade Level: 3

Annotation: A playful, simple, melodic piece for flute featuring some trills and articulated passages. Some technical passages are common but they are all scalar in nature. Primarily in a comfortable range. No extended techniques.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: AMC, CD, OCLC

Dryad's Dance

Year of Composition: 1957

Instrumentation: fl, pf

OCLC Accession Number: 881466119

Publisher: Wirripang

Length: 2 min.

Grade Level: 3

Annotation: This piece was composed at the request of Arved Kurtz, a violinist on the staff of the Elder Conservatorium in Adelaide, shortly after the composer returned from studies in London. The first performance was given by Kurtz in the Adelaide Town Hall on 3rd June 1936. Miriam Hyde adapted *Dryad's Dance* for flute in 1957. "A dryad, mentioned in English poetry, is a mythical being, a nymph inhabiting trees. There is an element of fantasy about this piece, with lively semiquaver movement for the solo instrument, while the accompaniment features off-beat chords and piquant staccato quavers, though occasionally imitating the initial semiquaver theme." Miriam Hyde

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: AMC, CD, OCLC

Wedding Morn

Year of Composition: 1957

Instrumentation: fl, pf

OCLC Accession Number: 224544176

Publisher: Allans Music

Length: 2 min.

Grade Level: 2

Annotation: This piece can be found in the collection titled *Five Solos* for flute and piano by Miriam Hyde.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Beside the Stream

Year of Composition: 1962

Instrumentation: fl, pf

OCLC Accession Number: 224542553

Publisher: Allans Music

Length: 2 min.

Grade Level: 2

Annotation: This piece can be found in the collection titled *Five Solos* for flute and piano by Miriam Hyde.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: AMC, CD, OCLC

Evening under the hill

Year of Composition: 1968

Instrumentation: fl, pf

OCLC Accession Number: 220010253

Publisher: Allans Music

Length: 2 min.

Grade Level: 2

Annotation: A singing, melodic flute piece featuring a rolled chordal accompaniment in the piano with long phrases in the flute. No extended techniques. This piece can also be found in the collection titled *Five Solos* for flute and piano by Miriam Hyde.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: AMC, CD, OCLC

Fireside Images

Year of Composition: 1965

Instrumentation: fl, pf

OCLC Accession Number: 271657687

Publisher: Wirripang

Length: 4 min.

Grade Level: 3

Annotation: A melancholy flute and piano piece. Tonal and in a comfortable register for the flute. No extended techniques. Some complex harmonies are involved.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: AMC, CD, OCLC

The little juggler

Year of Composition: 1956

Instrumentation: fl, pf

OCLC Accession Number: 224542466

Publisher: Allans Music

Length: 3 min.

Grade Level: 3

Annotation: As may be surmised from the title, this piece is characterized by playful technical passages, forward motion, and a light, airy sound. This piece can also be found in the collection titled *Five Solos* for flute and piano by Miriam Hyde.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: AMC, CD, OCLC

Marsh Birds

Year of Composition: 1949

Instrumentation: fl, pf

OCLC Accession Number: 220375873

Publisher: Allans Music

Length: 4 min.

Grade Level: 3

Annotation: Whirling and twisting technical passages give the impression of birds flying over a vast marsh. At times, this piece transitions into a calm, floating depiction of birds. This piece can also be found in the collection titled *Five Solos* for flute and piano by Miriam Hyde.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: AMC, CD, OCLC

Seashell Fantasy

Year of Composition: 1975

Instrumentation: fl, pf

OCLC Accession Number: 224545055

Publisher: Castle Music

Length: 4 min.

Grade Level: 3

Annotation: Much like Hyde's other works, this one is appropriate for the intermediate student and is primarily in a comfortable range with tonal and melodic melodies.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: AMC, CD, OCLC

Sonata in G minor for Flute and Piano

Year of Composition: 1962

Instrumentation: fl, pf

OCLC Accession Number: 852818101

Publisher: The Keys Press

Length: 13 min.

Grade Level: 4

Annotation: "Melbourne-born David Cubbin spent many years as principal flute in the South Australian Symphony while also teaching at the Elder Conservatorium, University of Adelaide. This sonata was dedicated to him during the time he would have been principal flute in Adelaide." Miriam Hyde.

A recording of this work can be found on a CD titled *Aulos Australis: Sonatas for flute and piano* by Australian Women. Performed by James Kortum, flute and Jeanel Carrigan, piano. Published on the Wirripang label. This sonata has three movements, I. Allegro giocoso, II. Andante pastorale, III. Allegro con spirit. Melodic and tonal. No extended techniques. Features many opportunities for exploration of color and expression within the sound. The harmonies are lush and each movement has a distinct character.

Website: <https://www.australianmusiccentre.com.au/artist/hyde-miriam>

Source: AMC, CD, OCLC

Izarra, Adina b. 1959

Plumismo

Year of Composition: 1986

Instrumentation: picc

OCLC Accession Number: 1129824534

Publisher: Latin American Frontiers International Pub

Length: 7 min.

