

SOLO FLUGELHORN LITERATURE FROM 1950-2008: AN ANNOTATED  
BIBLIOGRAPHY

by

CHRISTOPHER D. PROBST

(Under the Direction of Jean Martin-Williams)

ABSTRACT

This study is divided into four chapters: the first chapter describes the purpose, methodology, and organization of the study. The second chapter gives a history of the flugelhorn and its predecessors, and its use in the brass family from its origin to the present day. The third chapter, which is the most extensive, contains an annotated bibliography of the available flugelhorn works composed between 1950 and 2008. Observations, conclusions, and suggestions for further research are contained in chapter four.

INDEX WORDS: Flugelhorn, Annotated Bibliography, Bibliography, Flugelhorn Literature, Guide.

SOLO FLUGELEHORN LITERATURE FROM 1950-2008: AN ANNOTATED  
BIBLIOGRAPHY

by

CHRISTOPHER D. PROBST

B.S., Lebanon Valley College of Pennsylvania, 2000

B.A., Lebanon Valley College of Pennsylvania, 2000

M. Mus., University of Arizona, 2002

M. Mus., Florida International University, 2004

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial

Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2009

© 2009

Christopher D. Probst

All Rights Reserved

SOLO FLUGELHORN LITERATURE FROM 1950-2008: AN ANNOTATED  
BIBLIOGRAPHY

by

CHRISTOPHER D. PROBST

Major Professor: Jean Martin-Williams

Committee: W. Fred Mills  
David Haas  
Roger Vogel  
Thomas McCutchen

Electronic Version Approved:

Maureen Grasso  
Dean of the Graduate School  
The University of Georgia  
August 2009

## DEDICATION

I would like to dedicate this document to all of my teachers: Fred Mills, Edward Sandor, Edward Reid, Arturo Sandoval, Jim Hacker, Sam Lussier, and Tim Erdman. Without their talents as performers and educators, my journey towards this document would have ended years ago. I would also like to dedicate this document to my parents, who have supported my education and sacrificed to make it possible.

## ACKNOWLEDGEMENTS

I would like to give special recognition to Dr. Jean Martin-Williams who agreed to step in and be my major professor in my last year of study. Thanks to her time and effort this document is possible.

I would also like to thank the members of my committee: Mr. Mills, Dr. Haas, Dr. Vogel, and Dr. McCutchen for the significant contribution they have made to my academic and professional development.

## TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS .....	v
LIST OF FIGURES .....	ix
 CHAPTER	
1 INTRODUCTION.....	1
Purpose of the Study .....	1
Methodology.....	2
Organization of the Study.....	2
Survey of Related Literature.....	2
List of Pieces to be Examined.....	3
2 HISTORY OF THE FLUGELHORN .....	5
3 ANNOTATED BIBLIOGRAPHY.....	17
Baiwir, Luc. <i>Concerto for Bugle and String Orchestra</i> .....	18
Barat, Joseph Edward. <i>Orientale</i> .....	20
Baratto, Paolo. <i>Flugelhorn-Serenade</i> .....	21
Bolling, Claude. <i>Toot Suite</i> .....	22
Buss, Howard J. <i>Atmospheres</i> .....	24
Clérisse, Robert. <i>Noël des Pâtres</i> .....	26
Clérisse, Robert. <i>Pastiche Italien</i> .....	27

Cohen, Allen. <i>Wings of Desire, Nocturne for Flugelhorn and Piano</i> .....	28
Davis, Sharon. <i>Four Irish Folksongs</i> .....	30
Defaye, Jean-Michel. <i>Huit Préludes; pour passer le temps</i> .....	32
Delhayre, Alyre. <i>Silver Threads</i> .....	34
Depelsenaire, Jean-Marie. <i>Concertino en mi b</i> .....	35
Depelsenaire, Jean-Marie. <i>Danse Wallonne</i> .....	36
Emmanuel, Maurice. <i>Sonate</i> .....	37
Fencl, David. <i>Edolem Ladam</i> .....	39
Fitzgerald, Bernard. <i>Ballad</i> .....	40
Goeyens, Alphonse. <i>Solo Dans Le Style Ancien</i> .....	41
Hagen, Daron Aric. <i>Concerto</i> .....	42
Hagen, Daron. <i>Vocalise for Flugelhorn and Piano (Homage à Bud Powell)</i> .....	43
Hansen, Ted. <i>Cavatina for Flugelhorn and Piano</i> .....	44
Lazarof, Henri. <i>Spectrum</i> .....	45
Nyman, Michael. <i>Flugelhorn and Piano</i> .....	47
Pala, Johan. <i>Concert-Duo</i> .....	49
Pala, Johan. <i>White Cliffs</i> .....	50
Peaslee, Richard. <i>Catalonia</i> .....	51
Peaslee, Richard. <i>Nightsongs</i> .....	53
Ridout, Alan. <i>Concertino for Flugel Horn</i> .....	54
Sampson, David. <i>Passage for Muted Flugelhorn &amp; Viola</i> .....	56
Sampson, David. <i>Serenade for Flugelhorn &amp; String Orchestra</i> .....	58
Schneider, Willy. <i>Spielstücke und Etüden</i> .....	60



Turrin, Joseph. <i>Four Miniatures</i> .....	61
Turrin, Joseph. <i>Two Portraits</i> .....	62
Vogel, Roger. <i>Voyages</i> .....	64
Wiley, Frank. <i>Dialogues</i> .....	66
4 CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH.....	68
Conclusions.....	68
Trends.....	68
Suggestions for Further Research .....	69
Future of Flugelhorn Literature .....	70
REFERENCES .....	71
APPENDICES.....	75
A Lazarof, Henri. <i>Concertazioni</i> .....	75
B Unavailable Flugelhorn Works .....	77

## LIST OF FIGURES

	Page
Figure 1: Keyed Trumpet, 4-keys, Eb.....	9
Figure 2: Keyed Bugle, 1850s.....	10
Figure 3: Modern Flugelhorn, 2007.....	11

## CHAPTER 1

### INTRODUCTION

#### Purpose of the Study

Music composed for solo flugelhorn is a relatively new medium. Previous to the late 1950s the flugelhorn was rarely used as a solo instrument in concert, and therefore it lacked repertoire. The increase of compositions following the 1950s suggests a rediscovery of the flugelhorn. A combination of the use of the instrument in jazz and recognition from the academic community in the United States<sup>1</sup> gave the flugelhorn a newfound popularity. Past documents and dissertations have discussed the development and orchestral traditions of the flugelhorn but there is a lack of research on the solo literature for flugelhorn. For purposes of this study, the definition of solo literature is: a composition for flugelhorn in which the flugelhorn is the solo instrument and the intended performance venue is a recital or concert performance. It will not include chamber works for brass ensembles, orchestral works (other than flugelhorn concerti) or the extensive improvisational jazz tradition including transcriptions. Works for flugelhorn and another instrument will be included, as concert duets are a significant part of the available literature. This document is intended to provide a resource for performers searching for available concert compositions for the flugelhorn.

---

<sup>1</sup> Mark Hindsley, "Concert Band Instrumentation," *C.B.D.N.A. Journal*, (December 18, 19, 20, 1958) : 56-7.

### Methodology

Each annotation will list the composer's name and the title of the work being annotated followed by the date of composition, publisher, recording (if applicable), instrumentation, and movement headings and/or tempo indications. The range of the flugelhorn will then be notated in Bb transposition. The annotation will then include a listing entitled "Level of Difficulty" based on three divisions. These are: Intermediate (high school/beginning college), Advanced (college or graduate instrumentalist), and Professional (highest level of proficiency). There is no "Beginner" level discussed in this study as the flugelhorn is typically added as a "doubling" instrument for the advanced trumpeter. The criteria for Level of Difficulty will be a combination of range, technique, tonal language and endurance. Following these items, general historical factors and analytical aspects such as key, genre, and nature of movements will be discussed in order to better classify the piece.

### Organization of the Study

Chapter 1 includes the introduction, purpose of the study, methodology, organization of the study, survey of related literature, and a list of the pieces examined in the document. Chapter 2 contains historical background of the flugelhorn, outlining the already documented development of the instrument. Chapter 3 lists the works currently available for flugelhorn, along with annotations for each. The final chapter contains conclusions and suggestions for further research.

### Survey of Related Literature

Research into flugelhorn literature has been neglected in recent years. Searches of journals including the *International Trumpet Guild Journal*, *Instrumentalist*, and *The Brass Bulletin* showed no scholarship in the area of flugelhorn literature. Two academic documents,

*The Flugelhorn, its History and Literature*<sup>2</sup> and *The Historical Evolution of the Flugelhorn*<sup>3</sup> discuss the history and development of the instrument to their respective publication dates. Lasko incorporates orchestral and band literature for the flugelhorn into his thesis. Beck lists solo pieces for flugelhorn composed before 1979. Since 1979 there have been a significant number of pieces composed for the flugelhorn. This paper will survey and document the literature previously listed by Beck as well as establish a bibliography of pieces available in 2008.

#### List of Pieces to be Examined

- Baiwir, Luc –*Concerto*
- Barat, Joseph –*Orientale*
- Baratto, Paolo –*Flugelhorn Serenade*
- Bolling, Claude –*Toot Suite VI*
- Buss, Howard J. – *Atmospheres*
- Clerisse, Robert –*Noel des Patres*  
–*Pastiche Italien*
- Cohen, Allen – *Wings of Desire*
- Davis, Sharon –*Four Irish Folk Songs*
- Defaye, Jean-Michael –*Huit Preludes III&VI*
- Delhayre, Alyre –*Silver Threads*
- Depelsenaire, Jean-Marie –*Concertino*  
–*Danse Wallone*
- Emmanuel, Maurice –*Sonate*
- Fencl, David –*Edolem Ladom*

---

<sup>2</sup> Frederick A. Beck, “The Flugelhorn: Its History and Literature” (D.M.A. diss., Eastman School of Music, University of Rochester, 1979).

<sup>3</sup> Richard Lasko, “The Historical Evolution of the Flugelhorn” (M. Ed. Thesis, Ohio University, 1961).

