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An Annotated Guide to Gary Schocker's Music for Flute and Piccolo

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THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

AN ANNOTATED GUIDE TO GARY SCHOCKER'S
MUSIC FOR FLUTE AND PICCOLO

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To Don and Annelle Sealy, for their continued support and belief in me.

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ABSTRACT

The purpose of this treatise is to provide a comprehensive annotated bibliography of Gary Schocker's works for flute and piccolo. The pieces in this document include solo works for flute, piccolo, alto flute and bass flute, both accompanied and unaccompanied. This resource is meant to be utilized by private flute instructors, college professors, professional flutists and flute students searching for performance repertoire by Gary Schocker. Since Gary Schocker's compositional output is so extensive, this resource can be a helpful aid to teachers and students searching for an appropriate piece to perform.

Considered to be the most published living composer of flute music, Gary Schocker's catalogue contains more than 100 works for the flute, spanning a wide range of difficulty levels and musical styles. In order to accommodate the needs of teachers and students, this resource includes a rubric comprised of eleven basic categories of flute playing [range, key, meter, vibrato/sound, articulation, dynamics, technique, rhythm, ornamentation, phrasing/melodic content and use of extended techniques] that are divided into four distinct levels of difficulty. In addition, this research project helps to give detailed information not only on his more popular pieces, but also on lesser-known works by providing the information necessary to make an educated decision on which pieces are most suitable to a specific player.

This document contains a biographical overview of Gary Schocker's life, from his early childhood to the present day. Information taken from personal interviews, articles and his personal biography is included to help flutists have a better knowledge of his background, thus creating a deeper understanding of his music. It also includes relevant information on his compositional style and method of composing music. In order to successfully perform his music

and to be knowledgeable of how the pieces should be played, it is important to comprehend and be familiar with Schocker's style of writing music. The primary areas of focus are the rubric, a description of the four distinct levels of difficulty and the annotations themselves. After reading the rubric thoroughly, inquirers can determine their appropriate level and browse through the listing of pieces organized by level or the alphabetical guide to determine what pieces are appropriate for them.

In order to facilitate research on Schocker's works other than those that are annotated, there is a complete listing of all of Gary Schocker's works for the flute, including unpublished works and chamber music, in the appendices section. The other appendices include a personal interview with Gary Schocker, discography and background information on selected works.

CHAPTER 1

GARY SCHOCKER: BIOGRAPHICAL SKETCH

Early Years

Gary Michael Schocker was born in Easton, Pennsylvania on October 18, 1959 to Paul and Lillian Schocker. He was the youngest of four children. His half-brother Edward and half-sister Laurel did not live in the house because they were much older and his brother David left home during his adolescent years. Since Schocker was thus reared mostly as an only child, his parents were able to fully support him and assist him in his musical endeavors. As an infant, he could hear the piano music echoing from his father's teaching studio, which was located next door to his nursery. Being completely surrounded by music throughout his early childhood, he began to develop a musical ear and become interested in his first love, the piano.

He noticed the piano before he could walk and started learning the instrument at the age of three. While listening to a recording of the *Carmen* "Habanera," he went to the piano to pluck out the melody. After witnessing this extraordinary moment, his father realized that Schocker needed to start taking piano lessons.¹ From a very early age, Schocker showed remarkable talent, though he resisted being labeled as a child prodigy. When referring to himself or talented young children, he always refrained from using that terminology because he felt that musicians should be respected for their talents, regardless at what age their successes began.² Nevertheless, Schocker was very mature for his age and had exceptional talent. At the age of five, it was discovered that Schocker had perfect pitch, which has been a tremendous help to him in teaching, performing and composing.

¹ Victoria Jicha, "Gary Schocker Does It His Way," *Flute Talk* 25, no. 6 (February 2006): 6.

² Lisa McArthur, *Ambidextranta: The Versatile Gary Schocker* (Nashua: Falls House Press, 2010), 15.

Schocker's most influential teacher in his youth was his father. He was a musical pillar of the Easton community and taught most of the young children in the city. From the time he was very young, Gary gained performance opportunities by playing piano and flute in the public library and local schools with his father. Those early performance opportunities helped Schocker build the necessary self-confidence as a person and musician, which he was able to rely on in his future endeavors. During music lessons, his father placed the utmost importance on the music itself and not the technical aspects of playing the instrument. Interestingly, Schocker did not begin reading printed music until the age of eleven.³ When discussing those initial lessons with his father and how he learned a new piece, he remembered:

He had a whole system with letters; like if you were playing the famous Mozart *C Major Sonata* he would write CEGCEG on a piece of paper and you would learn the rhythm just from hearing it. I learned stuff as complicated as the *Pathetique Sonata* with lettering like that and then finally I started reading.⁴

In high school, Schocker wrote two musicals and an operetta that were still in this non-standard musical notation. The performers learned the music by rote and with the lyrics written down.⁵ He ascribes his early method of learning music to his gift of memory and the ability to perform a piece by memory.

At the age of ten, after years of piano lessons, Schocker's father started teaching him the flute with hope that he might follow in his footsteps and play in the West Point band. For the first week Schocker could not produce a sound and he became overly frustrated when his mother

³ McArthur, 13-14.

⁴Gary Schocker, interview by author. 27 July 2012. Denton, Texas. Texas Woman's University School of Music.

⁵ McArthur, 14.

was able to pick up the flute and play with a big sound. That frustration created an inner desire to prove himself, and the sound finally came.⁶

In the beginning stages of learning the flute, Schocker disliked practicing. Once he matured and became a teenager, there was not a day that went by where he did not play the flute.⁷ In 1972, he began to perform with The Valley Camerata, a local orchestra conducted by Dr. Allen Birney. He performed a number of piano and flute solos with the orchestra, gaining much experience. After a performance of Gershwin's *Rhapsody in Blue* alongside his father, who was playing an orchestra reduction on piano, the newspaper review noted:

Gary plunged into the solo with an assurance and a display of advanced technique that were fascinating. We're not talking about perfection but about a strong performance that showed striking interpretive ability.⁸

This review encompassed Gary Schocker's outlook on performance: performing was not about perfection, but about communicating to the audience through the music.

High School Years

After studying with his father until the age of fourteen, Schocker was encouraged by a local music camp to take a lesson with Murray Panitz, then principal flute of the Philadelphia Orchestra. After listening to him play, Panitz discouraged Schocker from pursuing the flute and did not think that he had what it took to be a flute player. Ironically, Schocker later went on to win the Philadelphia Orchestra's Young People's Auditions and performed a concerto with the Philadelphia Orchestra.

At the age of fifteen, Schocker performed on a nationally televised Young People's Concert as guest flute soloist with the New York Philharmonic conducted by Michael Tilson

⁶ Jicha, 6.

⁷ McArthur, 18.

⁸ Ibid., 19-20.

Thomas.⁹ Also, during that same year, Schocker won a local concerto competition, allowing him to perform the Khatchaturian *Concerto* with the Allentown Symphony. In a review of the concert, John B. Sonnell of *The Express* observed:

Gary Schocker, whose technique and style have taken great strides in a few short years, played with cool assurance. He maintained a smooth flow in the spirited opening passage, gave ample expression to the slower melodic line and handled the fast soaring runs with clarity. With deft fingers and breath control, he carried the final onrushing portion to a sparkling climax. The orchestra pitched in with some colorful string and woodwind effects.¹⁰

After having only played the flute for five years, it would be the first of many concerto appearances.

As he neared the end of high school, Schocker gained a great amount of recognition. In the summer of 1976, he performed as a pianist and flutist in the “Showcase of Talent” concert at Pennsylvania’s Governor’s School for the Arts. In 1977, Schocker won Pennsylvania’s Federation of Music Clubs local and state level competitions, as well as the Past Presidents Memorial Scholarship from the Allentown Music Club. It was a successful year.

Studies with Julius Baker

In the latter part of 1974, Schocker began studying the flute with the famous American flutist Julius Baker, who was at the time a flute professor at The Juilliard School and principal flute of the New York Philharmonic. Baker believed in Schocker’s talent and felt that he would grow into being an excellent flute player.¹¹ In 1977, after three years of studying privately with Baker, Schocker enrolled in Juilliard to study both flute and piano. In May of 1978, Schocker

⁹ Kathleen Goll-Wilson, “Right Place, Right Time,” *Flute Talk* 10, no. 2 (October 1990): 9.

¹⁰ McArthur, 21-22.

¹¹ *Ibid.*, 22.

was selected as a finalist in the prestigious Naumburg Foundation competition winning third place, behind Carol Wincenc and Mary Louise Martin. The following year, Schocker won the National Flute Association Young Artist Competition and the New York Flute Club Young Artist Competition.¹²

Schocker learned a great deal from Julius Baker, but in his second year at Juilliard he decided he needed a change. Since Baker's teaching style was demonstrated primarily by performing for his students, Schocker felt he needed a more detailed, technical approach to lessons.¹³ During this time of searching for a new flute teacher, Schocker was taken backstage by flutist Ransom Wilson to play for the famous French flutist Jean-Pierre Rampal at the Mostly Mozart Festival in New York City. After hearing Schocker play, Rampal offered him a full scholarship to study at the Paris Conservatory, which Schocker graciously turned down. When asked why he did not accept this remarkable opportunity, Schocker recalls:

I didn't go because I had just won a prize in the Naumberg Competition and I didn't want to have to go learn in French, which I barely spoke. Also, I was nobody there and already in New York City there was a little bit of buzz about me, people knew what I could do and I would be so far away from my family. I was very attached to my parents. It was too frightening for me and so I didn't go.¹⁴

After returning from France, Schocker decided to study with Samuel Baron, a flutist from the New York Woodwind Quintet and the Bach Aria Group. When asked about the difference in Baker's and Baron's approach to teaching, Schocker observed:

I learned so much from listening to Baker but not so much from any verbal directives. More than anything else, Baker gave me a concept of what a flute could sound like. Baron, on the other hand, was very

¹² Ibid., 28-30.