Grade Level: 4

Annotation: This bold piece begins with intense trills in the upper register of the piccolo. Highly virtuosic in the use of fast, articulated passages and registral changes. Extended techniques include flutter tonguing, pitch bends, and tongue rams. This piece is dramatic in nature and highlights a variety of sounds on the piccolo.

Website: http://www.lafipublishers.com/Izarra_bio.html

Source: PW, OCLC

Lam, Bun-Ching b. 1954

Bittersweet Music I

Year of Composition: 1980

Instrumentation: picc

OCLC Accession Number: 39381606

Publisher: Notevole Music Pub., Theodore Presser

Annotation: "Bittersweet Music is a series of pieces for solo instruments, mostly virtuosic in nature. Bittersweet Music I for piccolo solo explores the expressive capacity and timbral possibilities of the instrument, making extensive use of its low register, multiphonics and microtones." Bun-Ching Lam

Website: <http://www.bunchinglam.com/index.htm>

Source: CW, OCLC

Larsen, Libby b. 1950

Aubade

Year of Composition: 1982

Instrumentation: fl

OCLC Accession Number: 18384892

Publisher: E.C. Schirmer

Length: 4:30 min.

Grade Level: 3

Annotation: Commissioned by flutist, Eugenia Zukerman with funds from the Composer's Commissioning Program of the Minnesota Composer's Forum. "Aubade" is a word drawn from several sources: Auba (dawn), Alborada (Spanish), Albus (white). The word means morning music, as opposed to the serenade, or evening music. It is a song or a poem to greet the dawn and usually denotes music of a quiet, idyllic nature. It is also seen as a morning love song, or song or poem of parting lovers at dawn. In the 17th century noblemen held gatherings, feasts in the morning for which aubades were composed. They were played in the open air just as the sun began to break the horizon."

Libby Larsen. Some flutter tonguing is used but primarily, the sounds used are traditional. The piece is melodic and has many opportunities for expression and exploration. Appropriate for an intermediate flutist.

Website: <https://libbylarsen.com/>

Source: OCLC, CW, CD

Ulloa's Ring

Year of Composition: 1987

Instrumentation: fl, pf

OCLC Accession Number: 18384891

Publisher: E.C. Schirmer

Length: 14 min.

Grade Level: 5

Annotation: Commissioned by flutist Eugenia Zukerman. "A Ulloa's Ring, sometimes called a Ring of Glory, is a conical rainbow; a complete set of circles of spectral color. It is formed at the edge of a cloud where, like an elusive target, it spins, weaves, bends and waves, always on the side opposite sunlight. The size, depth, and color intensity of a Ulloa's Ring can be seen from an airplane, in the mountains; any place one might be in the midst of clouds."

Libby Larsen.

Website: <http://libbylarsen.com/>

Source: OCLC, CW, CD, RW

Mamlök, Ursula 1923-2016

Arabesque

Year of Composition: 1961

Instrumentation: fl

OCLC Accession Number: 876301246

Publisher: Boosey & Hawkes

Length: 1 min.
Website: <https://www.mamlokstiftung.com/>
Source: OCLC, CW

Variations for Solo Flute

Year of Composition: 1961

Instrumentation: fl

OCLC Accession Number: 6817984

Publisher: Amerian Composers Alliance

Length: 8 min.

Grade Level:

Annotation: A playful, contemporary solo flute piece with a variety of extended techniques. Weaves between stretched melodic lines and quick intervalic alterations. Large leaps and various dynamics in all registers.

Website: <https://www.mamlokstiftung.com/>

Source: OCLC, CD, CW

Marcus, Bunita b. 1952

Solo for Flute

Year of Composition: 1982

Instrumentation: fl

OCLC Accession Number: 29777579

Length: 31 min.

Annotation: Commissioned by Eberhard Blum.

Website: <http://www.bunitamarcus.com/scores.html>

Source: OCLC, CW

Marez Oyens, Tera de b. 1932

Lenaia

Year of Composition: 1982

Instrumentation: fl

OCLC Accession Number: 82216570

Publisher: Donemus

Length: 8 min.

Annotation: Dedicated to Jorge Coryevschi. Piece can be played in combination with string quartet.

Website: <https://www.terademarezoyens.nl/en/>

Source: CW, OCLC

McDowall, Cecilia b. 1951

Six Pastiches

Year of Composition: 1985

Instrumentation: fl, pf

OCLC Accession Number: 830852915

Publisher: Pan Educational Music

Length: 12 min.

Grade Level: 2

Annotation: Each of the *Six Pastiches* for flute and piano is approximately 2 minutes long. These pieces are beginner to intermediate level works for flute and piano featuring simple, tonal melodies. Each one works on a different skill and could be played as a stand-alone piece. The piano part is simple as well.

Website: <https://ceciliamcdowall.co.uk/>

Source: OCLC, CW

McIntosh, Diana b. 1937

Luminaries

Year of Composition: 1978

Instrumentation: fl, pf

OCLC Accession Number: 184790388

Length: 18 min.

Grade Level: 5

Annotation: A mysterious work that begins with slow, non-vibrato pitch bends in the flute with piano chord interludes. Some air sounds add and singing while playing add to the sense of ambiguity in this work. Extreme use of registers and intervallic leaps later in the piece.