Fitzgerald, Bernard –*Ballad*

Goeyens, Alphonse –*Solo Danse le Style Ancien*

Hagen, Daron Aric –*Concerto*  
-*Vocalise*

Hansen, Ted –*Cavatina*

Lazarof, Henri -*Spectrum*

Nyman, Michael –*Flugelhorn and Piano*

Pala, Johan –*Concert Duo*  
-*White Cliffs*

Peaslee, Richard –*Catalonia*  
-*Nightsongs*

Ridout, Alan –*Concertino for Flugel Horn*

Sampson, David –*Passage*  
-*Serenade*

Schneider, Willy –*Spielstucke und Etuden*

Turrin, Joseph – *Four Miniatures*  
- *Two Portraits*

Vogel, Roger – *Voyages, Mvt. II*

Wiley, Frank –*Dialogues*

## CHAPTER 2

### HISTORY OF THE FLUGELHORN

The appreciation and understanding of solo flugelhorn compositions will be enhanced by this chapter's summary of its origins and history. My intent is to demonstrate the importance of the flugelhorn not only a solo instrument but as a viable part of musical ensembles throughout the world. This survey of the development and construction of the flugelhorn will draw attention to the emergence of technical, timbral, and other aspects of the instrument that would be utilized by the composers. More extensive treatment of the history can be found in Richard Lasko's thesis and Ralph T. Dudgeon and Franz X. Streitwieser's monograph *Das Flügelhorn/The Fluegelhorn*.<sup>4</sup> As the aim of this document is to present an annotated list of flugelhorn compositions, an abbreviated history of the instrument primarily based on Lasko and Dudgeon and Streitwieser's sources is presented here.

An examination into the history of the flugelhorn indicates that this instrument has been utilized as an important member of the brass family for approximately 160 years in Europe. Although it has been accepted in the instrumentation of orchestras and bands in Europe, it has not been until the second half of the 20<sup>th</sup> century that American composers and instrumental groups have embraced the timbral benefits of the flugelhorn and have begun to employ it in the performance of their music. The history and development of the flugelhorn shows that by the

---

<sup>4</sup> Ralph T. Dudgeon and Franz X. Streitwieser, *The Fluegelhorn: The History of the Fluegelhorn as illustrated by the Streitwieser Collection in the Instrument Museum of Schloss Kremsegg* (Bergkirchen, Germany: Edition Bochinsky, 2004).

1960s the instrument had become an accepted member of the brass family of instruments in both the United States and Europe.

The modern flugelhorn was developed by Adolphe Sax to provide a bugle-type instrument for the band. Its round and mellow tone is described as between that of the cornet and the baritone, and it is somewhat heavier and more sonorous than the standard cornet.<sup>5</sup> Other arrangers and composers have described the sound as a mix of the cornet and French horn.<sup>6</sup> It has even been described as the “English horn” of the brass family for its tonal quality that is unlike the other brass instruments.<sup>7</sup>

There appears to be some disagreement as to the origin of the name of the instrument and it is interesting to note that various authorities are not in accordance concerning this topic. Two such statements regarding the origin of the name of this brass instrument indicate the different views of the meaning of the word, “flugelhorn.”

Joseph Maitland states that the name is said to have originated with a hunting horn (*Waldhorn, Jagdhorn*) used by the huntsman whose duty it was to watch the *Flügel*, or paths cut through the woods, and to give a signal on the approach of game.<sup>8</sup> Francis Galpin states that after years of being considered an offspring of the old keyed-bugle, the German term *flugel-horn* was applied to this instrument. It was so named *flugelhorn* or *flügelhorn* from the fact that the

---

<sup>5</sup> Joseph Wagner, *Band Scoring* (New York: McGraw-Hill Book Company, 1960) , 141.

<sup>6</sup> Mark Hindsley, “Concert Band Instrumentation,” *C.B.D.N.A. Journal*, (December 18, 19, 20, 1958) : 56-7.

<sup>7</sup> William D. Revelli, “Report on Instrumentation and Nomenclature,” *C.B.D.N.A. Journal*, (December 18, 19, 20, 1958) : 33.

<sup>8</sup> Joseph Maitland, *Groves Dictionary of Music and Musicians* (London: Macmillan and Company, 1906) , II, 65. The Flugelhorn article in Groves has since been updated, but a history of the instrument is no longer a part of the entry.



player of that instrument in German regimental brass bands marched at the right-hand corner (wing) of the front rank and was known as a “*flügelmann*.”<sup>9</sup>

Although different authorities may offer different views concerning the origin of the name, the word “flugel” is of German origin and means “wing.” Therefore, Galpin’s description is the generally accepted term used to classify the modern flugelhorn.

Since the flugelhorn may be considered to be a bugle or cornetto-type instrument, a study of its predecessors indicates that it is the product and outgrowth of years of evolution in the development of various brass instruments. According to Galpin, the cornetto-type instruments which were the predecessors of the flugelhorn were the:

1. Amorschall (or Cupid’s Horn), a horn with one or two keys invented in 1760 by Kolbel of St. Petersburg. (No images available)
2. Trumpet with four to six keys developed by Weidinger of Vienna in 1791. (Figure 1, p. 9)
3. The Keyed Bugle, invented by the English bandmaster Joseph Halliday in 1810. The instrument had five to seven keys and was also called the Kent Bugle in honor of the Duke of Kent, commander of the British army. (Figure 2, p. 10)
4. A modern flugelhorn (Figure 3, p. 11) is also included for comparison.

Since the keyed bugle has proved to be the direct predecessor of the flugelhorn as we know it today, a discussion of the keyed bugle and a description of its construction will give some indication of its use in instrumental music and present a clearer picture of the ancestry of the flugelhorn.

---

<sup>9</sup> Francis W. Galpin, *European Musical Instruments*, (London: Williams and Norgate, 1946) , 227.

Keyed bugles made after Halliday's model quickly spread over the continent of Europe, and although eagerly adopted in military brass bands, they were used very sparingly in orchestras. They were admitted in some scores written for the Paris Opera, as is shown by parts written for the keyed bugle in Rossini's *Semiramide* (1823) and Kreutzer's *Ipsibóe* (1824).<sup>10</sup>

In England, the keyed bugle or Kent bugle quickly became popular in military and brass bands and made its appearance in a few light opera scores. This instrument was usually pitched in C or Bb, and fitted with six to nine keys that gave the instrument a chromatic scale and range of just over two octaves.

---

<sup>10</sup> Dudgeon and Streitwieser, 17.



Figure 1. Keyed Trumpet, 4-keys, Eb. Modern reconstruction.<sup>11</sup>

---

<sup>11</sup> Robert Vanryne. *Keyed Trumpet in Eb with Four Keys* [photograph on-line] ; available from [http://farm4.static.flickr.com/3019/2563016045\\_afdff9b7b3.jpg?v=0](http://farm4.static.flickr.com/3019/2563016045_afdff9b7b3.jpg?v=0) ; Internet; accessed 25 March 2009.



Figure 2. Keyed Bugle, 1850s.<sup>12</sup>

---

<sup>12</sup> Eric Totman. *Keyed Bugle, 1850s* [photograph online] ; available from <http://www.horncollector.com/Bugles/Keyed%20Bugle%201.JPG> ; Internet; accessed 25 March 2009.



Figure 3. Modern Flugelhorn, 2007.<sup>13</sup>

---

<sup>13</sup> Yamaha Corporation. *Yamaha YFH-6310Z Bb Flugelhorn* [photograph online] ; available from <http://www.free-scores.com/boutique/boutique-accessoires-uk.php?CATEGORIE=340&affiche=1> ; Internet; accessed 12 April, 2009.

The flugelhorn, or saxhorn as it is referred to in some countries in Europe even today, is described as being a hybrid invention of Adolphe Sax. It is said to be practically an application of the valve-mechanism to instruments of the Bugle family. It is played with a cup mouthpiece. The conical bore of the horn is greater in caliber than that of the F Horn, but it is less than that of the Tubas. The Flugelhorn and Cornet are constructed and played in nearly the same way. The main difference between these two instruments is that of size and tone color. The flugelhorn resembles the cornet in appearance, and the tubing of both instruments is of approximately the same length.

Albert Stanley, in his description of two of the flugelhorns in the *Catalogue of the Stearns Collection of Musical Instruments*<sup>14</sup> indicated that one flugelhorn measured 35.5 centimeters (13.98 inches) in length with a bell diameter of 11.8 centimeters (4.65 inches), while the second flugelhorn measured 45 centimeters (17.72 inches) in length with a bell diameter of 14.4 centimeters (5.67 inches). The instruments were described as having a bore that was one-third cylindrical and two-thirds conical, ending in a wider bore and more flaring bell that give the flugelhorn its characteristic tone quality. The instrument employs three piston valves, as does the cornet, but it is usually constructed with one water key instead of the two normally found on the cornet.

It is interesting to note that the bell on the flugelhorn is on the performer's right instead of the left, where it is located on the trumpet and cornet. The mouthpiece of the flugelhorn is described as a bell-cup compared to a bowl-cup on a cornet mouthpiece. Generally, mouthpieces vary in rim and cup size according to the preference of the individual performer.

---

<sup>14</sup> Albert A. Stanley, *Catalogue of the Stearns Collection of Musical Instruments* (Ann Arbor, Michigan: Ann Arbor Press, 1921), 126-7.

All trumpet and cornet teaching methods are entirely applicable to the flugelhorn. In some sections of Europe the flugelhorn is as common as the Bb trumpet. The outward appearance of the flugelhorn (saxhorn) has not changed much since its invention in the early 19<sup>th</sup> century except that the rotary valve mechanism has been replaced by the piston valve to allow the performer to strike the piston buttons with the tips of the fingers in a downward motion that was considered less awkward than the more flat-fingering employed in playing a rotary-valved instrument. Since the flugelhorn was considered a cornetto-type instrument, this valve system probably derived from the piston valve mechanism that was employed on the cornet.

A study of the development of the flugelhorn (saxhorn) will show that this instrument was recognized as an important contribution to the family of soprano brass instruments soon after its introduction into instrumental music in 1844.