¹³ Ibid., 24.

¹⁴ Schocker.

analytical and taught me how to analyze a piece of music and figure out why it was written that way. Baron was also very good to me as a person. I was a somewhat difficult, high-strung, confused kid and took things way too seriously. He was able to see that and taught me how to cope in a healthy way.¹⁵

After graduating from Juilliard in 1981, Schocker continued to perform both solo repertoire and chamber music throughout New York City and the world.

Professional Flute Career

Following Juilliard, the “life altering” competition that provided Schocker with a stable financial future and established his solo career was the Young Concert Artists Auditions in 1985. The prize for winning this competition was a three-year contract with the Young Concert Artists, then the most respected agency for young musicians in the world. Not only did winning this competition propel his flute career to a new level, but it also set the stage for one of his most popular commissioned flute works. In 1986, *Regrets and Resolutions* was commissioned for the 80th birthday of Mortimer Levitt, a former Board member of the Young Concert Artists. Since it was published, this piece has been arranged for flute and orchestra (it was originally written for flute and piano), and has been performed all over the world in a multitude of venues.¹⁶

Another opportunity came in 1988 when Jean-Pierre Rampal came down with influenza and was unable to perform a concerto with the New Jersey Symphony. Just a few hours before the performance, Schocker was called by the orchestra manager and asked to fill in for Rampal. He saved the New Jersey Symphony from a ticket refund disaster by performing Mozart’s *Concerto in D Major, K. 314*, a piece he had not performed in twelve years. After performing the piece with artistry and skill, he proved himself to be a true soloist, not simply a substitute.

¹⁵ Jicha, 6-7.

¹⁶ McArthur, 40-48.

On the way to the concert, Schocker wrote two cadenzas to the first movement and refreshed his memory of a third cadenza he had written years before. He performed one of those three that evening and did it with excellence. When discussing Schocker's high level of musicianship, a local newspaper in Easton summed it up best by saying:

For most of his life, people have considered Gary Schocker to be a prodigy, a genius, one of those once-in-a-century talents whose musical skills enrich the culture of mankind. If times were different, Gary Schocker might be a Mozart or a budding Beethoven or a Theobald Boehm, the 19th-century German who developed the modern concert flute. If he had his choice, Schocker would select Boehm, because Gary has found that his first love in music and in life is to play the flute.¹⁷

After a string of successful performances, he thought that his career would be a path filled with solo recitals and concerts, but came to realize that he could not rely solely on those performance opportunities the rest of his life.¹⁸ Moving from one manager to another with few performance opportunities was not the type of lifestyle Schocker wanted. After realizing what a slow process it was to build a solo career and not wanting to be an orchestral musician, Schocker decided to focus on composing music.

Alexander Technique

In 1993, Schocker had an accident in which he broke a tooth and split his bottom lip, ultimately leading to a surgical procedure that would force him to learn to play the flute all over again. This experience led him to analyze his own body language and reexamine the physicality of his playing. Schocker remembers:

I started studying Alexander Technique and began to observe how I stood, sat, breathed, and used my face and hands. I started paying attention to things that I'd never noticed before. It was almost like

¹⁷ Ibid., 29-30.

¹⁸ Jicha, 7.

diving into a brand-new ocean. Until that time I was fairly unaware of what my body was doing.¹⁹

The main purpose of Alexander Technique is to understand the normal order of the bodily mechanism and how the daily mistreatment of the human body can lead to a variety of problematic issues. By studying Alexander Technique, one can hopefully remove tension when completing their daily activities and use the body more efficiently.²⁰

Schocker uses Alexander Technique in all aspects of his life, including teaching, not just performing. When teaching his own students, he is constantly aware of both the mental and physical aspects of their flute playing. His overall goal is to help his flute students improve and develop a more confident attitude.

Compositional Career

While at Juilliard, Schocker became insecure about his compositional skills and decided to focus on playing the flute and piano instead. However, moving from one manager to another caused his performance opportunities to greatly diminish. Because of this, he decided to return to composition. Composing music allowed him to express his feelings in a personal way, which he felt could not be done by performing other musicians' works.²¹ *Regrets and Resolutions* was the first piece that was accepted and published by Theodore Presser, who now is one of the two publishers of Schocker's works, along with Falls House Press.

One of the most memorable and prominent performances of his works was the premiere of *Green Places*. This piece was premiered by James Galway at the Adare Festival in July 1992.

¹⁹ Julie Martyn Baker, "The Path of Gary Schocker From Child Prodigy to Artist," *Flute Talk* 22, no. 7 (March 2003): 7.

²⁰ McArthur, 114.

²¹ Karla Harby, "Gary Schocker: An Award-Winning Flutist-Composer Reveals His Recipe for Success," *Windplayer* 57 (1997): 33-35.

The premiere of *Green Places* came about when Schocker played the second movement on the piano for Galway at his apartment in New York City. After hearing it, Galway asked him to write two other movements and arrange the piece for flute and orchestra. When discussing the success of the American premiere, Michael Redmond recalls:

Green Places relies on wit, grace, light-heartedness, splashes of orchestral color, and an airy Gallic charm, all of which resolve around a phantasmagoric slow movement, smoldering with bluesy atmosphere. The writing for flute could not be more fluent and attractive. Schocker's is not a deep piece, true, but it does not aspire to be – the music's appeal lies in its sincerity and imaginativeness.²²

Now considered the most published living composer of flute music, Schocker actively composes not only music for the flute, but also for harp, piano, and a wide array of other instruments.²³ When asked why he writes so many pieces for the flute and other instruments, Schocker expresses that he simply wants to be heard. He composes what he loves and feels that if he loves it, other people will love it too.

²² McArthur, 163.

²³ *Ibid.*, 1.

CHAPTER 2

GARY SCHOCKER: COMPOSITIONAL STYLE

Overview of Compositional Career

Gary Schocker is a composer of outstanding versatility. Julius Baker felt that Schocker had a tremendous drive to create music and compared him to conductor Leonard Bernstein.²⁴ Schocker has an extensive compositional output including solo works, chamber music and musical theatre productions. Most of his music is written for a special occasion, for an individual, or dedicated to a specific person. When asked what aspect of his career he was most proud of, he expressed:

I am a self-taught composer. Nobody really encouraged that; I just had to do it. I sent a piece off to Theodore Presser publishing (*Regrets and Resolutions*) and they took it.²⁵

Since that pivotal moment in his career, he has had over 120 works published and has won many compositional awards, including multiple ASCAP music theatre awards, National Flute Association Newly Published Music Awards and the International Clarinet Association annual composition competition twice.

Early in Schocker's career, part-time gigs playing background music and occasional solo concerts did not fulfill his need to express himself musically. He felt he had too much to say and nowhere to say it, so he ventured out on his own and started to compose music.²⁶ In the beginning, he thought of it as a vehicle to perform his own music and did not think others were

²⁴ Ibid., 147.

²⁵ Ibid., 145.

²⁶ Schocker.

going to be interested in performing it. When discussing his personal feelings towards composing music, Schocker explains:

Composition is becoming more and more important to me. It gets me thinking, you can play a piece because it's beautiful but after a while it starts to dry you up. I feel a sense of expansion when I write my own music.²⁷

What gave him the most confidence to pursue this type of career was that other musicians were interested in performing his pieces and publishing companies wanted to publish them.²⁸

Schocker's compositional journey began in the early years of childhood. His first official composition was the *Lollipop Waltz*, written during his second grade year for a science fair project at the March School in Easton, Pennsylvania. Interestingly, he wrote it at the last minute and it won second prize in music. When he was seven years old he composed his first solo work with orchestral accompaniment, *Tango*, premiered by the Easton Pops Orchestra.²⁹ At the age of fifteen, after being exposed to a wide assortment of new music at his first Julius Baker masterclass, he composed his first published piece, *Scherzo*. Prior to publishing it, Schocker performed it frequently, including his first audition for the Young Concert Artists competition.

While he was a student at Juilliard, he began to question his compositional skills and wrote little music. Following graduation, several friends motivated him to continue composing, hence decreasing his overall sense of insecurity. A friend of Schocker's, who was on the board of a local theater company, suggested they write a show together, "Looking for Love."³⁰ It was at that show, in 1984, that Schocker met his future husband, Richard Norton, author of "A

²⁷ McArthur, 147.

²⁸ Schocker.

²⁹ McArthur, 145.

³⁰ Jicha, 7.