Website: <http://dianamcintosh.com/index.html>

Source: OCLC, CW

McKay, Frances Thomas b. 1947

Pegasus

Year of Composition: 1982

Instrumentation: fl

OCLC Accession Number: 9560080

Publisher: Arsis Press

Annotation: Composed for and premiered by Katherine Hay, Goucher College, Baltimore, MD.

Website: <https://www.francesthompsonmckay.com/>

Source: OCLC, CW

Mctee, Cindy b. 1953

Chord

Year of Composition: 1977

Instrumentation: fl

OCLC Accession Number: 780286229

Publisher: Bill Holab Music

Length: 8 min.

Grade Level: 5

Annotation: Dedicated to Robert Dick. "*Chord* is about multiple sonorities achieved through the use of extended flute techniques and arranged into patterns which retrograde at the work's midpoint. The piece was inspired by shakuhachi music as well as the musicianship and virtuosity of Robert Dick who gave the work its first performance in New Haven, Connecticut during the spring of 1977. I was very much intrigued by the idea of creating "textures"

with a single instrument - some pure, others noisy - some thin (a single tone) - others thick (a sonority with multiple tones, a chord.)" Cindy Mctee.

Website: <http://www.cindymctee.com/index.html>

Source: OCLC, CW, CD

Mundry, Isabel b. 1963

Again and Against

Year of Composition: 1963

Instrumentation: afl

OCLC Accession Number: 311850121

Publisher: Breitkopf & Härtel

Annotation: "The composition revolves around the idea of remembering while at the same time irreversible change. The elements of a first large form section are rewritten in a second part, with each repetition having as much or little to do with its model as a landscape passed through can be perceived twice in the same way. again and against was commissioned by the Georg Kolbe Museum Berlin and was premiered there in 1989 by Eberhard Blum." Isabel Mundry.

Website: <https://www.breitkopf.com/composer/687/isabel-mundry>

Source: OCLC, PW

Murdock, Katherine Ann

Six Variations on "Tom Bowling"

Year of Composition: 1987

Instrumentation: fl

Length: 5 min.

Annotation: Commissioned by Betty Hensley. "The piece is based on a 19th-century American popular song, "Tom Bowling," which is said to have been a favorite of Henry David Thoreau. The nature of the thematic material led me to explore various 19th-century harmonic idioms, treating the flute rather like a bel canto opera diva. Betty played the theme on her antique boxwood flute, much like the one Thoreau owned himself, and the variations on a modern flute." Katherine Ann Murdock

Website: <https://katherineannmurdock.com/>

Source: CW

Musgrave, Thea b. 1928

Narcissus

Year of Composition: 1987

Instrumentation: fl, elec.

OCLC Accession Number: 18474364

Publisher: Novello

Length: 14 min.

Grade Level: 3

Annotation: Commissioned by the National Endowment for the Arts for Wendy Rolfe, Harvey Sollberger, Patricia Spencer and Robert Willoughby. "It is intended as a concert work but it can also be performed as a ballet for two dancers (Narcissus and his reflection). The work follows the myth of Narcissus closely: the "live" flute taking the part of Narcissus and the echo effects produced by the digital delay system evoking Narcissus' reflection. Perhaps

the story is best summed up in the quotation from Hermann Melville's *Moby Dick*: "And still deeper the meaning of that story of Narcissus, who because he could not grasp the tormenting mild image he saw in the fountain, plunged into it and was drowned. But that same image, we ourselves see in all rivers and oceans. It is the image of the ungraspable phantom of life...." Description provided by Wise Music Classical. The work was later arranged for solo clarinet as well. Little to no extended techniques but the challenge of the piece comes from its technical demands in other areas such as fast articulation, quick scalar passages, disjunct intervalic relationships, and ability to play with the live electronics.

Website: <http://www.theamusgrave.com/>

Source: RW, CW, CD

Nowak, Alison b. 1948

Shifting Sands

Year of Composition: 1977

Instrumentation: fl

Length: 8 min.

Website: <https://composers.com/composers/alison-nowak>

Source: ACA

Pagh-Paan, Younghi b. 1945

Dreisam-Nore

Year of Composition: 1975

Instrumentation: fl

OCLC Accession Number: 51486348

Publisher: Ricordi

Annotation: "In my piece for the flute, *Dreisam-Nore* (*Nore* is Korean for song), I have attempted to describe musically my thoughts about the little river *Dreisam* which flows through Freiburg. I have tried to combine its flowing, lively and life-giving elements with the experience of tranquility that the perpetual movement of the water can impart. This piece expresses something comparable to the words of the Chinese Taoist philosopher *Zhuang Zi* (BC 370 - 280): The highest beauty belongs to the Cosmos. But let us not waste words on it. Four Seasons govern our year. They do not search for meaning. Nature exists in harmony. But it does not reveal itself to us." Younghi Pagh-Paan.

