

CAMILLA HOITENGA

Flutist

Of course we conservatory-trained flutists can play everything in our traditional repertoire. For a complete list, one can check other sites, books and catalogues (e.g. <http://www.fluteworld.com/>).

My favorites span many centuries, beginning with ancient melodies from various cultures and continuing via winding paths to music being written this very minute!

SOLO REPERTOIRE

Early Music

Historical Anthology of Music, Volume I: Oriental, Medieval, and Renaissance Music: Revised Edition (Oriental, Medieval, & Renaissance Music).

Archibald T. Davison & Willi Apel (Editors) A required textbook in college, it has proven to be an indispensable resource for many of my solo projects, most recently for one involving ancient music of Greece.

Renaissance

Also in my college years I fell in love with Renaissance dance music, playing it first in “Early Music” groups on recorder or Renaissance flutes and later in solo versions on my Western flute.

Favorite composers: **PRAETORIUS**, **GERVAIS** and **JACQUES MODERNE**

Baroque

BACH BACH and more **BACH!!** *Partita in A minor*, *Sonata in C-major* (yes, as a solo), and Sciarrino’s adaptation of the *Toccatà and Fugue in G minor*.

MARAIS *Les Folies d’espagne*

HOTTETERRE *Ecos & Gigue*

Classic

STAMITZ *Caprices*. Thanks to Zdenek Bruderhans I now appreciate the humor and style in these little pieces!

Romantic

DONJON *Etudes de salon*. My junior-high teacher had given me *The Modern Flutist* (pub. Southern Music Co.) so I could practice the Karg-Elert etudes and orchestral excerpts collected there, but I eventually figured out how much fun the (unassigned!) Donjon pieces were!

KARG-ELERT *30 Caprices*. Yes. When I was fighting them in the 9th grade, they were NOT my favorite. Way too many accidentals and modern in a weird way. By high school I was proud I could play them, and by the time we were analyzing and memorizing Number 30 in grad school for Prof. Alex Murray I had learned to love them. And I had learned how “romantic” they really were!

French Impressionism

DEBUSSY *Syrinx*. Of course! It’s not only “lovely music”, but it’s a brilliant composition, as I discovered when I had to analyse it for a musicology prof in grad school. I also had the privileges of studying it with Marcel Moyses, who claimed he had played it for Debussy himself (!), and, years later, being asked to perform it in Paris’s Chatelet. Unforgettable experiences for this girl from Michigan....

BOZZA *Images*. This was one of my “signature pieces” for awhile. The most fun performance, however, was a spontaneous “concert” I gave to a group of children at a friend’s home.

20th Century

This is where making categories gets really interesting. Besides the afore-mentioned works of Karg-Elert, Debussy and Bozza, there is EVERY kind of music to be found in this time period—from the neo’s: neo-

Baroque, -Classic, -Romantic, -Impressionist, to 12-Tone, Avant-garde, Experimental, Spectral, Concrète, Minimal, Complexity, Simplicity, World, New Age, Crossover, etc. etc. And we flutists can find all these trends right in our own repertoire: the history of 20th Century music unfolding in hundreds of pieces written for just for flute alone!!

My personal list, including some “firsts” in the solo repertoire for flute:

Claude Debussy *Syrinx* (1912) Symmetrical scales, exotic/ancient themes, theater
Sigfrid Karg-Elert *Sonata Appassionata* (1917) Tonality of romanticism pushed to the limit
Paul Hindemith *Acht Stuecke* (1927) Quartal harmonies
Ruth Crawford-Seeger *Diaphonic Suite* (1930) (a language speaking of both serial techniques and minimalism)
Edgar Varese *Density 21.5* (1936). Particularly significant! "Blocks of sound", percussive key-clicks, extremes in registers and dynamics...

Then come solos in a more traditional vein: **Ibert (1936)** **Honegger (1937)**, **Bozza (1940)**, **Jolivet (1944)**, etc.

And then:

Roman Haubenstock-Ramati *Interpolations* (1957) and
Luciano Berio *Sequenza* (1958) Complex twelve-tone rows serve as the basis for exploiting the agility of the flute, with wild, pointillistic leaps and even more extreme changes of dynamic and register. New also is the space-time notation, and the introduction of a harmonic multiphonic.