Chronology of American Musical Theater.” Since that moment, Norton became and still is a central part of Schocker’s life.³¹ For another friend, who died from AIDS, he wrote *In Memoriam*. Additionally, Susan Wadsworth, founder of Young Concert Artists, suggested Schocker compose a piece to perform with acclaimed flutist Eugenia Zuckerman for a Young Concert Artists event.³² After composing *Lovebirds* for that occasion and getting rave reviews, he began to gain confidence as a composer and started believing in his music. Since that pivotal moment of self-realization, his compositional career began to flourish.

Since 1994, many of his pieces for flute have been honored by the National Flute Association and have received awards in their Newly Published Music Competition. Others have been awarded in various flute competitions, such as the Greater Cleveland Flute Society’s Composition Competition. It has not been just Gary Schocker’s flute music alone that has won prestigious competitions. In May 1993, after submitting his *Sonata* for clarinet and piano to the International Clarinet Association Competition, it was awarded first prize. After receiving its premiere in April by clarinetist David Shifrin, director of the Lincoln Center Chamber Players, and Schocker at the piano, it was also performed at the 1994 Clarfest in Chicago, Illinois by Michele Gingras, clarinet and Ron Matson, piano. Subsequently, his *Sonata* for two clarinets and piano won the same competition in 1996.³³

Even though Schocker has earned many compositional awards, it is important to realize that winning or being recognized is not the motivation that drives him to write music. He stated simply, when he feels the need to write, he does.³⁴ More often than not, his composing follows

³¹ Schocker, email interview by author. February 15, 2013.

³² McArthur, 216.

³³ Ibid, 149.

³⁴ Schocker, email interview by author. February 5, 2013.

some kind of emotional frustration that he needs to face. Composing is what improves his inner state and helps to remove so-called “thorns” in his side.³⁵

Compositional Style

The compositional style of Gary Schocker is difficult to assign to one particular category of music. When asked to describe his style of composing, Schocker finds his music to be eclectic, romantic, melodic and sometimes virtuosic- but never for the sake of showing off. He feels that there is a lot of humor in his music and often a certain element of dialogue. Even though there is a lead melodic line in the piece, it is often playing against a contrasting melodic idea. This ability to create an interchange between two contrasting melodies is similar to a conversation between two people, a certain extension of the voice. Anna Vorhes of the South Dakota Symphony says it best:

When a performer masters his instrument to the point it becomes an extension of his own voice you know you are in the presence of a master. And if that performer also feels the call to create new music, the result is frequently entrancing. Chopin mastered the piano in such a way. Gary Schocker masters the flute with similar passion and skill.³⁶

Another aspect of Gary’s style is the technical challenges in the music stretch the flutist’s limits in terms of range, tempo and dynamics, while the lyrical sections are immediately beautiful.³⁷ In his music, Schocker enjoys saying two things at once: the music is happy and sad at the same time. He bases his compositions on melody and wants his music to feel good to play

³⁵ Ibid.

³⁶ Anna Vorhes, “Gary Schocker,” <http://www.presser.com/marketing/spotlite/schocker/schocker1.htm> (accessed July 10, 2012).

³⁷ Ibid.

and lay well in the fingers.³⁸ Schocker's melodies, according to flutist Sophia Anastasia, are very open, approachable, singable and likeable.³⁹ His compositions are full of expressive themes and the titles he chooses exemplify those themes.⁴⁰ For example, in *Regrets and Resolutions*, the theme of the first movement is very flowing and is made up of shorter phrases, representing someone looking back on their past and regretting choices they have made. In the second movement, the melody is lively and fast, illustrating an individual moving forward in life and pressing onward. As one can see, the title clearly is depicted by the contrasting themes of the first and second movement.

When listening to Schocker's compositions, one can hear elements of Mozart and Faure, two composers that he is strongly inspired by. For example, he modeled the second movement of *Conversations* after Mozart's *D Major Flute Quartet* (2nd movement). The opening thematic idea is strongly characterized by a quiet, expressive melody that soars over top of the accompanimental piano part. This is also heard in Mozart's quartet, where the flute line plays the towering melody while the strings provide the steady ostinato underneath. In regards to Faure, Schocker loves the modality and changeability of his music, and feels that there is a certain element of "Frenchness" in his own pieces. He has played so much of the French flute literature that it just seems a part of who he is as a composer and musician. In the first movement of Schocker's *Musique Francais*, the opening theme is filled with a sense of gaiety and lightheartedness, much like the music of Francis Poulenc, whom he is also deeply inspired by. In addition, the rising 32nd note runs leading up to the beautiful flowing melodies are

³⁸ McArthur, 152-153.

³⁹ Sophia Anastasia, email interview by author. July 17, 2012.

⁴⁰ LuAnn Stoskopf, email interview by author. July 8, 2012.

reminiscent of the first movement of Poulenc's flute sonata. Poulenc did not compose orthodox, completely structured sonatas and symphonies; instead he was known for "pretty songs" and flowing melodic lines, much like Schocker's music.⁴¹ LuAnn Stoskopf, the flutist who commissioned *Atlantis*, stated that these qualities were one of her main motivations for commissioning him to write a piece for her.

Not only does Schocker's compositional style recall music by Faure and Poulenc; he is also inspired by the Baroque and Classical periods, as well as various countries and cultures around the world. For example, he has written music inspired by early composers such as J.S. Bach and CPE Bach. Not only is some of his music inspired by other composers, but also by countries and cultures around the world, such as Greece, China, Taiwan and Japan. Pieces showing these influences include *Xynóglyko* (Greek-inspired), *Two Flutes "on the loose" in Fujien* (Chinese and Taiwanese-inspired), *Airborne* (Latin-inspired), *Traditional Japanese Melodies* (duets) and *Traditional Taiwanese Melodies* (duets). His music also contributes to already brilliant works for the flute, such as his cadenzas for the three Mozart flute concerti and his piano accompaniment to Debussy's *Syrinx* for solo flute.

Another interesting aspect of Gary Schocker's compositional style is his teaching editions of already well-known works. He has composed three different pieces that include an accompanimental flute part, used primarily for teaching purposes. These pieces include *Partita in a minor "Ghost"* (J.S. Bach), *Sonata in a minor "Ghost"* (C.P.E. Bach) and *Twelve Fantasies "Phantom"* (G.P. Telemann). All three of these unique accompanimental flute parts are designed to provide the student with a harmonic progression (played by the teacher) while he or she is performing the original flute part. Schocker looks at these pieces like training wheels,

⁴¹ Harold C. Schonberg, *The Lives of the Great Composers* (New York: W.W. Norton and Company, Inc., 1997), 478.

designed to help a student who needs help with breathing choices. Another goal of Schocker's has been to compose a teaching edition that includes dynamics, breathing, melodic phrasings and various articulations for performance. There are countless approaches to performing works by Bach and Telemann; therefore, students need to be taught what is appropriate and how to make wise musical choices. The addition of the second part also provides a rhythmic support so that the performer can learn how to maintain a steady tempo and feel a steady harmonic sequence throughout.

Compositional Process

When writing a composition, Schocker is focused throughout the process and works quickly. It seems natural to him to complete his task while the main thematic idea is fresh on his mind. Once the piece is completed, he does not make fundamental changes to it. One of the most interesting theoretical aspects of Schocker's compositions is that he rarely labels the piece with a specific key signature. Instead, he marks the accidentals throughout the piece, constantly shifting from one tonal center to another, while still maintaining a flowing and consistent melodic idea. When asked about constantly shifting throughout various keys without the use of a key signature, Schocker states that he likes to change keys a lot because his brain works that way. His mind flickers back and forth a lot, so the music reflects his personality. In Schocker's daily life, mood changes are quick.⁴²

When first starting a piece, Schocker either begins with a melody that he hears in his head or invents one as he practices. Then, he works to develop the main theme into a composition, while constantly switching between the flute and piano. He tries not to go too far

⁴² Schocker.

into the piece on one instrument, but instead takes his time and decides on which instrument certain thematic ideas would sound appropriate.⁴³ Schocker describes:

The only thing that works for me is working constantly. I don't have any tricks unfortunately. It would be nice if there were easy ways of solving problems, but essentially the only one that works is constant application. Writing is just a question of being patient. I try not to write anything down until I'm sure that's what I want. And I don't believe in doing multiple choice when I'm composing. I wait until I hear where it should go and then I write it down. I've also learned not to put the bar line down (and go to the next bar) until all the parts are done because it is false confidence and I'll end up with something that's not quite as good.⁴⁴

When writing a new composition, usually a specific ostinato idea or melodic passage will come to him and he will work to develop it into a piece. Also, there are times he is inspired by other pieces and will attempt to do something similar.⁴⁵ When asked about how he begins a new composition, Schocker said:

Generally, I have to have a melodic idea that floats in the air somehow. I don't like to pick up my flute and say "now I'm going to compose something" or sit at the piano and say "now I'm going to write something." I have to be drawn to an instrument and this year it's been mostly harp music. I've written I don't know how many pieces, maybe 20 or 25, a lot. It has to draw me. I have to get an idea of "oh, what would happen if I did this" and then I go from there.⁴⁶

Also, as Schocker thinks of new, innovative ideas, he writes them down immediately. Once they are transcribed, he listens carefully to what needs to come next, trying to avoid notes when rests are necessary. Once written down, Schocker seldom changes anything, unless a minor

⁴³ McArthur, 150.

⁴⁴ Ibid., 151-152.

⁴⁵ Ibid, 150.