Website: <https://www.pagh-paan.com/>

Source: CW, OCLC

Pejačević, Dora 1885-1923

Slawische Sonate Op. 43

Year of Composition: 1917

Instrumentation: fl, pf

OCLC Accession Number: 1018207823

Publisher: Edition Kossack

Grade Level: 4

Annotation: Originally composed for violin and piano for violinist Zlatko Baloković. This three-movement work is in the late Romantic style and was arranged for flute and piano by Munich Philharmonic flutist, Ivana Zahirovic-Négrerie and published by Edition Kossack in 2017. The movements are "Allegro con anime," "Adagio," and

"Allegro molto vivace." The form of this sonata is traditional to this time period but the harmonies are exotic and the melodies are evocative and dramatic.

Website: <https://zkm.de/en/dora-pejacevic>

Source: OCLC, CD, ZKM

Philiba, Nicole b. 1937

Sonate pour flûte et piano

Year of Composition: 1979

Instrumentation: fl, pf

OCLC Accession Number: 9549176

Publisher: Gérard Billaudot Editeur

Website: <https://musicalics.com/en/node/88420>

Source: OCLC

Pierce, Alexandra b. 1934

Echo and Narcissus

Year of Composition: 1980

Instrumentation: fl, pf

OCLC Accession Number: 36844270

Publisher: Seesaw Music

Website: <https://mediapressmusic.com/all-composers/pierce-alexandra/>

Source: OCLC

Prelude and Fugue

Year of Composition: 1976

Instrumentation: fl

OCLC Accession Number: 19955505

Publisher: Seesaw Music

Website: <https://mediapressmusic.com/all-composers/pierce-alexandra/>

Source: OCLC

Escaped Exotics

Year of Composition: 1985

Instrumentation: fl

OCLC Accession Number: 20006296

Website: <https://mediapressmusic.com/all-composers/pierce-alexandra/>

Source: OCLC

Ptaszyńska, Marta b. 1943

Variations

Year of Composition: 1967

Instrumentation: fl

OCLC Accession Number: 15856354

Publisher: Polskie Wydawn. Muzyczne

Length: 6 min.

Grade Level: 5

Annotation: A dramatic solo flute work featuring extreme dynamics, flutter tonguing, and a variety of articulations. Harmonically ambiguous. Rhythmic patterns are varied throughout. Uses all registers.

Website: <http://martaptaszynska.com/home.html>

Source: OCLC, CW, CD

Ran, Shulamit b. 1949

East Wind

Year of Composition: 1987

Instrumentation: fl

OCLC Accession Number: 3555935

Publisher: Theodore Presser Company

Length: 6 min.

Grade Level: 5

Annotation: Commissioned by the National Flute Association. A piece that relies heavily on the use of Middle-Eastern influences and musical idioms. For example, the use of ornamentation (such as fast grace notes), fragmentation of melodic material (called the "mosaic technique"), and development of a single note or idea in different registers and combinations. Uses the full range of the flute. A very dramatic work and one that has become a staple in the solo 20th century flute repertoire.

Website: <https://www.presser.com/shulamit-ran>

Source: OCLC, CD, PW

Raum, Elizabeth b. 1945

Coversations for flute and piano

Year of Composition: 1982

Instrumentation: fl, pf.

OCLC Accession Number: 369131741

Publisher: Canadian Music

Length: 15 min.

Grade Level: 4

Website: <https://elizabethraum.com/>

Source: CW, OCLC

Röntgen-Maier, Amanda 1853-1894

Sonata in B Minor for Flute and Piano

Year of Composition: 1878

Instrumentation: fl, pf

OCLC Accession Number: 1000582175

Publisher: Kaiser, Hal Leonard Corp.

Length: 17 min.

Grade Level: 4

Annotation: Originally composed for violin and piano. Arranged and edited by flutist Carol Wincenc and published in 2017. Co-edited by Bryan Wagorn. "In this edition of the Amanda Maier Sonata in b minor... I have kept the same articulations, dynamics, and most of the octave placements as written in the original violin part. As noted, in the version for flute, there are many "ossia 8va" choices for those who do not play on an instrument with a low B, or who prefer the sonority of the higher octave. And in some cases, I have moved the flute part up an octave entirely for needs of projection or ease in musical expressiveness. Of course in any transcription for flute, the player has many options to choose from. We have only to look at so many nineteenth century transcriptions of romantic violin sonatas for flute and piano. In my recording of the work with pianist Bryan Wagorn, we offer a guide and reference to the possibilities of a successful execution of the work as well as the resultant joys of delving into and bringing glorious music to our instrument, which is lacking in repertoire from this time period. I wish to thank my above mentioned colleagues, my Stony Brook University Doctoral students Hannah Porter Occena and Daniel J Carlo, my publishers and editors, recording producer Weixiong Wang, the Maier-Rontgen family, and above all else, Amanda Maier herself for her magnificent artistry, courageousness, and undaunted pioneering in the field of music composition and performance." Carol Wincenc. FluteWorld official website.

Website: <https://www.fluteworld.com/product/sonata-in-b/>

Source: OCLC, RW

Rotaru, Doina*Legendé*

Year of Composition: 1984

Instrumentation: fl, resonator

OCLC Accession Number: 77977550

Publisher: Éditions Leduc

Grade Level: 4

Annotation: "Legendé for Flute and Resonator is a highly modern work, as indicated by its instrumentation. The Flute solo line includes extended techniques, such as variations in use of vibrato, voice and notes played simultaneously, harmonics, pulsations and ornamentations, amongst other aspects. For all advanced flautists seeking modern, alternative repertoire, Rotaru's *Légende* provides an exciting work for both performers and audiences alike." Description provided by Presto Sheet Music. The WorldCat description says to "use a piano pedal as a resonator" however, a resonant space will provide a similar effect.