The saxhorns were first heard in England on October 14, 1844 in the Royal Adelaide Gallery (Strand) where Sax, accompanied by Jean Arban (cornet virtuoso and author of the *Arban's Complete Conservatory Method for Trumpet/Cornet*) and Thomas Dubois (a noted English cornetist) took part in a performance by a "Saxhorn Band." A few weeks later, on December 3, the Dustin Family, a quintet of English brass players consisting of a father and four sons, introduced the saxhorns to a wider audience at one of Jullien's promenade concerts at Covent Garden Theater by playing on a set of these instruments specially made for them in Paris by Sax a few months earlier. The popularity of the instrument spread and the Bb flugelhorn (saxhorn) was incorporated by continental military bands to play lower cornet parts. It was also used regularly in English brass bands.

The flugelhorn remained a standard brass instrument in Europe, but it was not employed in instrumental organizations in the United States until after the Civil War. Until World War I,

there was little consideration given to any strict form of instrumentation for bands in the United States. Bands, for example, would employ trumpets, cornets, or flugelhorns to play soprano brass parts without serious consideration of the varying tone color of each instrument.

World War I had a profound influence on American band history. At that time, General Pershing made an attempt to improve the army bands. His board of experts headed by Walter Damrosch advocated the elimination of the old brass domination. This study resulted in the elimination of the flugelhorn from most of the military instrumental organizations.

For 75 years, from 1865 to 1945, little consideration was devoted to the study and development of an international instrumentation for bands. However, in June of 1948 and in April of 1949, a conference was held in Geneva, Switzerland, for the purpose of discussing the unification of the scoring of band music. The results of this meeting were then presented to the UNESCO (United Nations Educational, Scientific and Cultural Organization) Preparatory Commission for Music. In 1950, UNESCO approved the “Comité Internationale pour la Musique Instrumentale,” or C.I.M.I.<sup>15</sup>

C.I.M.I. recommended the following instrumentation for soprano brass in September, 1958: 2 Eb Soprano Cornets, 6 Bb Soprano Cornets, 2 Bb Trumpets, and 2 Bb Flugelhorns.<sup>16</sup> This instrumentation is the basis for the current British brass bands of the United Kingdom and Fanfare bands of the Low Countries (Belgium and the Netherlands).

---

<sup>15</sup> Revelli, 25.

<sup>16</sup> Ibid., 28.



Various authorities have stated their views regarding the musical value of the flugelhorn. Hector Berlioz was one of the first to recognize the potential use of this instrument in orchestral and band music. He stated that:

Their sound is round, pure, full, equal, resounding, and of perfect homogeneousness throughout the extent of the scale...The custom was obtained in France of writing all these instruments (saxhorns) on the G clef. The quality of tone is besides so clear and so penetrating, that it allows a single very high saxhorn to be distinguished among a considerable mass of other wind instruments.<sup>17</sup>

More contemporary instrumental authorities also have discussed the tonal quality of the flugelhorn, which, they seem to agree, is the most important attribute of the instrument. Mark Hindsley reports that:

The flugelhorn, darker in tone than cornets and brighter than French horns, are extremely valuable instruments if their use is restricted to parts characteristic of them and if their tone is definitely preferred to the ones of related instruments.<sup>18</sup>

As a member of the Woody Herman big band in the mid 1930s, Joe Bishop was one of the first jazz musicians to utilize the flugelhorn. Shorty Rogers and Clark Terry used the flugelhorn frequently through the 1950s. Miles Davis increased the popularity of the instrument in the late 1950s and early 60s through his albums *Miles Ahead* and *Sketches of Spain*. Throughout the 1960s and 70s, several jazz trumpet players utilized the flugelhorn and brought the instrument more notoriety in the United States than the traditional band had done in the years

---

<sup>17</sup> Hector Berlioz, *A Treatise on Modern Instrumentation and Orchestration* (London: Novello and Company, [n.d.]), 234-235.

<sup>18</sup> Hindsley, 56-57.

before. Because of the globalization of jazz and the interest in brass band and fanfare bands in Europe, more composers began to write solo works for the flugelhorn in the 1950s.

## CHAPTER 3

### ANNOTATED BIBLIOGRAPHY

There are thirty-four pieces currently available for solo flugelhorn. By providing an annotated list of these works it is the author's hope that this chapter will be a valuable resource to the performer or teacher planning a flugelhorn performance.

Each annotation lists the composer's name and title of the work being annotated, followed by date of composition, publisher, recordings (if applicable), instrumentation, and movement headings and/or tempo indications. The range of the flugelhorn is notated in Bb transposition. In pieces where trumpet and flugelhorn are used in the same movement, ranges for both instruments will be listed. The annotation also includes a listing entitled "Level of Difficulty" based on three divisions. These are: Intermediate (high school/beginning college), Advanced (college or graduate instrumentalist), and Professional (highest level of proficiency). There is no "Beginner" level discussed in this study, as the flugelhorn is typically added as a "doubling" instrument for the advanced trumpeter. The criteria for level of difficulty will be a combination of range, technique, tonal language and endurance. There is a short biography of each new composer to aid in categorizing the work. Following these items, general historical and analytical aspects such as key, genre, and nature of movements may be discussed in order to better classify the piece. The length of each annotation varies, depending on the complexity or pedagogical importance of the work.

Baiwir, Luc. *Concerto for Bugle and String Orchestra*

Baiwir, Luc. *Concerto for Bugle and String Orchestra*. Belgium: KeCla Music, 2004.

Recording: Acquisto, Antoine. *Equivoque*. Editions Bim, Brass Press JPH013, 2005. Compact Disc.

Instrumentation: Flugelhorn and String Orchestra

Three-movement work:

I. Equivoque (♩= 90)

II. Blues-Spleen (♩= 66)

III. Sarcasmes (♩= 106)

Bb Flugelhorn:



Level of difficulty: Professional

Luc Baiwir (b.1958) is a Belgian composer who has made a name for himself as a film score composer. He has done several solo commissions, chamber works, and some symphonic music.

As expected in a concerto, the first movement is lengthy and is written in Sonata-Allegro form. Meter and time shift frequently and require the performer to adjust metric feel with the presentation of each theme. Multiple tonguing and good finger technique are required to negotiate some of the passages.

The second movement has obvious jazz influence, not only from the title, but also in the melodic and harmonic structure. It is relatively short in length, but it could act as a stand-alone piece in a trumpet recital as a change of mood or timbre.

The third movement presents some of the most difficult challenges in the work. Its rapid tempo combined with technical passages and hemiola provide musical interest. The theme from the first movement returns before the cadenza to round out the piece.

Overall, this piece is quite substantial, and it should be considered a new standard work for the flugelhorn. Where the first and third movements may occasionally feel slightly academic in their construction, the rhythmic complexity that comes with shifting meters, hemiola, and rapid passages provide aural interest to an audience. The second movement, however, is a lyrical canvas for the flugelhorn to play with jazz ballad phrasing and style and enables the performer to demonstrate the wonderful timbre available on the flugelhorn.

Barat, Joseph Edward. *Orientale*

Barat, Joseph Edward. *Orientale*. Paris: Alphonse Leduc. 1957.

Recording: Harjanne, Jouko. *Dramatic Legend*. Cryston OVCC-00042, 2007. Compact Disc. Performed on Trumpet in this recording.

Instrumentation: Flugelhorn or Trumpet and Piano

One-movement work, sectionalized with tempo changes.

Bb Flugelhorn:



Level of difficulty: Advanced

Joseph Barat (1882-1963) is best known for his compositions for solo winds and orchestra. Barat studied music in Paris with Paul Vidal and Emile Pessard. His affinity for wind music was influenced through his work as a bandmaster with the French Army.

This piece is written in the style of a French Conservatory solo. It is a tonal, one movement work broken into sections based on different tempos with lyrical and technical challenges for the performer. The ABA form, along with only minor rhythmic difficulties, like the chromatic septuplet in measure 93, makes this a good piece for the advanced high school or undergraduate student. It is reminiscent of Enescu *Legend* in scope without the technical demands on the soloist or pianist.

Baratto, Paolo. *Flugelhorn-Serenade*

Baratto, Paolo. *Flugelhorn-Serenade*. Switzerland: Editions Marc Reift. 2002.

Recording available as a download on the editor's website.

Instrumentation: Flugelhorn and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Intermediate

Paolo Baratto (b. 1926) had his first trumpet lessons at the age of seven and later studied at the Zürich Conservatoire. He has had a successful career as a solo trumpet player, wind band conductor, and composer. From 1975-1977 he composed a dozen marches and 160 other compositions for various instrumentations.

This is a fairly simple piece composed in ABA form at an easy tempo. The folk melody construction of the work makes it acceptable to a wide variety of audiences. This is a good piece for introducing a student to the flugelhorn. With the exception of one measure (measure 50, where the performer must ascend to A and Bb), the piece is entirely within the range of even a young high school student. The piece would pose few challenges to accomplished players, but it would be a beautiful addition to their repertoire.

Bolling, Claude. *Toot Suite*

Bolling, Claude. *Toot Suite*. Milwaukee, Wisconsin: Claude Bolling. CAID Music. 1982.

Recording: André, Maurice and Claude Bolling. *Toot Suite*. Sony Classical B00138D4P6, 1987. Compact Disc.

Instrumentation: C Trumpet/Eb Trumpet/Bb Trumpet/Bb Piccolo Trumpet/Bb flugelhorn, Piano, optional Bass, Drums.

Six-movement work:

I. Allègre (♩ = 76)

II. Mystique (♩ = 50)

III. Rag-Polka (♩ = 92)

IV. Marche (♩ = 152)

V. Vespérale (♩ = 69)

VI. Spirituelle (♩ = 120)

Movement V is written for flugelhorn.

Bb Flugelhorn:



Level of difficulty: Advanced

Claude Bolling (b. 1930) is a French pianist and composer who has written music for over one hundred films. In the classical world, Bolling is well known for his suites written in a jazz style.

The Vespérale movement is written in a jazz ballad style and incorporates many lyrical lines. Breath control and phrasing considerations are key. The addition of the bass and drums completes the jazz setting, and the piano part contains improvised-sounding interludes.



The movement is written in a rondo form, in a good tessitura with only occasional movement above the staff. As a stand-alone movement, the *Vespérale* works extremely well and, at seven minutes in length, is a viable addition to a recital program.

Buss, Howard J. *Atmospheres*

Buss, Howard J. *Atmospheres*. Lakeland, Florida: Brixton Publications. 2005.