⁴⁶ Schocker.

adjustment needs to be made. Not always absolutely sure of himself, sometimes it takes time for him to accept and believe that what he has written is exactly correct for that specific piece.⁴⁷

One aspect of Schocker's musical training that has continued to help him in composing is his background in piano. This knowledge has helped him to comprehend how a piece works and how the melodic line blends with harmonic structure. When asked about how his musical background has affected his compositional abilities, Schocker explained:

This knowledge helps me to bring more depth of expression through understanding the conversational elements of a piece. Just as we react to others in conversation, we should react to others when interpreting music. Knowing what is happening harmonically and structurally precipitates spontaneous reaction. It cannot be premeditated or manufactured. If the player has imagination and feeling, the interpretation will be interesting.⁴⁸

By studying standard repertoire for the flute and piano, Schocker developed the knowledge necessary to successfully compose for these instruments. Having a great deal of experience with playing both instruments is important when deciding which instrument to assign each melodic theme to. In regards to composing a piece for solo flute and piano, Schocker expresses:

If I have a tune in my head I will try it out on both instruments and see how it works because they don't work the same. A tune on the flute doesn't sit the same way on the piano. It's interesting that the same notes are different. If you think about the Poulenc flute sonata, the opening theme of the first movement in the piano sounds so different than when the flute does it. It has more of a ballet turn. It doesn't have the same mystery about it that the flute does because the intervals on the flute all mean different things. The intervals on the piano all tend to be homogenous and the key action is similar.⁴⁹

⁴⁷ Schocker, email interview by author. February 5, 2013.

⁴⁸ Kathleen Goll-Wilson, "The Ghost and Gary Schocker." *Flute Talk* 17, no. 6 (February 1998): 8-12.

⁴⁹ Schocker.

As a flutist and pianist, Schocker values the importance of knowing how the instruments work and what passages are most suitable for that instrument. For example, one of his pieces, *Ambidextranata*, was written for one player to perform on both the flute and piano simultaneously. In order to compose a piece of this complexity, the composer must have a thorough understanding of the technical challenges and capabilities of both the piano and flute. Schocker was able to choose notes on the flute that only required the left hand, while at the same time knowing what passages would be possible to play on the piano with only the player's right hand. Having a true working knowledge of how to compose for both instruments is particularly evident in his music.

Commissions

Gary Schocker's highly melodic style and innovative compositions draws a wide variety of flutists, musicians and musical organizations to commission works by him. Regarding individual commissions, these are usually received from people who would like something written for a specific performance, event or occasion. When commissioning Schocker to write a piece, the thematic ideas used in the piece itself are not pushed to fit a pre-determined format.. Throughout the process of writing the music, Schocker rarely consults with the musician who commissioned the work. When Brooks de Wetter-Smith commissioned *Jazzbird*, Schocker wrote what he felt was appropriate, instead of consulting with Smith on a consistent basis.⁵⁰

In addition to individual commissions, Schocker also receives requests from organizations and competitions. In 1999, Schocker was commissioned by the National Flute Association to write an unaccompanied work for the final round of the High School Soloists' Competition. The piece was entitled *Short Stories*, a seven-movement piece that can be heard on

⁵⁰ Brooks de Wetter-Smith, email interview by author. July 29, 2012.

the CD *Flute Forest*. In January 2006, Schocker was commissioned to write a new piece that would be premiered at the Biwako Competition in May 2007 in Biwako, Japan. The work was entitled *Biwako Wind* and ended up being the most difficult piece Schocker had ever written.⁵¹ In 2007, the Flute Society of Kentucky commissioned *Rain or Shine* to be premiered in the 2008 Kentucky Flute Festival's solo competition.

As one can see, the large amount of commissions Gary Schocker receives is a true testament to his music. The musical appeal lies in its sincerity and imaginativeness. Jennifer Grady, a professional flutist and member of the duo HarpSong, stated that:

He says so much without it being really complicated music. So beautiful. I'm not crazy about contemporary music, but Gary's is just different. It grabs you and holds on to the end. It leaves you thinking about it.⁵²

His creative thematic ideas and highly melodic style of his music are greatly respected by not only the flute community, but also the professional music world in general.

⁵¹ McArthur, 168.

⁵² Jennifer Grady, email interview by author. July 7, 2012.

CHAPTER 3

ANNOTATED GUIDE

Level Descriptions

The purpose of the following pages is to provide the flutist with a categorical framework of the four levels and the musical characteristics of each level. After examining the rubric and level descriptions thoroughly, the flutist will be able to determine which level fits him or her and search for the appropriate piece or pieces to perform. The music included in this annotated bibliography are the published works of Gary Schocker that are written for solo flute, flute/piano, piccolo and alto/bass flute. Chamber works and unpublished works have not been included in this guide.

When generating a thorough listing of all published works for solo flute, piccolo, alto and bass flute, Gary Schocker's website, the online catalogues of Theodore Presser and Falls House Press, and his biography, *Ambidextranata* by Dr. Lisa McArthur, were accessed. In order to analyze his music thoroughly and classify each piece, scores were obtained through inter-library loans, direct purchase from the publishers, and by acquiring the scores from Schocker himself. Due to the high volume of works that Schocker composes annually, January 27, 2013 was chosen as a final date for the music used in this annotated bibliography.

The rubric contains four levels and eleven categories based on fundamental musical elements of performance. These eleven categories include range, key, meter, vibrato/sound, articulation, dynamics, technique, rhythm, ornamentation, phrasing/melodic content and use of extended techniques. In order to determine classification methods (what constitutes each level), a variety of sources were consulted as models. Among these were the Flute World Catalog's

grading system, James Pellerite's *A Handbook of Literature for the Flute*, Nancy Toff's *The Flute Book*, Kristi Benedick's dissertation *An Annotated Guide to Flute and Guitar Music*, various *Flute Talk* music reviews, Bernard Pierreuse's *Flute Literature: General Catalog of Published and Unpublished works by Instrumental Category* and Franz Vester's *Flute Music of the 18th Century: An Annotated Bibliography*.

When categorizing each piece, the score was studied thoroughly and each of the eleven categories were assigned a level. The next step was to examine the entire piece to determine what the overall level should be. The level with the most categories assigned to it was what determined the overall level of the piece. In certain cases, if the overall level was difficult to assign due to two levels being equal, a decision was made by examining the piece as a whole to determine what level fit that piece the best.

In order to facilitate the flutist's search for the appropriate piece, the pieces have been compiled into a list sorted by level of difficulty. The pieces are listed alphabetically under each level and can be used as a quick reference to find what the flutist is looking for. In order to also provide a more in-depth look at each piece, the tables provided in the annotated guide serves as a way for flutists to examine each category individually to see what level it was assigned. With each of the eleven categories assigned a level, the flutist can get a better idea of the piece's level of difficulty. Both methods are helpful in the search process of finding the most suitable piece to perform.

The level descriptions below list the main characteristics of each piece. When reading these various descriptions, please note that each flutist must examine his/her own level of playing prior to choosing a piece. The explanation given below is simply a guideline to use and is not the same for every player. Level one is appropriate for an early high school/late middle

school flute student and is not intended for basic beginners. Level two is intended for a late high school/early undergraduate level of playing. Level three is appropriate for performers that are junior/senior level of college and early graduate level. Level four is intended for graduate level playing and professionals.

Level One:

Range: The flute part contains notes ranging from C4 (low C on the flute) to G5 (high G above the staff).

Key: The key signature contains up to either two sharps or two flats (keys of C Major, a minor, F major, d minor, Bb major, g minor, G major, e minor, D major or b minor). There are very few key changes throughout the piece and very few accidentals. Since most of his music does not contain key signatures, the number of accidentals and key areas was of high priority when assigning an appropriate level.

Meter: Meters that are used are a narrow range of either simple (2/4, 3/4, 4/4) or compound (6/8, 3/8). There are very few, if any meter changes throughout the piece.

Vibrato/Sound: The flutist should have a fundamental knowledge of vibrato with a small range of speed necessary. There is a narrow range of tone colors required and an ease of response in all registers (low, middle and high).

Articulation: The flute part consists of slurs, ties (can include within the measure or across the bar line), legato/staccato markings and accents on the beat. The piece consists of basic slurring/tonguing combinations.

Dynamics: There is a narrow range of dynamics (piano, mezzo piano, mezzo forte and forte) and very few dynamic changes. There is a moderate use of crescendos and decrescendos.

Technique: The flute part consists of simple passages based on scales and containing mainly eighth notes.

Rhythm: Various rhythms consist of whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, dotted quarter notes and triplets. Sixteenth note passages are at a slow to moderate tempo pace. There are very few, if any tempo changes, paired with simple ritardandos and accelerandos.

Ornamentation: Basic ornamentation is found throughout the piece, mainly consisting of basic trills and mordents.

Phrasing/Melodic Content: Short phrases that require minimal breath control can be found throughout the piece. Frequent breaths are common and intervals no larger than a major sixth are found throughout.

Use of Extended Techniques: There are no extended techniques used.

Level Two:

Range: The flute part contains notes ranging from B3 (low B on the flute) to C6 (high C that is two octaves above the staff).