Website: <https://www.doinarotaru.ro/index.php/works/>

Source: CW, OCLC, RW, CD

Rubin, Amy*Journey*

Year of Composition: 1987

Instrumentation: fl, pf

OCLC Accession Number: 19076441

Website: <http://www.amydrubin.com/works.shtml>

Source: OCLC, CW

Rudow, Vivian Adelberg b. 1936

Devy's Song

Year of Composition: 1985

Instrumentation: fl, pf

Website: <http://vivianadelbergudow.com/>

Source: CW

Ruehr, Elena b. 1963

Of Water and Clouds

Year of Composition: 1986

Instrumentation: fl, pf

OCLC Accession Number: 919011627

Length: 9 min.

Grade Level: 3

Annotation: A recording of this work can be found on CD *Jane Wang Considers the Dragonfly...and other music by Elena Ruehr*. This single-movement work is equally playful and mysterious. No extended techniques. The challenge lies in the harmonic language, shifts in textures, and the disjunct intervallic language. This piece shifts seamlessly from lush and melodic textures to something more articulate and pointed in nature.

Website: <http://www.elenaruehr.org/wp/works/>

Source: CW, CD, OCLC

Saariaho, Kaija b. 1952

Laconisme de l'Aile (Brevity of Wing)

Year of Composition: 1982

Instrumentation: fl, elec.

OCLC Accession Number: 46489583

Publisher: Jasemusiikki

Length: 9 min.

Grade Level: 5

Annotation: "The possibility to move from secret whispers into clear, beautiful, and 'abstract' sound was one of the starting points for *Laconisme de l'aile*, started in Freiburg and finished in Paris in 1982. Another important image on which I focused my mind when writing this piece was that of birds, not really their song but rather the lines they draw in the sky when flying. I had already started the piece when I felt the need to add a text in the beginning, which would in fact be the source for the musical material." Kaija Saariaho.

Recitation in French is required in the beginning of the piece. Extended techniques and technical passages are used. Electronics are optional. Flutist Camilla Hoitenga has provided performance notes for this work on Saariaho's official website.

Website: <https://saariaho.org/>

Source: CW, OCLC

Schwendinger, Laura b. 1962

Duo for flute and piano

Year of Composition: 1986

Instrumentation: fl, pf

OCLC Accession Number: 1104073551

Publisher: Kaiser, Hal Leonard Corp.

Length: 4 min.

Grade Level: 3

Annotation: A dynamic piece that begins ethereal and mysterious and ends in syncopated rhythmic activity. No extended techniques. An accessible work for an upper level intermediate student who would like to experiment with more complex harmonies and textures.

Website: <https://www.lauraschwendinger.com/>

Source: CW, CD, OCLC

Shatin, Judith b. 1949

Fasting Heart

Year of Composition: 1987

Instrumentation: fl

OCLC Accession Number: 29626335

Publisher: American Composers Alliance

Length: 8 min.

Grade Level: 4

Annotation: "*Fasting Heart*, for solo flute, was inspired by the Taoist discipline "hsin chai." As Professor Kaltenmark explains in his *Lao Tzu and Taoism*, this is a technique of purification in which one transcends the act of listening with the heart (or mind) to listen with the breath (or soul). The act of composing seems to bridge these two. *Fasting Heart* embodies a journey in which contemplative motion is twice interrupted by violent outbursts. The timbral colors juxtapose qualities of breath and voice with explosive outbursts. Extended techniques developed by the composer combine timbres of the voice and flute. The opening, for example, combines singing and humming into the instrument, with silent trilling that creates a fluttering effect. The flute resonates the sound in a warm and haunting way. Smaller pitch groups are aligned with an inward, contemplative focus, while more highly chromatic and registrally-torn motion faces outward. *Fasting Heart* was recorded by Patricia Spencer on her CD of music by Musgrave and Shatin, called *Narcissus and Kairos*, on the Neuma label." Judith Shatin

Website: <https://judithshatin.com/>

Source: CW, CD, OCLC

Ruah

Year of Composition: 1987

Instrumentation: fl, pf

OCLC Accession Number: 42684552

Publisher: American Composers Alliance

Length: 23 min.

Grade Level: 4

Annotation: "*Ruah* is a Hebrew word that translates as air, wind, or breath. In Cabalistic mysticism it also refers to the part of the soul that mediates between the body and the spirit. Both the colloquial and spiritual meanings are at work here. The images of breath and air inform the timbral stretching of the flute's sound, with the flutist using the voice and its breath flow in conjunction with played tones. The image of the wind is captured particularly in the swirling lines of the first movement, marked "Soaring," and in the third, titled "Impassioned." The second

movement, "Tender," emerges from a dynamic stillness, with far-flung registral limits, and large internal spaces. Its three-part organization mirrors the larger-scale three movement plan of the entire work. The final movement is a more furious spin through space, and reflects a more tightly wound, assertive character than the first two movements. However, it also refers to the preceding movements. The spiritual reference is embodied in the role of the flute as it variously springs forth from and mediates between the instruments of the ensemble.