Recording: Parker, Don M. and Sheryl Linch-Parker. *Atmospheres*. Brixton CD-110, 2008. Compact Disc.

Instrumentation: Trumpet/Flugelhorn and Percussion.

Three-movement work:

I. The Wakening (♩ = 96)

II. One Sunday, Long Ago (♩ = 96)

III. On-the-Edge (♩ = 104)

Movement II is written for flugelhorn.

Bb Flugelhorn:



Level of Difficulty: Advanced

Howard J. Buss (b. 1951) is a trombonist and teacher who has composed more than 100 works including instrumental solos, chamber music, symphonic, choral, and band pieces. He is the founder and editor of Brixton Publications and Howard J. Buss Publications.

The lyrical flugelhorn melody is accompanied for the first half of this movement by maracas playing a repetitive rhythmic pattern, setting an almost mystical atmosphere. The percussionist plays a constant rhythm for nearly the entire movement, making the interaction between performers rather simple. There are minimal technical difficulties in this lyrical rounded binary movement, and the advanced performer will find this movement to be a recital “resting piece” that is still audience-pleasing.

The first and third movements of this work (written for Bb trumpet) emphasize rhythmic elements in duet with the percussionist. The use of mutes and jazz articulation in the two outer movements emphasize a modern, jazz influence for the piece. The entire piece is a welcome addition to the concert repertoire, and would be a challenging but attainable 21<sup>st</sup> century piece to add to a recital.

Clérisse, Robert. *Noël des Pâtres*

Clérisse, Robert. *Noël des Pâtres*. Holland: Molenaar Edition BV. 1968.

No recording found.

Instrumentation: Flugelhorn or Trumpet and Piano

One-movement work. Moderato (♩ = 100)

Bb Flugelhorn:



Level of difficulty: Intermediate

Robert Clérisse (1899-1973) was a French composer who wrote several works for solo wind instruments in the style of a French Conservatory solo.<sup>19</sup> He also has written many works for the saxophone, in solo and quartet formats.

The piece is written in a ternary form, with a more fanfare-like theme than most flugelhorn works. The second theme is marked *dolce*, allowing the soloist to showcase their lyrical playing. Because of its limited range, brevity, and melodic simplicity, this piece would be ideal for a younger performer.

---

<sup>19</sup> A tonal, one movement work broken into sections based on different tempos with lyrical and technical challenges for the performer.

Clérisse, Robert. *Pastiche Italien*

Clérisse, Robert. *Pastiche Italien*. Holland: Molenaar Edition BV. 1968.

No recording found.

Instrumentation: Trumpet or Flugelhorn and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Intermediate

This piece is composed in three sections: fast, slow, fast. Rhythmically, the piece is simple, utilizing mostly quarter and eighth notes. The A theme is marked *éclat*, meaning “sparkling,” and has a mostly stepwise melody with occasional accented leaps of a 4<sup>th</sup> or 5<sup>th</sup> allowing the performer to demonstrate good tone production in the middle register without the added difficulty of large leaps. The slower B section allows the soloist to be expressive and utilize rubato. Although it is similar in difficulty and style to the other Clérisse work, this piece is less fanfare-like. It would be better suited to introduce the young flugelhorn soloist to the tendencies of the instrument, with its lyrical passages and tessitura in the middle of the instrument.

Cohen, Allen. *Wings of Desire, Nocturne for Flugelhorn and Piano*

Cohen, Allen. *Wings of Desire, Nocturne for Flugelhorn and Piano*. Wind Music Plus. 1994.

Recording: Lee, Roger. *New American Trumpet Sonatas*. Capstone 1077528, 1995. Compact Disc.

Instrumentation: Flugelhorn and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Advanced

Allen Cohen (n.d.<sup>20</sup>) is an American composer whose work includes pieces for orchestra, chamber ensembles, solo instruments and voice. Cohen has written incidental scores for films including *Her Biggest Fan* and *Flicks*, and he has written music for off-Broadway plays and musicals. He has also composed a *Sonata for Trumpet and Piano*.

This work presents frequently changing meter. It is through-composed with consistent thematic material providing unity. Internal subdivision of beats is assisted by the piano accompaniment, although hemiola is occasionally created between the parts. Cohen presents a time signature of “0” in several places. This means “senza misura,” that is in tempo (unless otherwise indicated) but without any underlying metric pulse.<sup>21</sup> These are essentially mini-cadenzas that should be performed in tempo. The piano is typically sustaining a chord during these measures. Stylistically there is a hint of contemporary jazz in the work, most notably

<sup>20</sup> Cohen does not list his date of birth on his website or in any bibliographical information.

<sup>21</sup> Allen Cohen, *Wings of Desire*. 2.

during the improvisatory-sounding cadenzas. Range is not a problem for the advanced player as the tessitura only extends above the staff occasionally.

Cohen presents a description of the work in the liner notes to the Roger Lee recording, “Although the flugelhorn resembles a trumpet in both appearance and tone, it has a warm and mellow sound all its own. Following Rodger Lee's suggestion that I write a short piece for flugelhorn and piano, I had a vague image of a nocturnal cityscape and of a lonely soul sending out a song of yearning high over the rooftops. This suggested the title *Wings of Desire* (which was also the English-language title of a 1988 German movie), and as a lover of wordplay I couldn't resist a title that in German would be *Flügel der Sehnsucht*, Nachstück für Flügelhorn und Flügel.”

Davis, Sharon. *Four Irish Folksongs*

Davis, Sharon. *Four Irish Folksongs*. Greeley, Colorado: Western International Music. 1984.

No recording found.

Instrumentation: Flugelhorn and Cello

Four-movement work:

- I. Down By The Sally Gardens (♩ = 92)
- II. The Next Market Day (♩ = 96)
- III. I Know Where I'm Goin' (♩ = 63)
- IV. I Wish I Had The Shepherd's Lamb (♩ = 160)

Bb Flugelhorn:



Level of difficulty: Intermediate

Sharon Davis (b. 1937) is an American composer and pianist who has written extensively for voice, wind instruments and piano.

The first movement is very repetitive and short, at 41 measures, and it would be performable by an intermediate player. It allows for lyrical and expressive playing. The second movement is a quick jaunt in triple meter that requires the performer to be able to triple tongue for 16 consecutive measures. The third movement is lyrical, and has a simple melody with more call and response with the cello. The last movement is quick and requires some finger agility, but it is an approachable challenge for the intermediate player.



Overall, this work is approachable by an intermediate player with good endurance, or it could be performed in separate movements as each one is a stand-alone folksong. Problems could arise for a young player with intonation between flugelhorn and cello.

Defaye, Jean-Michel. *Huit Préludes; pour passer le temps*

Defaye, Jean-Michel. *Huit Préludes; pour passer le temps*. Paris: Alphonse Leduc. 1976.

(There are eight preludes, divided into 4 books. Book 3 contains Preludes III and VI- for flugelhorn.)

Recording: Sandor, Edward. *Trumpet & Stops*. MSR Classics MS1093, 2004. Compact Disc. Prelude VI. No recording found for Prelude III.

Instrumentation: Flugelhorn and Organ

Each Prelude is one movement.

Bb Flugelhorn:

Prelude III.



Prelude VI.



Level of difficulty: Professional

Jean-Michel Defaye (b. 1932) is a French composer and pianist who studied composition at the Paris Conservatory with Nadia Boulanger. In 1952 he won the Prix de Rome and has composed works for winds, strings, and vocals.

Prelude III is an exercise in double tonguing and finger technique. The rapid tempo requires nearly constant 16<sup>th</sup> notes throughout. The range is not extreme although there is a passage of 16 measures almost exclusively above the staff. The movement is very contemporary sounding with the accompaniment frequently alternating between major 7ths and half-steps

while the flugelhorn moves chromatically. Formally, the movement is in ternary form, with the organ pedal line making the form audible.

Prelude VI is at a slower tempo but the challenges are no less numerous. There are several slurred leaps of an octave stretching into the upper register of the flugelhorn. Endurance and range make this movement difficult. The lack of bar lines and resulting freedom of time between the performers, as well as the through-composed form, add to the modern sound of this movement.

Delhaye, Alyre. *Silver Threads*

Delhaye, Alyre. *Silver Threads*. Holland: Molenaar Edition BV. 1951.

Recording: None Found

Instrumentation: Cornet, Trumpet, or Flugelhorn in Bb and Piano

One-movement work set as a theme and variations.

Bb Flugelhorn:



Level of difficulty: Advanced

Alyre Delhaye (n.d.<sup>22</sup>) is a composer and arranger who has written for solo instruments, concert band, and fanfare band.

This theme and variations seems more apt to be performed on trumpet or cornet, but it can be performed successfully on the flugelhorn. It is composed in the style of a Clark or Arban cornet theme and variations with a lyrical theme, triplet variation, and two 16<sup>th</sup> note variations but without triple tonguing requirements. It should be considered an advanced level work for the technical demands but not for any range or tonguing issues.

---

<sup>22</sup> No bibliographical data is available on Delhaye. Molenaar no longer has his original contract with any contact information or dates.

Depelsenaire, Jean-Marie *Concertino en mi b*

Depelsenaire, Jean-Marie *Concertino en mi b*. Paris: Éditions M. Combre. 1959.

Recording: No recording found.

Instrumentation: Trumpet or Flugelhorn and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Intermediate

J.M. Depelsenaire (b.1914) is a French composer who has written several pieces for wind instrument soloists and for small chamber groups.

This piece is in an ABA form, with the A section in a heroic march style, and the B section written in triple meter with lyrical elements. As this piece is written for trumpet or flugelhorn, the B section is labeled *con sordini*. Some may prefer to perform the A section on trumpet and the B on flugelhorn, although the piece doesn't require the change in timbre. The piece could also be performed exclusively on flugelhorn without a mute or by utilizing a flugelhorn mute. Flugelhorn mutes are manufactured by Dennis Wick, Peter Grane, and Stone-Lined. Some performers utilize alto trombone mutes for the flugelhorn although intonation can be an issue as the trombone mutes tend to be slightly longer than their flugelhorn counterparts.

Depelsenaire, Jean-Marie. *Danse Wallonne*

Depelsenaire, Jean-Marie. *Danse Wallonne*. Paris: Éditions Musicales Transatlantiques. 1963.