Key: The key signature contains up to either four sharps or four flats (keys of C Major, a minor, F major, d minor, Bb major, g minor, Eb major, c minor, Ab major, f minor, G major, e minor, D major, b minor, A major, f# minor, E major or c# minor). There are minimal key changes throughout the piece and minimal accidentals. Since most of his music does not contain key signatures, the number of accidentals and key areas was of high priority when assigning an appropriate level.

Meter: Meters that are used are a wider variety of either simple (2/4, 3/4, 4/4, 2/2, 6/4) or compound (6/8, 3/8, 9/8, 12/8). There are minimal meter changes throughout the piece.

Vibrato/Sound: The flutist will use a moderate amount of vibrato with varying speeds and intensity. The piece requires a moderate range of tone colors, so the flutist will need to understand the various tone colors and how to produce those sounds on the flute. There is an ease of response in the low and middle registers, but there will be some difficulty of response in the high register.

Articulation: The flute part consists of double-tonguing and triple-tonguing passages on repeated notes. The piece consists of basic to intermediate slurring/tonguing combinations and accents off the beat.

Dynamics: There is a wider range of dynamics (pianissimo, piano, mezzo piano, mezzo forte, forte and fortissimo) and moderate amount of dynamic changes. Fortepiano and sforzando markings are found throughout and there is a more frequent use of crescendos and decrescendos. Also, the length of crescendos and decrescendos is longer.

Technique: The flute part consists of more complex passages that are primarily based on scales and arpeggios. These passages might also be based on scales in thirds. Technical passages consist primarily of eighth notes and sixteenth notes.

Rhythm: Various rhythms consist of dotted eighth notes and dotted sixteenth notes, in addition to all level one rhythms. Sixteenth notes passages occur at moderate to fast tempos. There are frequent tempo changes and meter changes from duple to triple. There are basic syncopated rhythms and ritardandos/accelerandos that last over several measures.

Ornamentation: There is a moderate use of ornamentation throughout the piece. Ornaments include the use of trills, grace notes, mordents, tremolos, turns and upward/downward glissandi.

Phrasing/Melodic Content: Medium length phrases are found throughout the piece. There are less frequent breaths found, but still at a comfortable rate for the average player. Intervals up to an octave are utilized.

Use of Extended Techniques: Basic extended techniques may be used throughout the piece, including flutter tonguing, key clicks, tongue pizzicato, small pitch bends and simple harmonies.

Level Three:

Range: The flute part contains notes ranging from B₃ (low B on the flute) to D₇ (high D that is two octaves above the staff).

Key: All major and minor key signatures are possible. There are very frequent key changes throughout the piece and a frequent use of accidentals. Since most of his music does not contain key signatures, the number of accidentals and key areas was of high priority when assigning an appropriate level.

Meter: Contains the same specifications as level two. In addition, there are asymmetrical meters throughout the piece (5/8, 7/8, 5/4, 5/16) and frequent meter changes.

Vibrato/Sound: The flutist will frequently use vibrato with a wide range of varying speeds and intensity. The piece requires a wide range of tone colors. There is some difficulty of response in the middle and high registers when the dynamic level is soft.

Articulation: The flute part contains double-tonguing and triple-tonguing in scalar and arpeggiated passages. In the double-tonguing and triple-tonguing passages, the pitch changes the notes. The piece consists of advanced slurring/tonguing combinations and frequent changes of articulation.

Dynamics: There is an extreme range of dynamics (ppp through fff) and frequent amount of dynamic changes. Extreme shifts are common (e.g. shifting from pianissimo to fortissimo within a short amount of time), which means that a wide range of tone colors is needed.

Technique: The flute part consists of difficult technical passages that contain pentatonic, octatonic, whole tone and other forms of scales, but is not primarily based on scales and arpeggios. These passages are made up of sixteenth notes, thirty-second notes and sixty-fourth notes.

Rhythm: Various rhythms consist of more advanced syncopations, in addition to all level one and level two rhythms. There are frequent tempo changes and frequent rhythmic fluctuations throughout.

Ornamentation: There is a frequent use of ornamentation throughout the piece, consisting of level one and two ornaments, along with combinations of different types of ornamentation (e.g. trills ending with a turn.)

Phrasing/Melodic Content: A wide variety of phrase lengths are found throughout the piece (short, medium and long.) Some breathing passages are challenging and wide intervals are found throughout the piece (some larger than an octave.)

Use of Extended Techniques: All extended techniques from level one and level two may be found throughout, in addition to singing while playing, tongue stops, whisper tones, larger pitch bends, advanced harmonics and multiphonics.

Level Four:

Range: The flute part contains notes ranging from B3 (low B on the flute) to F7 (high F that is two octaves above the staff).

Key: All major and minor key signatures are possible. There are very frequent key changes throughout the piece and multiple accidentals throughout. There is a usage of double flats and double sharps, as well as ambiguous tonalities throughout. Since most of his music does not contain key signatures, the number of accidentals and key areas was of high priority when assigning an appropriate level.

Meter: There are multiple meter changes throughout the piece and all meters are possible.

Vibrato/Sound: There will be a consistent use of vibrato with an extreme range of varying speeds and intensity. The piece requires an extreme range of tone colors, so the flutist will need to have a wide palette of colors that he or she can successfully play in the piece. There is a difficulty of response in all three registers of the flute during certain phrases.

Articulation: The flute part consists of all variations and combinations of articulations. Accents can be placed anywhere in the measure and all double-tonguing and triple-tonguing passages are possible.

Dynamics: There is an extreme range of dynamic changes. All dynamic levels are utilized and there is an extreme range of tone colors.

Technique: The flute part consists of technical passages that are of extreme difficulty and can consist of any combination of notes (scalar and non-scalar).

Rhythm: Various rhythms are more complex, in addition to all level one, level two and level three rhythms. There is frequent switching between duple and triple meters and rhythms.

Ornamentation: All possible ornaments are used, along with various combinations of ornamentation.

Phrasing/Melodic Content: There is a wide variety of phrase lengths found throughout the piece and extremely difficult breathing passages that require an advanced knowledge of breath control. A wide variety of intervals are utilized throughout.

Use of Extended Techniques: A wide variety of extended techniques are possible.

Rubric

	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Range	C4 to G5	B3 to C6	B3 to D7	B3 to F7
Key	-up to 2 sharps or flats -very few key changes -very few accidentals	-up to 4 sharps or 4 flats -minimal key changes -minimal accidentals	-all major and minor keys -frequent key changes -frequent accidentals	-all keys are possible -use of double sharps and flats -ambiguous tonalities -multiple accidentals
Meter	-simple meters (2/4, 3/4, 4/4) -compound meters (6/8, 3/8) -very few, if any meter changes	-wider variety of simple meters (2/4, 3/4, 4/4, 2/2, 6/4) -wider variety of compound meters (3/8, 6/8, 9/8, 12/8) -cut time -minimal meter changes	-level two meters plus the addition of asymmetrical meters (5/8, 7/8, 5/4, 5/16) -frequent meter changes	-multiple meter changes throughout -all meter possibilities
Vibrato/ Sound	-fundamental use of vibrato with a small range of speed necessary -narrow range of tone colors -ease of response in all registers	-moderate use of vibrato with varying speeds and intensity/ -moderate range of tone colors -ease of response in low and middle registers/some difficulty of response in high register	-frequent use of vibrato with a wide range of varying speeds and intensity -wide range of tone colors -some difficulty of response in middle/high registers when dynamic level is soft	-consistent use of vibrato with an extreme range of varying speeds and intensity -extreme range of tone colors -difficulty of response in all registers during certain phrases
Articulation	-slurs -ties -basic tonguing/slurring combinations -accents on the beat -legato/staccato	-double-tonguing and triple-tonguing on repeated notes -basic/intermediate tonguing/slurring combinations -accents off the beat	-double-tonguing and triple-tonguing (changing notes) -frequent changes of articulations -advanced slurring/tonguing combinations	-all variations and combinations of articulations -all accents -all double-tonguing and triple-tonguing
Dynamics	-narrow dynamic range (p, mp, mf and f) -very few dynamic changes -moderate use of crescendos and decrescendos	-wider range of dynamics (pp, p, mp, mf, f and ff) -fortepiano and sforzando used -longer length of crescendo and decrescendo	-extreme dynamic range (ppp to fff) -frequent dynamic changes	-extreme dynamic changes -all dynamic levels
Technique	-simple scalar passages consisting of mainly eighth notes	-technical passages that are primarily scales and arpeggios (runs consisting primarily of eighth notes and sixteenth notes) -scales in thirds (upward and downward)	-technical passages consisting of 16 th notes, 32 nd notes and 64 th notes -not always based on scales and arpeggios (can also be pentatonic, octatonic, whole tone, etc.)	-technical passages that are of extreme difficulty and can consist of any combination of notes (scalar and non-scalar)
Rhythm	-whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, dotted quarter notes and triplets -sixteenth notes (slow to moderate tempos) -very few, if any tempo changes -simple ritardandos and accelerandos	-level one rhythms -sixteenth notes (moderate to fast tempos) -dotted eighth notes and dotted sixteenth notes -frequent tempo changes and meter changes (duple to triple) -basic syncopated rhythms -ritardandos and accelerandos over several measures	-level one and level two rhythms -more advanced syncopation -frequent tempo changes -frequent rhythmic fluctuations	-level one, level two and level three rhythms -complex rhythms -frequent switching between duple and triple meters/rhythms
Ornamentation	-basic ornamentation -use of basic trills and mordents	-moderate use of ornamentation -use of trills, grace notes, mordents, tremolos, upward and downward glissandi, and turns	-frequent use of ornamentation -ornaments are combined (e.g. trills ending with a turn)	-combination of ornaments -all possible ornaments are used
Phrasing/ Melodic Content	-short phrases -frequent breaths -intervals no larger than a 6 th	-medium length phrases -comfortable breath marks -intervals up to an octave	-short, medium and long phrases -challenging breathing passages -wide intervals (some larger than an octave)	-wide variety of phrase lengths -extremely difficult breathing passages -wide variety of intervals
Use of Extended Techniques	None	-flutter tonguing -key clicks -tongue pizzicato -small pitch bends -simple harmonics	-level two plus the addition of singing while playing, tongue stops, whisper tones, larger pitch bends, advanced harmonics and multiphonics	-a wide variety of extended techniques are possible