After *Interpolations* and *Sequenza* the door is wide open and music for solo flute is THE medium for modern composers. From then on, it is almost easier to list the composers who did *not* write for solo flute. But I continue with my personal choices here in the “mini-history” of the 20th century

Kazuo Fukushima *Mei* (1962) Reference to ancient music, glissandi, quarter-tones
B.A. Zimmermann *Tempus Loquendi* (1963) Extremes in dynamic & register, changing between c-, alto- and bass- flutes, open elements in score
Burt Levy *Orbs* (1965) Dense use of extended techniques (especially multiphonics & tongue-rams)
William Brooks *poem piece white-gold blue* (1969) Adding voice, theatrical aspects, open score, improvisation
Mauricio Kagel *Atem* (1969/1970) Music theater, improvisation
Brian Ferneyhough *Cassandra's Dreamsong* (1970) More extended techniques, open form
Toru Takemitsu *Voice* (1971) Voice, extended techniques
Heinz Holliger *Lied* (1971) “Noise” timbres, ad lib. amplification
Michael Manion *Constellations* (1974) Graphic score, live electronics
Robert Dick *Afterlight* (1975) Waves of overblown multiphonics
Younghi Pagh Paan *Dreisam Nore* (1975) Extended techniques
(Brian Ferneyhough *Unity Capsule* (1976) Complexity, multi-layered to the extreme)
Thorkell Sigurbjornsson *Calais* (1976) Reference to ancient or archaic music, dissembled flute
Jon Gibson *Equal Distribution I* (1977) Minimalism
Salvatore Sciarrino *All'aure in una lontananza* (1967) (first performed 1977!) “Whistle tones” inside the flute, air-sounds
Karlheinz Stockhausen *In Freundschaft* (1977/1983) Extended serialism, prescribed motions
Kaija Saariaho *Laconisme de l'aile* (1982) Sounds from noise to pure flute tone organized in a graded scale

Flute solos continue to make musical history of course, but I will leave the chronological listing to offer some of my favorites alphabetically. I have made separate lists for music by Japanese composers and for pieces with electronics and video. **RED** indicates pieces written for and/or premiered by me.

Jan van AMORONGEN (NL) **Ondeggiamento** (1982)
John VAN BUREN (USA/D) **Incandescence** (1980)

Gerhard BRAUN	Mondlied I (1997)
William BROOKS (1943)	KS/CH (2002) (Music Theatre)
John CAGE	Roanji (1984)
Elliott CARTER	Scrivo in Vento (1991)
Adreina COSTANTINI (I)	Streams (1985)
Violeta DINESCU	Immagini (1980)
Violeta DINESCU	Doru (1992) (bass flute)
Rose DODD (GB)	Lickety-Split (2004)
Michael DENHOFF (D)	Studie (2009)
Joel-Francois DURAND (F/USA)	Au-delà (1999) (piccolo)
Pèter EÖTVÖS (HU/D)	Kadenz from „Shadows“ (2008)
Ivan FEDELE (I)	Donax (1992)
Christopher FOX (1954, GB)	Escalation (2004)
Ulrich GASSER (CH)	Schatten im Duftenden Garten (1998) (bass flute)
Vinko GLOBOKAR (F)	Monolith (1976) (c-, alto-, bass flutes)
Barbara HELLER (D)	Spielpläne (1994)
Sven HERMANN (D)	Die Brücke(1998)
Joseph HÖLDERLE (D)	Caravelle (1984)
Margaret HOENDERDOES	Camilla (1982)
Simon HOLT	Maistra (1981/1987)
Gergely ITTZÈS (HU)	Chuang Tse's Dream (1992)
Zoltan JENEY (HU)	Soliloquium (1967)
Erwin KOCH-RAPHAEL (D)	Basalt (1993)
Erwin KOCH-RAPHAEL (D)	Alba (1996) (bass flute)
Pèter KÖSZEGHY (1971, HU)	Utopie XIII—Eisblüten (2008) (piccolo)
Joyce Bee Tuan KOH (SG)	Leap (2004)
Shirish KORDE	Tenderness of Cranes (1989)
Gerold KÜRTE	Blues für Bass-Querflöte (1988) (bass flute)
Arvydas MALCYS (LT)	Vox Clamantis in Deserto (2006)
Ursula MAMLOK (D/USA)	Variations for Solo Flute (1961)
Eugen-Mihai MARTÒN (RU)	Die Taube des fernen Pinienhaines (1984) (bass flute)
Albrecht MAURER (D)	Die Tanzende Aphorisme (1998) (alto flute)
Harald MELTZER (USA)	Trapset from Rumors (1999/2000) (alto flute)
Chris NEWMAN (GB/D)	Confusing the Years, (the) last Flautal Appearance“ (1987)
Ansgar NIERHOFF (D)	Anlehnen (1999)
Tiberiu OLAH (RU)	Sonate (1980)
Robert HP PLATZ (D)	Danach (2002/03)
Karin REHNQVIST (SW)	Wings (1998)
Kaija SAARIAHO (FI)	Couleurs du vent (1998) (alto flute)
Kaija SAARIAHO (FI)	Dolce Tormento (2004) (piccolo)
Jakub SARWAS (1977, PL)	Prisms (2003/2004)
Giacinto SCELISI (I)	Pwyll (1954)
Rodney SHARMAN (CAN)	Weissherbst (2002)
Volker STAUB (D)	Nr. 34, Teil III (1995) (bass flute)
Klaus STAHMER (D)	Aristofaniada (1978/79)
Karlheinz STOCKHAUSEN	In Freundschaft (1977)
Karlheinz STOCKHAUSEN	Piccolo (1977) (piccolo)
Karlheinz STOCKHAUSEN	Amour for flute (1976/1981)
Karlheinz STOCKHAUSEN	Zungenspitzentanz (1983) (piccolo)
Karlheinz STOCKHAUSEN	Susani's Echo (1985) (alto flute)
Karlheinz STOCKHAUSEN	Harmonien (Harmonies) – 5 th Hour of KLANG (2006)
Mike SVOBODA (USA)	Music for Piccolo, from „something bigger“ (2008)
Gary VERKADE (USA)	Reflections (1976) (The first piece written for me!)
Andreas WAGNER (D)	IMIM (1994) (bass flute)