Recording: No recording found.

Instrumentation: Cornet, Flugelhorn, or Trumpet and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Intermediate

This is a straightforward, medium tempo piece written in a folk-song style. It does not contain any range, rhythmic, or musical difficulties. It is a short, simple piece in binary form that can be prepared rather quickly by an intermediate performer. The flugelhorn begins each phrase with an unaccompanied call and the consequent phrase is accompanied and harmonized. This style would give a young instrumentalist the opportunity to practice performing unaccompanied works without having to perform an entire piece alone.

Emmanuel, Maurice. *Sonate*

Emmanuel, Maurice. *Sonate*. Paris: Alphonse Leduc. 1951.

Recording: No recording found.

Instrumentation: Cornet or Flugelhorn and Piano

Four-movement work:

I. Sarabande (♩ = 56)

II. Allemande (♩ = 88)

III. Aria (♩ = 80)

IV. Gigue (♩ = 144)

Bb Flugelhorn:



Level of difficulty: Advanced

Maurice Emmanuel (1862-1938) was a French composer who studied composition at the Paris Conservatory. He has 73 works credited to his name, including solo and chamber works, opera, string quartets, and a symphony, but only 30 pieces survive to this day. This piece is included in the study because it was not published until 1951.

This four-movement work, loosely constructed as a Baroque suite (Allemande, Courante, Sarabande, Gigue), begins with a Sarabande. Its slow tempo, brevity, and limited range make for an easy beginning to the work. The Allemande requires the performer to articulate 16<sup>th</sup> notes and negotiate some rhythmic challenges at an allegro moderato tempo. The Aria, similar in length to the Sarabande, contains more rhythmic variety and musically satisfying melodies. The Gigue is a relatively easy fast movement, although problems may arise from frequently changing meter.

Overall, the work is approachable by the intermediate player although endurance may be a problem. The range of the work is not too difficult, but rhythmic complexity and length of the piece may make it unattainable for the intermediate performer.



Fencl, David. *Edolem Ladom*

Fencl, David. *Edolem Ladom*. Northbrook, Illinois: Opus Music Publishers. 1977.

Recording: No recording found.

Instrumentation: Flugelhorn and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Advanced

David Fencl (b. 1957) is an American trumpeter whose only published composition is *Edolem Ladom*. He studied trumpet with Reynold Schilke and composition with Sylvia Pengilly, Marvin Johnson, Dennis Eberhard, Michael Czajkowski, David Noon, and Ralph Shapey.

Written in an ABA form, this piece begins with a song-like modal theme. With the key change entering the B section, the piece speeds up and explores different tonalities and rhythms, requiring some multiple tonguing. This piece was written while Fencl was a student, and some aspects of the B section are quite repetitive with only slight rhythmic or pitch variants. It is still an aesthetically pleasing work, and the rhythmic and tonal idiosyncrasies may have to do with the title which is “Modal Melode” spelled backwards.

Fitzgerald, Bernard. *Ballad*

Fitzgerald, Bernard. *Ballad*. San Antonio: Southern Music Company. 1976.

Recording: No recording found.

Instrumentation: Trumpet or Flugelhorn and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Intermediate

Bernard Fitzgerald (1911-2005) was a trumpet player, composer, arranger, and educator who taught at the University of Kentucky, University of Idaho, and the University of Texas. Most of his compositions and arrangements are for trumpet, although there are works for other brass instruments and brass ensembles.

This work lays well on the flugelhorn and there are only minor rhythmic challenges for the intermediate performer. There are occasional time signature changes that may add some confusion for the young performer but range is limited. It is composed in the style of a jazz ballad with many seventh chords filling out the harmonies. The piece allows for lyrical expression, but the ABA form makes for repetitive melodic material.

Goeyens, Alphonse. *Solo Dans Le Style Ancien*

Goeyens, Alphonse. *Solo Dans Le Style Ancien*. Holland: Le Métronome Tierolff-Muziekcentrale. 1951.

No recording found.

Instrumentation: Trumpet, Bugle, or Flugelhorn and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Advanced

Alphonse Goeyens (1867-1950) was a Belgian trumpeter and composer who was the first to perform the Haydn concerto in modern times. He was also one of the first trumpeters, along with Theo Charlier, to play the original edition of the Bach Brandenburg Concerto on a modern instrument in 1902. This piece was composed the same year he died, and it was published a year later.

This piece is written in a French Conservatory solo style.<sup>23</sup> It employs some difficult fingering patterns with 32<sup>nd</sup> notes that can be avoided by taking the optional cut. More of a cornet solo than a typical flugelhorn composition, the range and relatively short length of the piece make it approachable for the advanced flugelhorn player. It is, however, probably best performed on the trumpet, as the technique and articulation demands will fit the timbre and projection of that instrument.

---

<sup>23</sup> A tonal, one movement work broken into sections based on different tempos with lyrical and technical challenges for the performer

Hagen, Daron Aric. *Concerto*

Hagen, Daron Aric. *Concerto*. Boston: ECS Publishing. 1992.

Recording: Hagen, Daron. *Night Again*. Arsis ASI 112, 1999. Compact Disc.

Instrumentation: Flugelhorn and String Orchestra (or Wind Ensemble)

One-movement work.

Bb Flugelhorn:



Level of difficulty: Professional

Daron Aric Hagen (b. 1961) is an American composer, conductor, pianist, and stage director. He has composed six operas, four symphonies, nine works for wind band, numerous concerti and vocal works. He is commissioned to write several pieces a year, and teaches privately in New York.

This piece is written in one movement, but is divided by musical styles into four sections: “Precise Funk”, “Slow Swing”, “Faster Swing”, and “Driving Bop”, and lasts approximately 15 minutes. The form and structure make it reminiscent of a contemporary Arutunian trumpet concerto for flugelhorn. Due to the modern styles employed and the varying feels needed for each, a strong understanding of these genres is important for the soloist and ensemble. Rhythmic accuracy is key throughout the work especially in the Funk and Bop sections, as precision is required between the soloist and ensemble. Range is not a factor for the accomplished performer but if performing the piece with a wind ensemble, projection and clarity may be a problem, as some of the passages are in the lowest register of the flugelhorn and would be covered up by the ensemble.

Hagen, Daron. *Vocalise for Flugelhorn and Piano (Homage à Bud Powell)*

Hagen, Daron. *Vocalise for Flugelhorn and Piano (Homage à Bud Powell)*. Boston: ECS Publishing. 1991.

Recording: No recording found.

Instrumentation: Flugelhorn and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Advanced

This piece has obvious jazz influences, and is written in the style of a jazz ballad. There is an improvised section that may be omitted, however Hagen does not include chord changes for this section. Performers should familiarize themselves with the chords that are used and write in the changes, especially if rehearsal time with an accompanist is short. Endurance could be a problem with this piece which is 125 measures long with repeats at slow tempi and with few rests.

Hagen utilizes themes from the slow sections of his *Concerto for Flugelhorn* for thematic material in this through-composed piece. Programming both of these works on the same recital would not be advisable. However, the *Vocalise* may be a good way to perform an abbreviated version of the concerto, or it might be a good way for an advanced player to perform an easier piece written by this composer.

Hansen, Ted. *Cavatina for Flugelhorn and Piano*

Hansen, Ted. *Cavatina for Flugelhorn and Piano*. New York: Seesaw Music Corp. 1976.

No recording found.

Instrumentation: Flugelhorn and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Advanced

Ted Hansen (b. 1935) is an American educator and composer who has composed numerous concerti for wind and string instruments, chamber works, and chorus. Hansen currently teaches at Texas A&M Commerce.

This is a very lyrical piece composed in a modern style and that requires a moderate level of endurance from the performer. Intonation may be an issue in this work, as there are many chromatic passages. A flugelhorn with a moveable 3<sup>rd</sup> valve slide would be extremely beneficial to aid in chromatic intonation. It is written in a very playable range and the performer is afforded a couple of multi-measure rests to recover. It is through-composed, with brief introductory material that returns at the end of the work providing aural bookends.

Lazarof, Henri. *Spectrum*

Lazarof, Henri. *Spectrum*. Bryn Mawr, Pennsylvania: Merion Music, Inc. 1975.

Recording: Lazarof, Henri. *Concerto for Orchestra, Concerto for Flute*. Composers Recordings B000005TUF, 1994. Compact Disc.

Instrumentation: Trumpet/Flugelhorn, Orchestra, and Tape

Two-movement work:

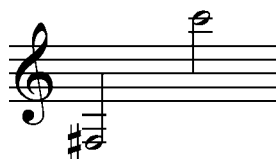
Scene I (requires trumpet)

Scene II (requires flugelhorn and trumpet)

Bb Trumpet:



Bb Flugelhorn:



Level of difficulty: Professional

Henri Lazarof (b. 1932) is a Bulgarian-born composer who has lived in the United States since 1957. He has composed numerous works for solo instruments, chamber ensembles, orchestral works, and vocal ensembles.

This piece, like his *Concertazioni*<sup>24</sup> (flugelhorn and chamber ensemble) is written in an avant-garde style and is through-composed. The seating chart provided in the score suggests that the six instruments from that piece are important in both and are seated immediately behind the

---

<sup>24</sup> Henri Lazarof, *Concertazioni*. (Bryn Mawr, PA: Merion Music) nd.

soloist in this work and in front of the rest of the orchestra. Scene II begins with flugelhorn, and incorporates a wide range and rhythmic complexities to challenge the performer. Overall, the work would not be classified as lyrical, but the section for flugelhorn does allow for some expressive playing. This work allows the performer to utilize skills not normally performed on the flugelhorn or trumpet such as free improvisation for exact number of seconds, performing with tape, and modern use of dynamics, rhythm, and melodic material.



Nyman, Michael. *Flugelhorn and Piano*

Nyman, Michael. *Flugelhorn and Piano*. London: Chester Music. 1991.

Recording: Watson, Ian. *Baroque and Contemporary Trumpet*. Angel Records B00005UV9E, 2002.

Instrumentation: Flugelhorn and Piano

One-movement work.

Bb Flugelhorn:



Level of difficulty: Professional

Michael Nyman (b. 1944) is a British composer, pianist, conductor, photographer, and filmmaker. He has written pieces for orchestra, concerti, works for brass ensembles, wind bands, vocalists, and film and television scores.