Ruah was composed for and is dedicated to Reneé Siebert, who premiered and the recorded it with the Prism Chamber Orchestra in March, 1987. Its composition was made possible in part by an NEA Composer Fellowship and by a residency at the Virginia Center for the Creative Arts. The second movement was choreographed by Kate Johnson of the Paul Taylor Dance Company and presented at New York's City Center in May, 1989. The flute and piano version, also composed at the VCCA, was premiered by Reneé and Cynthia Siebert at the 1994 National Flute Association meeting in Kansas City, Mo." Judith Shatin.

Website: <https://judithshatin.com/>

Source: CW, CD, OCLC

Singing Still

Year of Composition: 1974

Instrumentation: fl

Publisher: Wendigo Music

Length: 5 min.

Grade Level: 3

Annotation: "*Singing Still* is a slightly revised and retitled version of my earlier Limericks. The new title, which seemed more apt, is from a phrase of Sara Teasdale's poem, Redbirds. A vivid nature poem, it sings of her memory of a spring day, lightened with the song of birds. It also refers to my own feelings about making music. *Singing Still* is cast in three contrasting movements, with each successive one marked by a light trace of the previous." Judith Shatin.

Website: <https://judithshatin.com/>

Source: CW

Sikora, Elzbieta b. 1943

Journey III (Voyage III)

Year of Composition: 1981

Instrumentation: fl

OCLC Accession Number: 10854868

Length: 7 min.

Grade Level: 5

Annotation: A work featuring a variety of extended techniques such as flutter tonguing and technical passages consisting of intervallic sequences. Transitions quickly from soft material to percussive and explosive sounds.

Website: <https://elzbietasikora.com/en/home/>

Source: CW, CD, OCLC

Tailleferre, Germaine 1892-1983

Deuxieme Sonate

Year of Composition: 1951

Instrumentation: fl, pf

Publisher: Alry Publications

Length: 14 min.

Grade Level: 4**Annotation:** Arranged for flute and piano by Virginia Broffitt Kunzer.

"Germaine Tailleferre is perhaps best known for her musical output as the only female member of Les Six (French: Le Groupe des Six), a name formally given to a French compositional group in 1920 that also included Georges Auric, Louis Durey, Arthur Honneger, Darius Milhaud, and Francis Poulenc. Tailleferre's 1951 *Deuxième Sonate pour violon et piano*, or the *Second Sonata for violin and piano*, is a revision of her unsuccessful 1936 *Violin Concerto*, without cadenza and with various musical tweaks and alterations. This new transcription of the *Sonate* codifies many of the alterations flutists have impressed upon the violin part, allowing for a smooth rendition and clear balancing of the parts." Description provided by FluteWorld. This work in three movements and is tonal and melodic throughout. Simplicity and charm are two words that come to mind in describing the work. Appropriate for an upper level intermediate or advanced player. This work does not reflect the harsh harmonies of the mid twentieth century.

Website: <https://www.fluteworld.com/product/deuxieme-sonate/>**Source:** RW, CD, AC*Pastorale***Year of Composition:** 1942**Instrumentation:** fl, pf**OCLC Accession Number:** 7077232**Publisher:** Elkan-Vogel**Length:** 3:30 min.**Grade Level:** 3

Annotation: This newer edition of the 1942 *Pastorale* was published in 1992. This work is a simple, lyrical work with a short and slightly more technical cadenza right in the middle. The piano accompaniment is a consistent, rocking rhythm and returns right after the short cadenza to signal a return to the original lyrical material. Tonal. No extended techniques. A recording of this work can be found on the CD titled, *Day and Night: Modern Flute and Piano Duos by Women Composers*, performed by Erin Murphy, flute and Kirstin Ihde, piano.

Website: <https://syrinxmusic.com/products/tailleferre-germaine-pastorale-for-flute-and-piano>**Source:** RW, CD, AC, OCLC*Forlane***Year of Composition:** 1972**Instrumentation:** fl, pf**OCLC Accession Number:** 1625997**Publisher:** Éditions H. Lemoine**Length:** 2:30 min.**Grade Level:** 3

Annotation: "The title *Forlane* is a nod to the Italian word *forlana*, or Italian baroque folk dance, and this work is reminiscent of Ravel's *Forlane* from *Le Tombeau de Couperin*. The similarities to Ravel's work are paralleled in the use of the same dotted rhythm in 6/8 meter, but the phrase structure and key area set these two pieces apart."

Description from CD titled, *Day and Night: Modern Flute and Piano Duos by Women Composers*, performed by Erin Murphy, flute and Kirstin Ihde, piano.

Source: RW, CD, AC, OCLC**Talma, Louise 1906-1996***Conversations***Year of Composition:** 1987**Instrumentation:** fl, pf**OCLC Accession Number:** 466800882

Publisher: Ambache Editions

Length: 6 min.