Complete List of Gary Schocker's Works For Flute and Piccolo Organized By Level

Table 3.1: Level One

A-G	H-P	Q-Z
Absinthe	In Memoriam	Rachel Was
Always and Forever	Kiss	Sicilienne
Another Year	Little Flower	Sleepsong
Arirang	Madrigal	Song Without Words
Atlantis	November Song	Stefan's Dream
Birthday Wishes	Orange Moon	Sunrise, Sunset
Breaking Through	Pressed Flowers	That Night
A Dream		Two Romances
Enter December		Vapor
For Dad		Vocalise
From My Journal		Winter Jasmine

Table 3.2: Level Two

A-G	H-P	Q-Z
Arioso	Hannah's Glade	Piece for Lis
At Night	Healing Music	Regrets and Resolutions
Birthday Music	Hillongs (Six Appalachian Vignettes)	Remembering
Blue Bossa Red Bossa	Hora Staccato	Sabroso
Dark Star	Lied	Scherzo
Don't Wake the Baby	Nach Bach	Second Sight
Dragonfly	Native American Suite	Show Tunes
Early Spring	Ollie and Me	Soliloquy
Erev Shalom	Oomp!	Sonatina No. 1
Fee Fie Faux Fum	Outside My Window, BIRD	Springsongs
Figments		Three Minute Sonata
Five Carols for Christmas		Three Mystery Pieces
Flame		Two Rhymes for Angela
Flutter and Flit		Walking Songs
Fly Away		
A Fond Farewell: Meditations on September 11th		

Table 3.3: Level Three

A-G	H-P	Q-Z
Ambidextranata	In the Air	Rain and Shine
Back to School	Jazzbird!	Short Stories
Blip Blip Blip	A Latesummer Night's Dream	Small Sonata for a Large Flute
Cadenzas for Mozart's Flute Concerti	Musique Francais	Solosuite
Conversations	Piccolo Italiano	Sonata for Piccolo and Piano
Dances and Daydreams (11 Pieces for Flutists of All Ages)	Pickles and Ice Cream	Sonata No. 1 for Flute and Piano
Flute Forest	Prelude, Theme and Free Associations	Sonata No. 2 for Flute and Piano
		Sonata No. 3 for Flute and Piano
		Sonata No. 4 for Flute and Piano (Summer Sonata)
		Sonata No. 5 for Flute and Piano
		Sonata No. 6 for Flute And Piano (La Salmonella)
		Sonata for a Lost Planet
		Sonatine
		Syrinx Collage
		Three Flavors
		Under the Sultan
		Xynóglyko

Table 3.4: Level Four

A-M	N-Z
Airborne	Ten Etudes for Solo Flute
Biwako Wind	
Eight Etudes	
Gilded and Bronzed	
Green Places	

Annotations

(Organized Alphabetically)

TITLE: Absinthe (in *For Friends* collection)

INSTRUMENTATION: Flute and Piano

PUBLISHER: Falls House Press

YEAR OF PUBLICATION: 2012

LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key	X			
Meter	X			
Vibrato/Sound			X	
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Airborne

INSTRUMENTATION: Flute and Piano (also arranged for Flute and Orchestra)

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 1993

LEVEL OF DIFFICULTY: Level 4

	Level 1	Level 2	Level 3	Level 4
Range				X
Key			X	
Meter			X	
Vibrato/Sound				X
Articulation			X	
Dynamics			X	
Technique				X
Rhythm				X
Ornamentation		X		
Phrasing/Melodic Content				X
Use of Extended Techniques		X		

TITLE: Always and Forever

INSTRUMENTATION: Flute and Piano (or Tenor, Flute and Piano)

PUBLISHER: Falls House Press

YEAR OF PUBLICATION: 2012

LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound			X	
Articulation	X			
Dynamics		X		
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Ambidextranata

INSTRUMENTATION: Flute and Piano (one player)

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2005

LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter	X			
Vibrato/Sound		X		
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm			X	
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Another Year (in *For Friends* collection)

INSTRUMENTATION: Flute and Piano

PUBLISHER: Falls House Press

YEAR OF PUBLICATION: 2012

LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Arioso

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2005

LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key			X	
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Arirang
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2009
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key	X			
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content	X			
Use of Extended Techniques	X			

TITLE: At Night (Three Nocturnes)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2007
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique	X			
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Atlantis
INSTRUMENTATION: Alto Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2005
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key	X			
Meter		X		
Vibrato/Sound			X	
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Back to School
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2007
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter	X			
Vibrato/Sound			X	
Articulation			X	
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Birthday Music
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2007
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range				X
Key		X		
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Birthday Wishes (in *For Friends* collection)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2012
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key	X			
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique	X			
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Biwako Wind
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2008
LEVEL OF DIFFICULTY: Level 4

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key				X
Meter			X	
Vibrato/Sound				X
Articulation				X
Dynamics				X
Technique				X
Rhythm			X	
Ornamentation			X	
Phrasing/Melodic Content				X
Use of Extended Techniques	X			

TITLE: Blip Blip Blip
INSTRUMENTATION: Flute Alone
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2002
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter		X		
Vibrato/Sound			X	
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Blue Bossa Red Bossa
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2002
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter			X	
Vibrato/Sound		X		
Articulation		X		
Dynamics		X		
Technique		X		
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Breaking Through
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser, www.powellflutes.com
YEAR OF PUBLICATION: 2004
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound			X	
Articulation	X			
Dynamics		X		
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Cadenzas for Mozart's Flute Concerti

INSTRUMENTATION: Flute Alone

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 1995

LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound			X	
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm			X	
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Conversations

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 1993, 2006

LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter		X		
Vibrato/Sound				X
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Dances and Daydreams (11 Pieces for Flutists of All Ages)

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2006

LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter			X	
Vibrato/Sound			X	
Articulation		X		
Dynamics			X	
Technique			X	
Rhythm			X	
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Dark Star

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2008

LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Don't Wake the Baby
INSTRUMENTATION: Flute Alone
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2012
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range				X
Key			X	
Meter			X	
Vibrato/Sound		X		
Articulation		X		
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Dragonfly (in *Memory Book* collection)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2006
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound	X			
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: A Dream
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 1997
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key		X		
Meter	X			
Vibrato/Sound	X			
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Early Spring (in *for Friends* collection)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2012
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Eight Etudes
INSTRUMENTATION: Flute Alone
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2007
LEVEL OF DIFFICULTY: Level 4

	Level 1	Level 2	Level 3	Level 4
Range				X
Key			X	
Meter		X		
Vibrato/Sound				X
Articulation				X
Dynamics			X	
Technique				X
Rhythm			X	
Ornamentation			X	
Phrasing/Melodic Content				X
Use of Extended Techniques		X		

TITLE: Enter December (in *Memory Book* collection)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2006
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound			X	
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Erev Shalom

INSTRUMENTATION: Flute and Piano (also arranged for Flute and Orchestra by Don Lewellyn)

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2000

LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Fee Fie Faux Fum

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2001

LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key		X		
Meter				X
Vibrato/Sound		X		
Articulation		X		
Dynamics		X		
Technique			X	
Rhythm			X	
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques		X		

TITLE: Figments
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2006
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter		X		
Vibrato/Sound			X	
Articulation		X		
Dynamics		X		
Technique			X	
Rhythm			X	
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Five Carols for Christmas
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2012
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key			X	
Meter		X		
Vibrato/Sound		X		
Articulation		X		
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Flame
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2011
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound			X	
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Flute Forest
INSTRUMENTATION: Flute Alone
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2002
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key		X		
Meter			X	
Articulation			X	
Dynamics			X	
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Flutter and Flit
INSTRUMENTATION: Flute Alone
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2010
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter		X		
Vibrato/Sound			X	
Articulation		X		
Dynamics			X	
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content				
Use of Extended Techniques	X			

TITLE: Fly Away (in *For Friends* collection)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2012
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter		X		
Vibrato/Sound			X	
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: A Fond Farewell: Meditations on September 11

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2002

LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter		X		
Vibrato/Sound			X	
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: For Dad

INSTRUMENTATION: Flute and Piano

PUBLISHER: Falls House Press

YEAR OF PUBLICATION: 2007

LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter		X		
Vibrato/Sound			X	
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: From My Journal
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2008
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key			X	
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content				
Use of Extended Techniques	X			