This contemporary work is an extremely difficult piece from a technical standpoint. Formally, it is through composed but utilizes a 5-note cell (D#, E, F#, G#, A) that acts as a melodic germ throughout the piece which brings a sense of unity to the listener. There are multiple passages of sixteenth note triplets in changing meters, followed by 32<sup>nd</sup> note runs at a fast tempo for multiple measures.

The image displays a musical score for a technical exercise on a four-line staff. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of four systems of music, each containing four measures. The first system begins with a repeat sign. The melody is characterized by eighth-note patterns, often beamed in pairs, with accents (>) placed above many notes. Slurs are used to group these notes across measures. The second system includes a key signature change to one flat (Bb) in the second measure, followed by a key signature change to one sharp (F#) in the third measure. The third system continues with the F# key signature. The fourth system concludes with a double bar line and repeat dots, followed by a multi-measure rest for the final two measures.

Range is not an issue, as the extremes of the instrument are not used, however, the tessitura does remain in the upper register for some time. Endurance will be tested, as multi-measure rests are sparse and the technical sections constitute much of the ten-minute work.

Pala, Johan. *Concert-Duo*

Pala, Johan. *Concert-Duo*. Holland: Molenaar Edition BV. 1951.

No recording found.

Instrumentation: 2 Trumpets, Flugelhorns, or Baritones, and Piano

One-movement work.

Bb Flugelhorn 1:



Bb Flugelhorn 2:



Level of difficulty: Intermediate

Johan Pala (n.d.<sup>25</sup>) was a composer and arranger who wrote over thirty pieces for wind soloists, concert bands, and fanfare bands.

This is an aesthetically pleasing duet for flugelhorns. It is written in the style of a cornet solo, with a heroic introduction and harmonized cadenza, followed by an ABA form. The moderate range, few rhythmic challenges, and brevity of the work allow for successful performance by most players. Because it is published for multiple instruments, two different instruments could be used. The combination of flugelhorn and euphonium is rather sonorous, and the work could be performed by both instruments with relative ease.

---

<sup>25</sup> No bibliographical information could be found for Pala. Molenaar had his original contract but no address or date of birth was listed. An extensive search of the literature and the internet produced no results.

Pala, Johan. *White Cliffs*

Pala, Johan. *White Cliffs*. Holland: Molenaar Edition BV. 1958.

No recording found.

Instrumentation: 2 Trumpets, Cornets, or Flugelhorns and Piano.

One-movement work.

Bb Flugelhorn 1:



Bb Flugelhorn 2:



Level of difficulty: Advanced

This work, originally listed in Beck's dissertation as a piece for two trumpets or flugelhorns, is now published as a piece for two trumpets, cornets, flugelhorns, or baritones. It is written in the style of a cornet solo with a polka and trio, with the timbral difference of the flugelhorn making for an interesting duet. Both players are required to triple tongue extensively throughout the relatively short work. Range is not an issue for the 2<sup>nd</sup> part, and the 1<sup>st</sup> part is seldom in a high tessitura.

Peaslee, Richard. *Catalonia*

Peaslee, Richard. *Catalonia*. New York: Associated Music Publishers, Inc. 2006.

No recording found.

Instrumentation: Trumpet/Flugelhorn and Piano.

Three-movement work:

I. With Fire (♩ = 74)

II. Slow, with warmth (♩ = 68)

III. Wired, excited (♩ = 160)

Bb Trumpet:



Bb Flugelhorn:



Level of difficulty: Professional

Richard Peaslee (b. 1930) is an American composer who has written extensively for brass. He has also composed works for orchestras, chamber ensembles, jazz ensembles, and other solo instruments. Most notably, Peaslee has written music for theater, television, and movies.

The flugelhorn is used only in the ternary second movement but its presence is an interesting timbral variant. Peaslee, experienced in writing for both flugelhorn and trumpet writes to the top of the flugelhorn range, but he does so in a way that is not too draining on endurance.



The trumpet part, however, is written in a high tessitura for much of the piece, and it is very demanding on the performer in all three movements. The first and third movements have frequently changing meter that may cause problems with rhythmic accuracy. Many technical challenges are presented in these movements including: broad leaps, finger dexterity, passages in the highest and lowest registers of the trumpet, and sections that require multiple tonguing.

Overall the work is written in a Spanish style and is a musical representation of George Orwell's *Homage to Catalonia*.<sup>26</sup> If the technical obstacles in the piece can be overcome, the performer will find that this is an exciting and beautiful piece for the versatile modern trumpeter.

---

<sup>26</sup> Program notes included in the score.

Peaslee, Richard. *Nightsongs*

Peaslee, Richard. *Nightsongs*. Massachusetts: Margun Music Inc. 1974.

Recording: Smith, Philip. *Virtuosity: A Contemporary Look*. GM Recordings B000005VYX, 1995.

Instrumentation: Trumpet/Flugelhorn and Strings. Piano reduction commonly used and readily available.

One-movement work.

Bb Trumpet:



Bb Flugelhorn:



Level of difficulty: Advanced

This piece requires several switches between flugelhorn and trumpet. It is standard literature for the flugelhorn soloist, and it is widely recognized. The flugelhorn passages are written in a jazz ballad style and it incorporates many slow quarter note triplets and trills. There are some large jumps and the range of the flugelhorn is stretched to its limits; however, it is a musically rewarding piece. The trumpet parts incorporate multiple tonguing and more of a “fanfare” style to counteract the lyrical flugelhorn passages. Formally, Peaslee writes this piece as a timbral rondo (ABACA) with the flugelhorn acting as the A theme. There is similar melodic material for the flugelhorn in each section, but not enough to define this work as rondo based strictly on melodic structure.

Ridout, Alan. *Concertino for Flugel Horn*

Ridout, Alan. *Concertino for Flugel Horn*. Yorkshire, England: Emerson Edition Ltd. 1988.

No recording found.

Instrumentation: Flugelhorn and Strings, Piano reduction commercially available.

Three-movement work,

I. Andante semplice (♩= c. 112)

II. Energico (♩= c.200)

III. Adagio tranquillo (♩= c.63)

Bb Flugelhorn:



Level of difficulty: Advanced

Alan Ridout (1934-1996) was a British composer and teacher who composed several works for choir, strings, winds, brass, and piano. He was commissioned to write several works for churches and youth symphonies, and his music is composed in a tonal style. He was a professor of theory and composition at several universities throughout England, and taught for several years at the University of Cambridge and the University of London.

The first movement is 40 measures long, in  $\frac{5}{8}$  time and ABA form. Because of the time signature and tessitura, the intermediate performer may find some difficulties. The brevity of the movement allows for success with a younger player, as endurance should not be a factor.

The second movement is the most challenging movement of the piece. The movement has call and response interplay between the soloist and accompaniment in a fugal manner. This movement contains both the highest and lowest notes in the piece (B below the staff to B above



the staff). There are many leaps and running 16<sup>th</sup> note passages which add to the difficulty of this movement.

The third movement is in  $\frac{3}{4}$  time. Due to the slower tempo, rhythmic simplicity, narrow range, and predominantly step-wise movement, this is a very accessible movement for any level soloist. This movement could stand alone in a recital for a young performer or as a slow encore movement in a longer recital.

Overall, this work contains some rhythmic challenges in the first two movements, technical problems in the second movement, and room for much expression in the third movement. Tessitura can be a problem in the first movement for the intermediate performer. The piece is relatively short which allows for performance in a jury or short recital, or as a change of timbre in a longer recital.

Sampson, David. *Passage for Muted Flugelhorn & Viola*

Sampson, David. *Passage for Muted Flugelhorn & Viola*. Switzerland: Editions Bim. 1979.

No recording found.

Instrumentation: Flugelhorn and Viola.

Four-movement work:

I. (♩ = 52-58)

II. (♩ + ♪ = 66-76)

III. With much freedom (♩ = 63-69)

IV. (♩ = 52-56)

Bb Flugelhorn:



Level of Difficulty: Advanced

David Sampson (b. 1951) has written over fifteen pieces for trumpet and flugelhorn and several works for brass quintets and larger brass ensembles. He has also composed works for other winds and percussion, choir, orchestra, and wind ensemble. His wife, Christine Terhune, is a violist in the New Jersey Symphony Orchestra.

For this muted flugelhorn piece, Sampson gives instructions for constructing a mute to blend with the violist: “The flugelhorn mute necessary for this work must be constructed by the performer. It is made of several layers of terry cloth covered with a light finishing material and fastened to the bell with elastic. The amount and type of material used will depend on the

performers; the desired result is a well-balanced duo without the flugelhorn player holding back.”<sup>27</sup>

The first movement has several tempo changes that will require some rehearsal with the violist. The movement is not demanding in range or in technical requirements. The second movement has a steady tempo but rapidly changing meter and alternating eighth notes between the performers. Movement three acts as a cadenza for both instruments with the flugelhorn playing unaccompanied until a fermata halfway through the movement, and then the viola plays alone until the end of the movement. The third movement segues into the final movement which contains some articulated quintuplets and slight tempo changes. Each movement is through-composed and, due to their brevity, would not make satisfying stand-alone selections for a performance from an aural or timing perspective.

In addition to the construction of a mute, difficulties in this work revolve around coordination of time, intonation, and blend with the viola. Technical and range demands in the work are not overwhelming, and the piece would be a timbral change of pace even in an “all flugelhorn” recital. Tonally, this is a modern sounding work, with frequent employment of dissonance between the two instruments. This tonal language, in addition to the timbral oddity of muted flugelhorn and viola, make the work sound contemporary.

---

<sup>27</sup> David Sampson. *Passage for Muted Flugelhorn & Viola*. Switzerland: Editions Bim. 1979, 3.

Sampson, David. *Serenade for Flugelhorn & String Orchestra*

Sampson, David. *Serenade for Flugelhorn & String Orchestra*. Switzerland: Editions Bim. 1999.

Recording: Sampson, David. *Decet, the Music of David Sampson*. Albany Records 6975328, 2005.

Instrumentation: Flugelhorn and String Orchestra.

One-movement work.