Grade Level: 4

Annotation: Description from a CD titled, The ambient air ; Soundshots; Full circle. Published by Naxos and written by Diana Ambache. "Conversations was written in 1987 for Patricia Spencer, flautist of the American chamber group, the Da Capo Players. Naturally, it is an intimate dialogue, and it is built episodically. As ever, Talma uses the instruments in a highly expressive way. Meditative musings are offset by dazzling flourishes, fragments of military precision by flowing lyricism."

Website: <https://www.macdowell.org/special-projects/legacy-louise-talma>

Source: OCLC, CD

Tan, Su Lian b. 1964

Mirage

Year of Composition: 1986

Instrumentation: fl, pf

OCLC Accession Number: 49535098

Length: 12 min.

Website: <https://www.suliantan.com/>

Source: CW, OCLC

Thome, Diane b. 1942

Sunflower Space

Year of Composition: 1978

Instrumentation: fl, pf, elec.

OCLC Accession Number: 12774860

Website: <https://www.dianethome.com/>

Source: CW, OCLC

Tsoupaki, Calliope b. 1963

Revealing Moonlight

Year of Composition: 1987

Instrumentation: afl

Website: <https://www.calliopetsoupaki.com/music/solo-works/>

Source: CW

Tower, Joan b. 1938

Hexachords

Year of Composition: 1972

Instrumentation: fl

OCLC Accession Number: 2868162

Publisher: American Composers Alliance

Length: 6 min.

Grade Level: 5

Annotation: This work for solo flute is unmetered and utilizes extremes of register and dynamics. Tonal center is ambiguous. Flutter tonguing is used frequently. Rhythms are complex and do not follow conventional patterns.

Website: <https://composers.com/composers/joan-tower>

Source: ACA, OCLC, CD

Movements for Flute and Piano

Year of Composition: 1968

Instrumentation: fl, pf

OCLC Accession Number: 1082313852

Publisher: American Composers Alliance

Length: 10 min.

Website: <https://composers.com/composers/joan-tower>

Source: ACA, OCLC

Usher, Julia b. 1945

Aquarelles

Year of Composition: 1983

Instrumentation: picc/fl/afl

OCLC Accession Number: 12917955

Publisher: Primavera

Length: 8 min.

Source: OCLC, BMC

Byzantine Mosaics

Year of Composition: 1969

Instrumentation: fl

OCLC Accession Number: 17480199

Publisher: Primavera

Length: 4 min.

Source: OCLC, BMC

Constellations

Year of Composition: 1980

Instrumentation: fl

OCLC Accession Number: 9091145

Publisher: Primavera

Source: OCLC

Vadala, Kathleen

Sea Change

Year of Composition: 1987
Instrumentation: afl, pf
OCLC Accession Number: 20633283
Publisher: Southern Music Co.
Website: <https://www.fluteworld.com/product/sea-change/>
Source: RW, OCLC

Vehar, Persis

Circles in Space

Year of Composition: 1987
Instrumentation: fl
OCLC Accession Number: 892983453
Publisher: Almita Music Co.
Website: <https://www.persisvehar.com/index.html>
Source: OCLC, CW

Walker, Gwyneth b. 1947

Theme and Variations

Year of Composition: 1979
Instrumentation: fl, pf
Publisher: Magna Music
Length: 2 min.
Grade Level: 3
Annotation: “*Theme and Variation* is a short, two-part work. The first section comprises statements of the theme in both flute and piano. The second section (variation) leaps into a new tonality, with a faster tempo, invigorating the once-placid theme. This music was composed in 1979, when Gwyneth Walker was on the faculty of the Oberlin College Conservatory. Students at the Conservatory premiered the work.” Gwyneth Walker.
Website: <https://www.gwynethwalker.com/themeand.html>
Source: CW, RW, AC

Sonata for Flute and Piano

Year of Composition: 1978
Instrumentation: fl, pf
OCLC Accession Number: 8602975
Publisher: Arsis Press
Grade Level: 3
Annotation: “*Sonata for Flute and Piano* was composed in 1978. The work was written for, and premiered by flautist John Lagerquist. *The Sonata* is in three movements, marked "lively", "dolce e legato", and "with spirit." This work was one of the first compositions created after the composer had completed her Doctoral Studies at the Hartt School of Music and was "on her own." Thus, there is a special exuberance and freedom in this music.” Gwyneth Walker.
Website: <https://www.gwynethwalker.com/sonataf2.html>

Source: OCLC, CW, AC

Wertheim, Rosy 1888-1949

Trois morceaux pour flûte et piano

Year of Composition: 1939

Instrumentation: fl, pf

OCLC Accession Number: 46779933

Publisher: Donemus

Length: 8 min.

Grade Level: 3

Annotation: A three-movement work for flute and piano. I. Cortège des marionettes (Allegro ma non troppo), II. Pastorale (Modéré), III. Capriccio (Scherzando). Traditional sound and notation. The piece transitions from major and minor tonality to complex 20th century harmonies with fluidity. Each movement depicts its marking accurately in terms of character. Appropriate for the upper level intermediate student.