TITLE: Gilded and Bronzed
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2007
LEVEL OF DIFFICULTY: Level 4

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter		X		
Vibrato/Sound			X	
Articulation				X
Dynamics				X
Technique				X
Rhythm				X
Ornamentation			X	
Phrasing/Melodic Content				X
Use of Extended Techniques		X		

TITLE: Green Places

INSTRUMENTATION: Flute and Piano (also arranged for Flute and Orchestra; arranged for Flute and Wind Ensemble by Don Lewellyn)

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 1992

LEVEL OF DIFFICULTY: Level 4

	Level 1	Level 2	Level 3	Level 4
Range				X
Key				X
Meter			X	
Vibrato/Sound				X
Articulation				X
Dynamics			X	
Technique				X
Rhythm				X
Ornamentation			X	
Phrasing/Melodic Content				X
Use of Extended Techniques		X		

TITLE: Hannah's Glade

INSTRUMENTATION: Flute and Piano (also arranged for Flute and Orchestra by Christopher Ball)

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2005

LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter	X			
Vibrato/Sound			X	
Articulation	X			
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Healing Music
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2005
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key			X	
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics			X	
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Hillsongs (Six Appalachian Vignettes)- arr. Gary Schocker
INSTRUMENTATION: Piccolo and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2010
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter		X		
Vibrato/Sound		X		
Articulation			X	
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Hora Staccato (trans. Gary Schocker)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2004
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key	X			
Meter	X			
Vibrato/Sound	X			
Articulation			X	
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques		X		

TITLE: In Memoriam
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1982, 2007
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key		X		
Meter			X	
Vibrato/Sound	X			
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content	X			
Use of Extended Techniques	X			

TITLE: In the Air
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1996
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter			X	
Vibrato/Sound			X	
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Jazzbird!
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2004
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter				X
Vibrato/Sound		X		
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm			X	
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques			X	

TITLE: Kiss
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2004
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key	X			
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content	X			
Use of Extended Techniques	X			

TITLE: A Latesummer Night's Dream
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2004
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter		X		
Vibrato/Sound			X	
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Lied
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2000
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter			X	
Vibrato/Sound			X	
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Little Flower
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2001
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key	X			
Meter			X	
Vibrato/Sound	X			
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Madrigal
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2008
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation		X		
Phrasing/Melodic Content	X			
Use of Extended Techniques	X			

TITLE: Musique Francaise
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1997
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range				X
Key			X	
Meter		X		
Vibrato/Sound			X	
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm			X	
Ornamentation			X	
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Nach Bach
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2009
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key		X		
Meter			X	
Vibrato/Sound		X		
Articulation		X		
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Native American Suite
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1995, 2006
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter			X	
Vibrato/Sound		X		
Articulation		X		
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: November Song

INSTRUMENTATION: Flute and Piano (or Flute and Harp)

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2001

LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key	X			
Meter	X			
Vibrato/Sound	X			
Articulation	X			
Dynamics		X		
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content	X			
Use of Extended Techniques	X			

TITLE: Ollie and Me

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2009

LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Oomp!
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2010
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range				X
Key		X		
Meter			X	
Vibrato/Sound		X		
Articulation		X		
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content				
Use of Extended Techniques		X		

TITLE: Orange Moon (in *Memory Book* collection)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2004
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key	X			
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Outside My Window, BIRD
INSTRUMENTATION: Piccolo and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2009
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter			X	
Vibrato/Sound		X		
Articulation		X		
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques		X		

TITLE: Piccolo Italiano
INSTRUMENTATION: Piccolo and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2008
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter		X		
Vibrato/Sound		X		
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm			X	
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Pickles and Ice Cream
INSTRUMENTATION: Piccolo and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2008
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter			X	
Vibrato/Sound		X		
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Piece For Lis
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2005
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Prelude, Theme and Free Associations

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2003

LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter			X	
Vibrato/Sound				X
Articulation		X		
Dynamics			X	
Technique			X	
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Pressed Flowers

INSTRUMENTATION: Flute and Piano

PUBLISHER: Falls House Press

YEAR OF PUBLICATION: 2005

LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key	X			
Meter	X			
Vibrato/Sound	X			
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content	X			
Use of Extended Techniques	X			

TITLE: Rachel Was
INSTRUMENTATION: Flute and Piano (or Flute and Harp)
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2005
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Rain and Shine
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2008
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range				X
Key			X	
Meter			X	
Vibrato/Sound				X
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm			X	
Ornamentation			X	
Phrasing/Melodic Content				X
Use of Extended Techniques	X			

TITLE: Regrets and Resolutions

INSTRUMENTATION: Flute and Piano (also arranged for Flute and Orchestra; arranged for Flute and Wind Ensemble by Don Lewellyn)

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 1986, 1989

LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter			X	
Vibrato/Sound		X		
Articulation			X	
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Remembering (in *Memory Book* collection)

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2005

LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key	X			
Meter			X	
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques			X	

TITLE: Sabroso (in *For Friends* collection)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2012
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique			X	
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Scherzo
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1991, 2008
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key		X		
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Second Sight
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2005
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound			X	
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Short Stories
INSTRUMENTATION: Flute Alone
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1999
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter				X
Vibrato/Sound			X	
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm			X	
Ornamentation			X	
Phrasing/Melodic Content				X
Use of Extended Techniques	X			

TITLE: Show Tunes
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2007
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key		X		
Meter			X	
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation			X	
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Sicilienne
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1996
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key	X			
Meter			X	
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content	X			
Use of Extended Techniques	X			

TITLE: Sleepsong
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1999
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Small Sonata for a Large Flute
INSTRUMENTATION: Bass Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2008
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter				X
Vibrato/Sound		X		
Articulation		X		
Dynamics			X	
Technique			X	
Rhythm			X	
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques		X		

TITLE: Soliloquy
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1999
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics			X	
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Solosuite
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1996
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter		X		
Vibrato/Sound			X	
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm			X	
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Sonata
INSTRUMENTATION: Piccolo and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2005
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter		X		
Vibrato/Sound			X	
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Sonata No. 1
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1991, 2008
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range				X
Key			X	
Meter				X
Vibrato/Sound			X	
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm				X
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Sonata No. 2
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1994
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter			X	
Vibrato/Sound				X
Articulation			X	
Dynamics			X	
Technique				X
Rhythm			X	
Ornamentation			X	
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Sonata No. 3
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2004
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range				X
Key		X		
Meter			X	
Vibrato/Sound			X	
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation			X	
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Sonata No. 4 (Summer Sonata)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2004
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter			X	
Vibrato/Sound		X		
Articulation			X	
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Sonata No. 5
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2012
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter			X	
Vibrato/Sound			X	
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm			X	
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Sonata No. 6 (La Salmonella)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2009
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key		X		
Meter			X	
Vibrato/Sound			X	
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm			X	
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Sonata for a Lost Planet
INSTRUMENTATION: Alto Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2010
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter			X	
Vibrato/Sound			X	
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm				X
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Sonatina No. 1
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 1994
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter			X	
Vibrato/Sound		X		
Articulation		X		
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Sonatine
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2001
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter			X	
Vibrato/Sound			X	
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Song Without Words
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2005
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key	X			
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content	x			
Use of Extended Techniques	X			

TITLE: Springsongs
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2000
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Stefan's Dream (in *For Friends* collection)

INSTRUMENTATION: Flute and Piano

PUBLISHER: Falls House Press

YEAR OF PUBLICATION: 2012

LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key	X			
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique		X		
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Sunrise, Sunset (arr. Gary Schocker)

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2004

LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key	X			
Meter	X			
Vibrato/Sound	X			
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content	X			
Use of Extended Techniques	X			

TITLE: Syrinx Collage

INSTRUMENTATION: Flute and Piano (piano acc. written by Gary Schocker)

PUBLISHER: Falls House Press

YEAR OF PUBLICATION: 2003

LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key				X
Meter	X			
Vibrato/Sound			X	
Articulation	X			
Dynamics		X		
Technique			X	
Rhythm			X	
Ornamentation			X	
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Ten Etudes for Solo Flute

INSTRUMENTATION: Flute Alone

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2000

LEVEL OF DIFFICULTY: Level 4

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key				X
Meter			X	
Vibrato/Sound				X
Articulation				X
Dynamics			X	
Technique				X
Rhythm			X	
Ornamentation		X		
Phrasing/Melodic Content				X
Use of Extended Techniques	X			

TITLE: That Night (in *Memory Book* collection)

INSTRUMENTATION: Flute and Piano

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2006

LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key		X		
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Three Flavors

INSTRUMENTATION: Solo Flute

PUBLISHER: Theodore Presser

YEAR OF PUBLICATION: 2012

LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range				X
Key			X	
Meter				X
Vibrato/Sound				X
Articulation			X	
Dynamics				X
Technique			X	
Rhythm			X	
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Three Minute Sonata
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1999
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range			X	
Key			X	
Meter		X		
Vibrato/Sound		X		
Articulation		X		
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content			X	
Use of Extended Techniques			X	