Bb Flugelhorn:



Level of Difficulty: Professional

This one-movement work can test the performer's endurance. In the ten-minute piece, multi-measure rests are rare. The lyrical passages give the performer a chance to be musically expressive, and the numerous technical passages provide an opportunity for multiple tonguing and finger technique. 16<sup>th</sup> and 32<sup>nd</sup> note runs are frequent and occasional large melodic leaps in the piece add to the difficulty.



The piece is broken into four sections, each one portraying a member of the Sampson family.<sup>28</sup> Each theme is presented in turn and the piece ends with interplay between the four.<sup>29</sup>

The harmonic structure, style, and density of accompaniment are all based on the theme being

<sup>28</sup> Program notes for *Serenade*.

<sup>29</sup> Richard Strauss' *Sinfonia Domestica*, Op. 53 may have been an inspiration for this work, as it is similar in theme.

presented. This interaction of styles creates a modern-sounding work that is a good showpiece for the accomplished flugelhorn player to demonstrate the technical and lyrical possibilities on the instrument.

Schneider, Willy. *Spielstücke und Etüden*

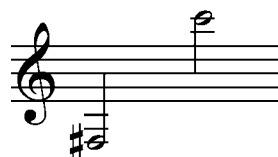
Schneider, Willy. *Spielstücke und Etüden*. 1973, Schott Musik International.

No recording found.

Instrumentation: Trumpet or Flugelhorn.

Solo and Etude book. Contains 20 short solos and 10 etudes.

Bb Flugelhorn:



Level of difficulty: Intermediate to Advanced

German composer, pedagogue, and arranger Willy Schneider (1907-1983) wrote and arranged dozens of works for solo winds, chamber ensembles, bands, orchestras, and vocalists. He authored several etude and method books for trumpet, flugelhorn, clarinet, and other instruments.

This is a solo and etude book specifically written for both trumpet and flugelhorn. Although it does not fit under the category of solo literature, the author thought that it should be included in the study, as the book contains solos that can be performed as unaccompanied pieces by a student. The solos and etudes all fit into the range of the flugelhorn, and they would serve a young performer well in learning the tendencies of the instrument.

Turrin, Joseph. *Four Miniatures*

Turrin, Joseph. *Four Miniatures*. Switzerland: Editions Bim. 2000.

Recording: Sullivan, Robert. *Kaleidoscope*. Summit 317, 2002.

Instrumentation: Trumpet (Flugelhorn) and Piano.

Four-movement work:

I. Fanfare (♩ = 102)

II. Intermezzo (♩ = 52)

III. Canto (♩ = 82)

IV. Tarantella (♩ = 178)

Movement III is for flugelhorn.

Bb Flugelhorn:



Level of difficulty: Advanced

Joseph Turrin (b. 1947) is an American composer, orchestrator, conductor, pianist, and teacher. He has composed many works for solo brass, brass ensembles, and brass bands.

Additionally, he has written for woodwinds, orchestra, choral ensembles, film, and theater.

The third movement of *Four Miniatures* is written as an expressive dialogue between the piano and flugelhorn in standard song form (AABA). Although not technically demanding, the soloist must have good breath control and flexibility. Overall, these four short movements combine to make a nine-minute work that would be a good introduction to switching between trumpet and flugelhorn in the same piece.

Turrin, Joseph. *Two Portraits*

Turrin, Joseph. *Two Portraits*. Switzerland: Editions Bim. 1995.

Recording: Smith, Philip. *New York Legends*. Cala Records CACD0516, 1998.

Instrumentation: Flugelhorn/Trumpet and Piano.

Two-movement work:

I. Psalm (flugelhorn)

II. Incantation (trumpet/flugelhorn)

Bb Flugelhorn:



Bb Trumpet:



Level of difficulty: Advanced

Movement I is written in a flowing, lyrical style that allows for rubato. If desired, it could stand alone as a slow concert piece. Timing between the piano and flugelhorn can be difficult coming out of the two cadenzas. Additional rehearsal problems may occur with the several meter changes. There is a considerable amount of expressive freedom presented in the movement, although there are multiple tempo changes that must be coordinated.

The second movement alternates between trumpet and flugelhorn in an ABA form. It is a fast movement with flurries of slurred 16<sup>th</sup> note runs that build excitement throughout the movement.



The transition between instruments is well done, allowing ample time and not starting or ending at the extremes of range on either instrument. The entire piece is fourteen minutes in length and it is a significant work in the literature and would be a substantial part of a recital.

Vogel, Roger. *Voyages*

Vogel, Roger. *Voyages*. Lakeland, Florida: Howard J. Buss Publications. 1996.

Recording: Sandor, Edward and Tony McCutchen. *The Art of Trumpet and Percussion*. Aca Digital CM20042, 1998.

Instrumentation: C Trumpet/Bb Piccolo Trumpet/Flugelhorn and Percussion.

Three-movement work:

I. Allegro non troppo (♩ = 96-104)

II. Larghetto espressivo (♩ = 60)

III. Allegro con brio (♩ = 70)

Movement II is for flugelhorn.

Bb Flugelhorn:



Level of Difficulty: Professional

Roger Vogel (b. 1947) is an American composer and educator. He has published over 100 works in several genres, many for brass soloists, ensembles, and brass chamber pairings with other instruments. Vogel is currently on the theory and composition faculty at the University of Georgia.

The first and third movements use C trumpet and Bb piccolo trumpet. There are several meter changes in these two through-composed movements, and flexibility is paramount for the soloist, as there are several passages that require slurred leaps. The slow second movement features the unique instrumental pairing of flugelhorn and steel drum. The percussionist also plays vibraphone in this movement. Rhythmic and melodic patterns are echoed back and forth between the two soloists in this through-composed movement, requiring rhythmic accuracy and

good intonation. Frequently changing meter, triplets and sextuplets add to the rhythmic difficulty, and few rests in the flugelhorn part may test endurance. The tessitura of the movement is written at the higher end of the instrument.

As a seventeen-minute long work, this piece would be a substantial and interesting addition to a recital. The piece was written for Dr. Edward Sandor, retired professor of trumpet at the University of Georgia.

Wiley, Frank. *Dialogues*

Wiley, Frank. *Dialogues*. Unpublished: Available from Composer. 1978.

No recording found.

Instrumentation: Bb Flugelhorn/C Trumpet/Bb Piccolo Trumpet and Harp.

Two-movement combined work.

Bb Flugelhorn:



C Trumpet:



Bb Piccolo Trumpet:



Level of difficulty: Advanced

Frank Wiley (b. 1949) is an American composer and educator. His compositions include a broad range of solo, chamber, orchestral, vocal, choral, multimedia, and electronic music.

Wiley is currently the director of the Kent State University New Music Ensemble, Kent State University Orchestra, and is on the composition and theory faculty.

This piece begins with flugelhorn and is written in an approachable manner that requires some multiple tonguing and one large leap. The piece requires C trumpet and piccolo trumpet and switches between these two for the remainder of the piece.

The first movement ends with a held chord leading to harp cadenza and a cadenza for the C trumpet which requires some rapid dynamic fluctuations.

Overall, the instrumentation and tonal language make for a modern sounding piece that allows the performer to show versatility on three instruments. There are a couple of very rapid changes between instruments that require good preparation on these switches. Timbral variations in the harp and by the addition of a Harmon mute, as well as multiple switches of instruments, provide musical variety and interest in this through-composed work.

## CHAPTER 4

### CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

#### Conclusions

Only four of the pieces presented in this study were known to the author when research into this topic began. Through the course of this research more than forty pieces were discovered by title. Only thirty-five could be obtained for this study as several have not survived, and others are no longer published. With the number and variety of pieces collected and studied in the course of this document, it is evident that the flugelhorn player or teacher has a surprising variety of works to choose from when programming a recital.

#### Trends

Richard Lasko states in the conclusion to his thesis, “American instrumental composers and arrangers, either ignoring the flugelhorn completely or employing it sparingly, seem to be overlooking the potential of this instrument.”<sup>30</sup>

Twelve of the composers in this study are American, and this shows a trend in the last forty years that American composers are recognizing the potential of the flugelhorn, not only as a member of a large ensemble, but as a viable solo instrument. The remaining 17 composers are from European countries including France, Belgium, England, Bulgaria, Germany, and Switzerland. This shows a continuing trend in Europe to compose music for the solo flugelhorn. Seven of the composers in this study have composed more than one work for the flugelhorn, and this may indicate an interest by the music community for additional pieces for the flugelhorn.

---

<sup>30</sup> Lasko, 62.

Seven of the pieces in this study have obvious jazz influence, either in style, instrumentation, title, or in notes to the performer in the score. This may indicate the continuing association of flugelhorn with the American jazz tradition. Additionally, six of the works are for “unusual” instrumentation, e.g. flugelhorn and viola, flugelhorn and harp or flugelhorn and percussion. This trend may allude to the unique timbre of the flugelhorn and the desire of composers to use less explored tone colors. That compositions for flugelhorn continue to be written is evident. Fifteen of the pieces in this study have been composed since 1980.

#### Suggestions for Further Research

Additional research may be conducted on the flugelhorn and its literature in the following ways:

- A comprehensive list of chamber music that involves flugelhorn could be compiled. It might incorporate brass quartets, quintets, large brass ensembles, and ensembles of mixed instruments.
- Several pieces for trumpet, like the middle section of the Arutunian Trumpet Concerto, are often performed on flugelhorn. An examination into these pieces, and the decision to change to the flugelhorn for these sections or works might be investigated.
- There are several pieces composed for other instruments that have been arranged for flugelhorn. One example of this is Frank Fezishin’s album *The Classical Flugelhorn*, an album consisting entirely of Horn Concerti arranged for flugelhorn. A complete list of all available arrangements would be a welcome addition to flugelhorn scholarship.
- There is an extensive jazz tradition that is associated with the flugelhorn. A study of these musicians and pieces would be an important resource.

- Richard Lasko presents several orchestral and band works that include flugelhorn in the score. An updated, comprehensive list of these works, as well as pieces composed for British brass bands and fanfare bands would be informative and of practical interest to the flugelhorn player looking for more performance literature outside of the solo recital.

