

Flute Concerto

for flute and wind ensemble

Peter Senchuk

FOREST GLADE
MUSIC PUBLISHING



Peter Senchuk

Flute Concerto

for flute & wind ensemble

(2018)

- I. Prologue & Dance
- II. Canticle
- III. Postlude

Forest Glade Music
Los Angeles, CA

Commissioned in celebration of Dr. Pamela Youngblood's 25th anniversary teaching at Texas Woman's University by the Texas Woman's University Wind Symphony, Carter Biggers, director and a consortium of ensembles:

Kansas Wesleyan University Wind Ensemble - Carl Rowles, director
Liberty University Wind Symphony - Stephen Kerr, director
Henderson State University Wind Ensemble - Steven Knight, director
Brigham Young University-Idaho Symphony Band - Diane Soelberg, director
University of Central Oklahoma Wind Symphony - Brian Lamb, director
Hope College Wind Ensemble - Gabe Southard, director
Texas Flute Society
St. David's of Wales Episcopal Church, Denton, Texas

Premiere performance:

Texas Woman's University Wind Symphony
Carter Biggers, conductor
Pamela Youngblood, flute
Thursday, April 12, 2018
Margo Jones Performance Hall
Denton, TX

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Bassoons
3 B $\flat$ Clarinets
B $\flat$ Bass Clarinet
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

Solo Flute

3 B $\flat$ Trumpets
4 Horns in F
2 Trombones
Bass Trombone
Euphonium
Tuba

Double Bass

Timpani (+ *triangle*)

Percussion 1:
Vibraphone, Xylophone, Whip, Claves

Percussion 2:
*Bass Drum, Snare Drum, Triangle, Suspended Cymbal (shared with Perc. 3),
Chimes, Cabasa*

Percussion 3:
*Suspended Cymbal (shared with Perc. 2), Splash Cymbal, Ride Cymbal,
Glockenspiel, Hit-hat*

Program Note:

The **Flute Concerto** (*for flute and wind ensemble*) was commissioned as a gift for Pam Youngblood to honor her twenty-five years of teaching at Texas Woman's University. Carter Biggers, the director of the Texas Woman's University Wind Symphony, approached me about the project at the 2017 National Flute Association Convention in Minneapolis. As we discussed this special piece we knew we wanted to make it personal to Pam. To salute her leadership of the TWU Flute choir, the second movement incorporates alto, bass and contrabass flute - in essence a flute choir. It also quotes the Welsh hymn "*Cwm Rhondda*" to pay tribute to her time as the organist at St. David of Wales Episcopal Church. Having collaborated with Pam before on a number of compositions, both solo works, ("*Sonata for Flute and Piano*" and "*Portraits of Richka*") and also chamber works, for her flute choirs ("*Cajun Sketches*" and "*Beyond the Night Sky*"), I knew Pam's playing and her tastes very well. I tried to incorporate the jazz and modal inspired harmonies, rhythmic syncopation and playful elements that she enjoys about my work.

The concerto is in a standard three-movement form, with the first and third movements acting as fast, virtuosic book ends to the much more gentle and lyrical second movement. The first movement "*Prelude & Dance*", opens with a cadenza for the solo flute that is punctuated with interjections by the ensemble that build in dynamic and harmonic intensity. It then transitions into an up-tempo energetic dance, featuring long melodic runs in the solo flute with a rhythmic accompaniment in the ensemble. "*Canticle*" the second movement features the addition of the low flutes. At the heart of this movement is a lyrical melody in the solo flute accompanied by block chords (reminiscent of an organ) in the flute choir first, and then in the band as the movement evolves, punctuated with a repeated motive in the chimes and bells. The final movement "*Postlude*", is a virtuosic close to the concerto that features a 10/8 time signature that is grouped 3+3+2+2.

PETER SENCHUK

Performance Note:

For balance reasons I recommend one player on a part, with the exception of flutes, oboes, clarinets (including bass clarinet), and double bass, all of which may be doubled. If more than the recommended number of players are used, great care must be taken not to overpower the soloist.

If the entire flute choir is not available, only then should the oboes and clarinets play the cued notes.

Accidentals remain in effect through the measure, only in the octave in which they occur.

In the third movement, the subdivision of the 10/8 is 3+3+2+2 throughout, except measure 109, which is 2+2+3+3.