Website: <https://www.forbiddenmusicregained.org/search/composer/id/100181>

Source: OCLC, CW, CD, AC

Williams, Grace Mary 1906-1977

Sonatine for Flute and Piano

Year of Composition: 1931

Instrumentation: fl, pf

Length: 11 min.

Grade Level: 4

Annotation: A three movement work. I. Allegro Scherzando, II. Poco Adagio, III. Presto. Features playful trills, grace note figures, and flourishes in the first movement. The second movement is meditative and melodic. The third movement is primarily in the upper register and exhibits trills and a playful back and forth between flute and piano.

Website: <https://gracemarywilliams.wixsite.com/officialwebsite>

Source: CW, CD

Zaimont, Judith Lang b. 1945

Valse Romantique

Year of Composition: 1972

Instrumentation: fl

OCLC Accession Number: 43668821

Publisher: Sounds Alive! Publications

Length: 5 min.

Grade Level: 3

Annotation: A recording of this work can be found on a CD titled, "Pure Colors: Music by Judith Lang Zaimont," performed by Immanuel Davis and published by Albany Records. The piece is tonal and playful in nature. The full range of the flute is covered. No extended techniques are used. Some large leaps are utilized and harmonically, the piece is ambiguous.

Website: <https://www.judithzaimont.com/>

Source: OCLC, CW

Capriccio

Year of Composition: 1971

Instrumentation: fl

OCLC Accession Number: 43668791

Publisher: Sounds Alive! Publications

Length: 4 min.

Grade Level: 3

Annotation: The piece begins with a flourish in the flute and a memorable melody in the piano. Fast, articulated passages add to the playfulness of the piece. Some flutter tonguing and syncopation is present. The piece has a jolly quality to it, marked by a variety of playful rhythms in the flute and jazz-inspired chords in the piano. This piece can be found on "Pure Colors: Music by Judith Lang Zaimont," performed by Immanuel Davis, flute and Nanette Solomon, piano.

Website: <https://www.judithzaimont.com/>

Source: OCLC, CW

Zucker, Laurel b. 1955

Seven Works for Solo Flute

Year of Composition: 1987

Instrumentation: fl

OCLC Accession Number: 17935328

Publisher: Seesaw Music

Grade Level: 3-4

Annotation: The pieces included in this collection are "The Aviary," "Effect Out," "Shining," "Lookout," "Pandora," "Homage," and "Piece." Each piece is short and programmatic in nature. "The Aviary," for example, features trills and swirling flute passages to represent bird-like tendencies. "Shining" is equally challenging and uses fast articulations, harmonics, and technical virtuosity to show the "sparkling" nature of the flute.

Website: <https://laurelzucker.com/dvds-sheet-music/>

Source: CW, OCLC

APPENDIX B: REFERENCES FOR SOURCES

This appendix has references and online addresses for the abbreviated sources cited in the main Alphabetical Index of composers.

AC – Aaron Cohen - International Encyclopedia of Women Composers
Cohen, Aaron I. *International Encyclopedia of Women Composers* 2nd ed.1987

ACA – American Composers Alliance
<https://composers.com>

ACF – American Composers Forum
<https://composersforum.org>

AMC – Australian Music Centre
<https://www.australianmusiccentre.com.au>

BNF – Bibliothèque Nationale de France
<https://www.bnf.fr/en>

BMC – British Music Collection
<https://britishmusiccollection.org.uk>

CMC – Canadian Music Centre
<http://www.musiccentre.ca>

CMCI – Contemporary Music Information Centre Ireland
<https://www.cmc.ie/>

CMIC – Czech Music Information Centre
<https://www.musica.cz/en/>

GRV – Oxford Music Online
<http://www.oxfordmusiconline.com>

IAWM – International Alliance for Women in Music
<https://iawm.org>

IMC – Icelandic Music Information Centre
<https://mic.is/en>

IMSLP - International Music Score Library Project
<https://imslp.org>

KPV – Kapralova Society
<http://www.kapralova.org>

LCP – Living Composer Project
<http://composers21.com>

MICL – Music Information Centre Lithuania
<https://www.mic.lt/en/>

NML – New Music Online Library
<http://library.newmusicusa.org>

NYWC – New York Women Composers
<https://newyorkwomencomposers.org>

OCLC – WorldCat database
<https://www.worldcat.org>

PCCM – Pytheas Center for Contemporary Music
<http://www.pytheasmusic.org/>

PMC – Polish Music Centre
<https://polishmusic.usc.edu>

SMCQ - Société de musique contemporaine du Québec
<http://smcq.qc.ca/>

SMIC – Swedish Music Information Centre
<https://www.svenskmusik.org/en>

SOUNZ – Centre for New Zealand Music
<https://www.sounz.org.nz>

ZKM – Center for Art and Media Karlsruhe
<https://zkm.de/en>

This dissertation also includes research from the Institute for Composer Diversity database (<https://www.composerdiversity.com/>).

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Flute Retailers Mentioned

FluteWorld Co.
<https://www.fluteworld.com/>

JustFlutes
<https://www.justflutes.com/#gref>

Carolyn Nussbaum Music Co.
<https://www.flute4u.com/>

Flute Center of New York
<https://flutecenter.com/>