#### Future of Flugelhorn Literature

The number of solo works composed for flugelhorn in the last twenty years is paralleled by the amount of interest expressed by musicians and audiences for the instrument. There are over twenty manufacturers who currently build flugelhorns, and trumpet and brass websites have forums discussing brands, mouthpieces, recordings, and the intricacies of mastering the flugelhorn.<sup>31</sup> Jazz artists continue to be the most visible performers on the flugelhorn in the United States, but flugelhorn usage in the British brass bands, as well as the fanfare bands of Belgium and the Netherlands is thriving. It is hoped that this research into classical flugelhorn literature will inspire more performers to explore the existing literature, more composers to write for the instrument, and encourage publishers to reissue the works no longer available.

---

<sup>31</sup> Websites with forums specifically discussing flugelhorn include <http://flugelhorns.tk> and <http://www.trumpetherald.com>



## REFERENCES

Books and Articles

- Beck Frederick A., "The Flugelhorn: Its History and Literature" (D.M.A. diss., Eastman School of Music, University of Rochester, 1979).
- Berlioz, Hector, *A Treatise on Modern Instrumentation and Orchestration* (London: Novello and Company, [n.d.]), 234-235.
- Dudgeon, Ralph T. and Franz X. Streitwieser, *The Fluegelhorn: The History of the Fluegelhorn as illustrated by the Streitwieser Collection in the Instrument Museum of Schloss Kremsegg* (Bergkirchen, Germany: Edition Bochinsky, 2004).
- Galpin, Francis W., *European Musical Instruments*, (London: Williams and Norgate, 1946) , 227.
- Hindsley, Mark "Concert Band Instrumentation," *C.B.D.N.A. Journal*, (December 18, 19, 20, 1958) : 56-7.
- Lasko, Richard, "The Historical Evolution of the Flugelhorn" (M. Ed. Thesis, Ohio University, 1961).
- Maitland, Joseph, *Groves Dictionary of Music and Musicians* (London: Macmillan and Company, 1906) , II, 65.
- Revelli, William D., "Report on Instrumentation and Nomenclature," *C.B.D.N.A. Journal*, (December 18, 19, 20, 1958) : 33.
- Stanley, Albert A., *Catalogue of the Stearns Collection of Musical Instruments* (Ann Arbor, Michigan: Ann Arbor Press, 1921), 126-7.
- Totman, Eric. *Keyed Bugle, 1850s* [photograph online] ; available from <http://www.horncollector.com/Bugles/Keyed%20Bugle%201.JPG> ; Internet; accessed 25 March 2009.
- Vanryne, Robert. *Keyed Trumpet in Eb with Four Keys* [photograph on-line] ; available from [http://farm4.static.flickr.com/3019/2563016045\\_afdff9b7b3.jpg?v=0](http://farm4.static.flickr.com/3019/2563016045_afdff9b7b3.jpg?v=0) ; Internet; accessed 25 March 2009.
- Wagner, Joseph, *Band Scoring* (New York: McGraw-Hill Book Company, 1960) , 141.

Yamaha Corporation. *Yamaha YFH-6310Z Bb Flugelhorn* [photograph online] ; available from <http://www.free-scores.com/boutique/boutique-accessoires-uk.php?CATEGORIE=340&affiche=1> ; Internet; accessed 12 April, 2009.

### Scores

Baiwir, Luc. *Concerto for Bugle and String Orchestra*. Belgium: KeCla Music, 2004.

Barat, Joseph Edward. *Orientale*. Paris: Alphonse Leduc. 1957.

Baratto, Paolo. *Flugelhorn-Serenade*. Switzerland: Editions Marc Reift. 2002.

Bolling, Claude. *Toot Suite*. Milwaukee, Wisconsin: Claude Bolling. CAID Music. 1982.

Buss, Howard J. *Atmospheres*. Lakeland, Florida: Brixton Publications. 2005.

Clérisse, Robert. *Noël des Pâtres*. Holland: Molenaar Edition BV. 1968.

\_\_\_\_\_. *Pastiche Italien*. Holland: Molenaar Edition BV. 1968.

Cohen, Allen. *Wings of Desire, Nocturne for Flugelhorn and Piano*. Wind Music Plus. 1994.

Davis, Sharon. *Four Irish Folksongs*. Greeley, Colorado: Western International Music. 1984.

Defaye, Jean-Michel. *Huit Préludes; pour passer le temps*. Paris: Alphonse Leduc. 1976.

Delhaye, Alyre. *Silver Threads*. Holland: Molenaar Edition BV. 1951.

Depelsenaire, Jean-Marie. *Concertino en mi b*. Paris: Éditions M. Combre. 1959.

\_\_\_\_\_. *Danse Wallonne*. Paris: Éditions Musicales Transatlantiques. 1963.

Emmanuel, Maurice. *Sonate*. Paris: Alphonse Leduc. 1951.

Fencl, David. *Edolem Ladom*. Northbrook, Illinois: Opus Music Publishers. 1977.

Fitzgerald, Bernard. *Ballad*. San Antonio: Southern Music Company. 1976.

Goeyens, Alphonse. *Solo Dans Le Style Ancien*. Holland: Le Métronome Tierolff-Muziekcentrale. 1951.

Hagen, Daron Aric. *Concerto*. Boston: ECS Publishing. 1992.

\_\_\_\_\_. *Vocalise for Flugelhorn and Piano (Homage à Bud Powell)*. Boston: ECS Publishing. 1991.

- Hansen, Ted. *Cavatina for Flugelhorn and Piano*. New York: Seesaw Music Corp. 1976.
- Lazarof, Henri. *Spectrum*. Bryn Mawr, Pennsylvania: Merion Music, Inc. 1975.
- Nyman, Michael. *Flugelhorn and Piano*. London: Chester Music. 1991.
- Pala, Johan. *Concert-Duo*. Holland: Molenaar Edition BV. 1951.
- \_\_\_\_\_. *White Cliffs*. Holland: Molenaar Edition BV. 1958.
- Peaslee, Richard. *Catalonia*. New York: Associated Music Publishers, Inc. 2006.
- \_\_\_\_\_. *Nightsongs*. Massachusetts: Margun Music Inc. 1974.
- Ridout, Alan. *Concertino for Flugel Horn*. Yorkshire, England: Emerson Edition Ltd. 1988.
- Sampson, David. *Passage for Muted Flugelhorn & Viola*. Switzerland: Editions Bim. 1979.
- \_\_\_\_\_. *Serenade for Flugelhorn & String Orchestra*. Switzerland: Editions Bim. 1999.
- Schneider, Willy. *Spielstücke und Etüden*. 1973, Schott Musik International.
- Turrin, Joseph. *Four Miniatures*. Switzerland: Editions Bim. 2000.
- \_\_\_\_\_. *Two Portraits*. Switzerland: Editions Bim. 1995.
- Vogel, Roger. *Voyages*. Lakeland, Florida: Howard J. Buss Publications. 1996.
- Wiley, Frank. *Dialogues*. Unpublished: Available from Composer. 1978.

#### Recordings

- Acquisto, Antoine. *Equivoque*. Editions Bim, Brass Press JPH013, 2005. Compact Disc.
- André, Maurice and Claude Bolling. *Toot Suite*. Sony Classical B00138D4P6, 1987. Compact Disc.
- Fezishin, Frank. *The Classical Flugelhorn*. Tromba Classics 616892567127, 2003. Compact Disc.
- Hagen, Daron. *Night Again*. Arsis ASI 112, 1999. Compact Disc.
- Harjanne, Jouko. *Dramatic Legend*. Cryston OVCC-00042, 2007. Compact Disc.
- Lazarof, Henri. *Concerto for Orchestra, Concerto for Flute*. Composers Recordings B000005TUF, 1994. Compact Disc.

Lee, Roger. *New American Trumpet Sonatas*. Capstone 1077528, 1995. Compact Disc.

Parker, Don M. and Sheryl Linch-Parker. *Atmospheres*. Brixton CD-110, 2008. Compact Disc.

Sampson, David. *Delectet, the Music of David Sampson*. Albany Records 6975328, 2005.

Sandor, Edward. *Trumpet & Stops*. MSR Classics MS1093, 2004. Compact Disc.

Sandor, Edward and Tony McCutchen. *The Art of Trumpet and Percussion*. Aca Digital CM20042, 1998.

Smith, Philip. *New York Legends*. Cala Records CACD0516, 1998.

\_\_\_\_\_. *Virtuosity: A Contemporary Look*. GM Recordings B000005VYX, 1995.

Sullivan, Robert. *Kaleidoscope*. Summit 317, 2002.

Watson, Ian. *Baroque and Contemporary Trumpet*. Angel Records B00005UV9E, 2002.

## APPENDIX A

Lazarof Concertazioni

Henri Lazarof composed his *Concertazioni for Solo Trumpet, Six Instruments, and Tape* in 1977, two years after *Spectrum*. Because of the instrumentation and sparse usage of the flugelhorn it has not been included in the study, but is similar to *Spectrum* and may be considered for use in a recital.

Lazarof, Henri. *Concertazioni*. 1977, Merion Music, Inc.

No recording found.

Instrumentation: Trumpet/Flugelhorn in C, Flute/Alto Flute, Bb Clarinet/Bass Clarinet, Horn, Cello, Harp, Vibraphone, Bongos, Suspended Cymbal, Tape.

One-movement work. Requires a switch between trumpet and flugelhorn.

C Trumpet:



C Flugelhorn:



Level of difficulty: Professional

Although the flugelhorn is only used for 22 measures, this work is an opportunity for the player to perform an avant-garde piece on the flugelhorn. The flugelhorn portion of the piece is not prohibitively difficult but is written in C, requiring simple transposition. The trumpet part is extremely challenging, in both range and rhythmic complexity. Short improvisation is required

for the trumpet, although not in a jazz style. Synchronizing performance between tape, instrumentalists, and soloist will be a challenge in rehearsal, and requires accomplished musicians on each part.

## APPENDIX B

Unavailable Flugelhorn Works

There were several pieces found by title in the original research that were not available. Some are no longer being published, while others have no record in any catalogue.

Beck, Frederick - *Brief Suite*  
- *Vocalise*

Clerisse, Robert - *Polacca*

Mollicone, Henry - *Run Jimmy Run*

Parris, Robert - *Dialogues*

Selmer-Collery, Jules - *Romance et Tarentelle*

Wiley, Frank - *Pentagrams*