Caspar Johannes WALTER (D)	durchscheinende Etüde V/a (bass flute)
Ray WARLEIGH (AU/GB)	First Light/Second Light (2004)
Charles WUORINEN (USA)	Flute Variations II (1968)

FROM JAPAN (see also concertos and chamber music):

Masanori FUJITA	Shinonome no kasemeru toki ni (1991) (piccolo)
Kazuo FUKUSHIMA	Shun-san (1969)
Toshio HOSOKAWA	Vertical Song I (19
Toshi ICHIYANAGI (1933)	In A Living Memory (2000)
Shin-Ichiro IKEBE	Strata II (1988)
Miyuki ITO	The Sands of Time (2003) (bass flute)
Motoharu KAWASHIMA	Manic Psychosis
KenIchiro KOBAYASHI	tentatio 1 & 2 (1973)
Harue KONDOH (*1957)	The Moon of Shighira (2003)
Yu KUWABARA (*1982)	Ohyarai Variations (2009)
Noriko NAKAMURA	Agata (2003)
Takefumi SHIGIHARA	Mogari-bue (2003) (piccolo, flute)
Shoko SHIDA (*1942)	Fukura Semé (1998/2000) (nohkan, flute)
Takehito SHIMAZU	La Follia II—An Invitation to Madness (1997/98) (elec.)
Takehito SHIMAZU	Cosmos (2009) (flute and buyoh dancer)
Takehiko SUZUKI	Jade (2003) (Flute and electronic)
Yoko TAKAHASHI	Koge (2003)
Toru TAKEMITSU	Voice (1970)
Toru TAKEMITSU	Itinerant (1989)
Joji YUASA (1929)	Mai-Bataraki II (1987) (alto flute)
Joji YUASA (1929)	Terms of Temporal Detailing (1989) (bass flute)

WITH ELECTRONICS, VIDEO:

Jean-Baptiste BARRIERE (F)	Deux songes de Maeterlinck d'après Brugel (2007) flute, bass flute, electronics, video
Jean-Baptiste BARRIERE (F)	Crossing the Blind Forest (2011) bass flute
Zack BROWNING (USA)	Network Slammer (1998) 9'
William DeFOTIS (USA)	Piece (1980)
Donnacha DENNEHY (EIR)	Swerve (1998) 9'25''
Miyuki ITO (J)	The Sands of Time (2003) (bass flute), opt. video
Pèter KOESZEGHY	Spirits (2005) (alto flute) 16'
Anne LeBARON (USA)	Sachamama (1995)
Anne LeBARON (USA)	Way of Light (2008) flute, electronics, video
Eric Lyon (USA)	Hotpants (1990) (piccolo & boombox)
Messias Maiguaschca (D)	Sacateca's Dance/Die Zauberflöte
Frederic MAINTENANT (F)	Interstice L (2004) (bass flute)
Michael MANION (USA)	Islands (1982)
Usko MERILÄINEN	Summer Sounds (1996) (flute and grasshoppers)
Jean.Marc MONTERA	5'05'' (2004)
Claudia ROBLES/C.HOITENGA	Toward Silence (2011) (flute, live electronics and video)
Anna RODRIGUES	Havanita (1997) (bass flute)
Takehito SHIMAZU	La Follia II—An Invitation to Madness (1997/98)
Kaija SAARIAHO	Laconisme de l'aile (1982/92) (optional video)
Kaija SAARIAHO	Noa Noa (1992) (optional video)
Kaija SAARIAHO	Dolce Tormento (2004) (optional video)
Benjamin STAERN	Yellow Skies (2003) (alto flute)

Takehiko SUZUKI
Christian UTZ
Caroline WILKINS
Bryan WOLF

Jade (2003)
éloignement (2003)
fffffffff.....(1996/2000) (Flute, alto flute)
After the Rain has Gone (2005)