Duration: c. 20 minutes

Flute Concerto

for flute & wind ensemble

Peter Senchuk

I. Prologue & Dance

Copyright © 2019 Forest Glade Music (ASCAP) Los Angeles, CA

Copyright © 2019 Forest Glade Music (ASCAP) Los Angeles, CA
All rights reserved.

Picc.
 Fl. 1-2
 Ob. 1-2
 Bsn. 1-2
 B♭ Cl. 1-2
 B♭ Cl. 3
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 Solo Fl.
 B♭ Tpt. 1-2
 B♭ Tpt. 3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 D.B.
 Timp.
 Vib.
 B. Dr.
 Susp. Cym.

12 (quasi cadenza)

Picc. *sfz*

Fl. 1-2 *sfz*

Ob. 1-2 *sfz*

Bsn. 1-2 *sfz*

B $\flat$ Cl. 1-2 *sfz*

B $\flat$ Cl. 3 *sfz*

B. Cl. *sfz*

A. Sx. 1-2 *sfz*

T. Sx. *sfz*

B. Sx. *sfz*

Solo Fl. *sfz*

B $\flat$ Tpt. 1-2 *sfz*

B $\flat$ Tpt. 3 *sfz*

Hn. 1-2 *sfz*

Hn. 3-4 *sfz*

Tbn. 1-2 *sfz*

B. Tbn. *sfz*

Euph. *sfz*

Tuba *sfz*

D.B. *sfz*

Timp. *sfz*

Vib. *sfz*

B. Dr. *sfz*

Susp. Cym. *sfz*

4/4

Picc. *mf*
 Fl. 1-2 *mf*
 Ob. 1-2 *mf*
 Bsn. 1-2 *mf*
 B♭ Cl. 1-2 *mf*
 B♭ Cl. 3 *mf*
 B. Cl. *mf*
 A. Sx. 1-2 *mf*
 T. Sx. *mf*
 B. Sx. *mf*
 Solo Fl. *mf*
 B♭ Tpt. 1-2 *mf*
 B♭ Tpt. 3 *mf*
 Hn. 1-2 *mf*
 Hn. 3-4 *mf*
 Tbn. 1-2 *mf*
 B. Tbn. *mf*
 Euph. *mf*
 Tuba *mf*
 D.B. *mf*
 Timp. *mf*
 Vib. *mf*
 B. Dr. *mf*
 Susp. Cym. *mf*

17 *(quasi cadenza)*

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

B $\flat$ Cl. 1-2

B $\flat$ Cl. 3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

Solo Fl.

B $\flat$ Tpt. 1-2

B $\flat$ Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

B. Dr.

Susp. Cym.

mp

f

pp

18 Gaining intensely (♩ = 72)

solo *pulling back* *(short)*

Picc. *a2* *mf* *fp* *mf* *fp* *sfz (short)*

Fl. 1-2 *mf* *fp* *mf* *fp* *sfz (short)*

Ob. 1-2 *mf* *fp* *mf* *fp* *sfz (short)*

Bsn. 1-2 *mf* *fp* *mf* *fp* *sfz (short)*

B♭ Cl. 1-2 *mf* *fp* *mf* *fp* *sfz (short)*

B♭ Cl. 3 *mf* *fp* *mf* *fp* *sfz (short)*

B. Cl. *mf* *fp* *mf* *fp* *sfz (short)*

A. Sx. 1-2 *mf* *fp* *mf* *fp* *sfz (short)*

T. Sx. *mf* *fp* *mf* *fp* *sfz (short)*

B. Sx. *mf* *fp* *mf* *fp* *sfz*

Solo Fl. *pp*

B♭ Tpt. 1-2 *mf* *fp* *mf* *fp* *sfz (short)*

B♭ Tpt. 3 *mf* *fp* *mf* *fp* *sfz (short)*

Hn. 1-2 *mf* *fp* *mf* *fp* *sfz (short)*

Hn. 3-4 *mf* *fp* *mf* *fp* *sfz (short)*

Tbn. 1-2 *mf* *fp* *mf* *fp* *sfz (short)*

B. Tbn. *mf* *fp* *mf* *fp* *sfz (short)*

Euph. *mf* *fp* *mf* *fp* *sfz (short)*

Tuba *mf* *fp* *mf* *fp* *sfz (short)*

D.B. *mf* *arco* *mf* *fp* *sfz (short) pizz.*

Timp. *mp* *mf* *fp* *sfz (short) mp*

Vib. *mf* *3* *mp* *sfz (short) mp*

B. Dr. *mf* *f* *(short) p*

Susp. Cym. *mf* *lv.* *mp* *sfz*