TITLE: Three Mystery Pieces
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2003
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter		X		
Vibrato/Sound			X	
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Two Rhymes for Angela
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION:
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound			X	
Articulation	X			
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Two Romances
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2005
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key	X			
Meter		X		
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm		X		
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Under the Sultan
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2011
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range				X
Key			X	
Meter			X	
Vibrato/Sound			X	
Articulation			X	
Dynamics		X		
Technique			X	
Rhythm		X		
Ornamentation		X		
Phrasing/Melodic Content			X	
Use of Extended Techniques		X		

TITLE: Vapor (in *For Friends* collection)
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2012
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key	X			
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics		X		
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Vocalise
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 1997
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range	X			
Key		X		
Meter	X			
Vibrato/Sound		X		
Articulation	X			
Dynamics	X			
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content	X			
Use of Extended Techniques	X			

TITLE: Walking Songs
INSTRUMENTATION: Piccolo Alone
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2007
LEVEL OF DIFFICULTY: Level 2

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter			X	
Vibrato/Sound			X	
Articulation		X		
Dynamics		X		
Technique		X		
Rhythm		X		
Ornamentation			X	
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

TITLE: Winter Jasmine
INSTRUMENTATION: Flute and Piano
PUBLISHER: Falls House Press
YEAR OF PUBLICATION: 2012
LEVEL OF DIFFICULTY: Level 1

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key		X		
Meter	X			
Vibrato/Sound			X	
Articulation	X			
Dynamics		X		
Technique	X			
Rhythm	X			
Ornamentation	X			
Phrasing/Melodic Content		X		
Use of Extended Techniques	X			

TITLE: Xynóglyko
INSTRUMENTATION: Flute and Piano
PUBLISHER: Theodore Presser
YEAR OF PUBLICATION: 2001
LEVEL OF DIFFICULTY: Level 3

	Level 1	Level 2	Level 3	Level 4
Range		X		
Key			X	
Meter			X	
Vibrato/Sound				X
Articulation			X	
Dynamics			X	
Technique			X	
Rhythm			X	
Ornamentation			X	
Phrasing/Melodic Content			X	
Use of Extended Techniques	X			

CHAPTER 4

CONCLUSION

Gary Schocker's career as a flutist and self-taught composer is an inspiration to aspiring flutists and composers alike. The impact his compositions have had on the music world and more importantly, the flute community, is one that is worth remembering. He has a deep passion for music; his works are filled with emotion and each piece he writes tells a story. Listening to his music, one is captivated by the beauty and light-heartedness of his thematic melodies, coupled with the dynamic relationship between the flute and piano parts.

Although Gary Schocker is a well-known musician in the professional music world, there has been very little written about him. It was only recently that Dr. Lisa McArthur's acclaimed biography of Schocker, *Ambidextranata*, was published and made available to the public. His music has been such an inspiration to me that I felt it important to write this treatise. When Schocker gives masterclasses to impressionable young flutists, they are consistently fascinated by his knowledge of Alexander Technique. When working with him on an individual basis, the improvement they see in their own playing is sometimes life changing. The impression his teaching skills left on me, coupled with our interview where he openly shared his thoughts on music and composition further inspired the writing of this treatise. Since I have a passion for teaching, I felt compelled to write this guide not only for myself and my students, but also for flutists and teachers who want to know more about Schocker's music. When a composer has as vast a compositional output as Schocker does, it is crucial to organize his pieces in such a way that students and teachers can find the piece that is best suited to their skill level in an efficient manner. My hope is that this annotated guide will make his compositions accessible to

performers and teachers, and give them the tools necessary to examine all of his pieces when choosing the right one to perform, instead of simply the few that are most commonly played.

As Gary Schocker writes more music, I hope to be able to add to this guide in later editions and include all of his future works for flute, piccolo, alto flute and bass flute. My desire is that this guide will be accessed continuously and will be an invaluable tool when choosing performance repertoire of his.

APPENDIX A

GARY SCHOCKER: CATALOGUE OF WORKS

TITLE	INSTRUMENTATION	PUBLISHER
	FLUTE/PICCOLO ALONE	
Blip, Blip, Blip	Flute Alone	Theodore Presser
Chiaroscuro (Light and Shadow)	Flute Alone	Gary Schocker (contact)
CPE Bach G Major Concerto for Flute Cadenzas	Flute Alone	Gary Schocker (contact)
Don't Wake the Baby	Flute Alone	Theodore Presser
Eight Etudes	Flute Alone	Theodore Presser
Flute Forest	Flute Alone	Theodore Presser
Flutter and Flit	Flute Alone	Theodore Presser
Mozart Cadenzas	Flute Alone	Theodore Presser
Mozart Concerto for Flute and Harp Cadenzas	Flute Alone	Gary Schocker (contact)
Short Stories	Flute Alone	Theodore Presser
Solosuite	Flute Alone	Theodore Presser
Solosuite II (for Georg)	Flute Alone	Gary Schocker (contact)
Ten Etudes	Flute Alone	Theodore Presser
Three Flavors	Flute Alone	Theodore Presser
Un Jouer de Flûte Berce les Ruines	Flute Alone	Gary Schocker (contact)
Walking Songs	Piccolo Alone	Falls House Press
	FLUTE AND PIANO	
Absinthe (from For Friends collection)	Flute and Piano	Falls House Press
Airborne	Flute and Piano/ Flute and String Orchestra	Theodore Presser
Always and Forever	Flute and Piano/ Flute and Tenor	Falls House Press
Ambidextranata (1 player)	Flute and Piano	Theodore Presser
Another Year (from For Friends collection)	Flute and Piano	Falls House Press
Arioso	Flute and Piano	Theodore Presser
Arirang	Flute and Piano	Theodore Presser
At Night (3 Nocturnes)	Flute and Piano	Theodore Presser
Back to School	Flute and Piano	Theodore Presser
Birthday Music	Flute and Piano	Falls House Press
Birthday Wishes (from For	Flute and Piano	Falls House Press

Friends collection)		
Biwako Wind	Flute and Piano	Falls House Press
Blue Bossa, Red Bossa	Flute and Piano	Theodore Presser
Breaking Through	Flute and Piano	www.powellflutes.com
Christmas Carols	Flute and Piano	Falls House Press
Come Back to Me, Lover	Flute and Piano	Gary Schocker (contact)
Conversations	Flute and Piano	Theodore Presser
Dances and Daydreams	Flute and Piano	Theodore Presser
Dark Star	Flute and Piano	Theodore Presser
December 31	Flute and Piano	Gary Schocker (contact)
Dragonfly (from Memory Book collection)	Flute and Piano	Theodore Presser
A Dream	Flute and Piano	Falls House Press
Early Spring (from For Friends collection)	Flute and Piano	Falls House Press
Eight Segment Brocade	Flute and Piano	Gary Schocker (contact)
Enter December (from Memory Book collection)	Flute and Piano	Theodore Presser
Erev Shalom	Flute and Piano/ Flute and String Orchestra	Theodore Presser
Fee Fie Faux Fum	Flute and Piano	Theodore Presser
Figments	Flute and Piano	Theodore Presser
Flame	Flute and Piano	Theodore Presser
Fly Away (from For Friends Collection)	Flute and Piano	Falls House Press
A Fond Farewell: Meditations on September 11	Flute and Piano	Theodore Presser
For Dad	Flute and Piano	Falls House Press
From My Journal	Flute and Piano	Theodore Presser
Gilded and Bronzed	Flute and Piano	Falls House Press
Green Places	Flute and Piano/ Flute and Chamber Orchestra/ Flute and Wind Ensemble	Theodore Presser
Hannah's Glade	Flute and Piano/ Flute and Chamber Orchestra	Theodore Presser
Healing Music	Flute and Piano	Theodore Presser
Hora Staccato	Flute and Piano	Theodore Presser
In Memoriam	Flute and Piano/ Flute and Harp	Theodore Presser
In the Air	Flute and Piano	Theodore Presser
Inside Out	Flute and Piano	Gary Schocker (contact)

Jazzbird!	Flute and Piano	Theodore Presser
Kiss	Flute and Piano	Theodore Presser
A Late Summernight's Dream	Flute and Piano	Theodore Presser
Lied	Flute and Piano	Theodore Presser
Little Flower	Flute and Piano	Theodore Presser
Madrigal	Flute and Piano	Falls House Press
Memento	Flute and Piano	Gary Schocker (contact)/ Italian Falaut Magazine
Morning, Noon, Night	Flute and Piano	Gary Schocker (contact)
Musique Francais	Flute and Piano	Theodore Presser
Nach Bach	Flute and Piano	Theodore Presser
Native American Suite	Flute and Piano	Theodore Presser
November Song	Flute and Piano Flute and Harp	Theodore Presser
Often on My Mind	Flute and Piano	Gary Schocker (contact)
Ollie and Me	Flute and Piano	Theodore Presser
Oomp!	Flute and Piano	Theodore Presser
Orange Moon (from Memory Book collection)	Flute and Piano	Theodore Presser
Piece for Lis	Flute and Piano	Falls House Press
Prelude, Theme and Free Associations	Flute and Piano	Theodore Presser
Pressed Flowers	Flute and Piano	Falls House Press
Rachel Was	Flute and Piano/ Flute and Harp	Falls House Press
Rain and Shine	Flute and Piano	Theodore Presser
Regrets and Resolutions	Flute and Piano/ Flute and Chamber Orchestra/ Flute and Wind Ensemble	Theodore Presser
Remembering (from Memory Book collection)	Flute and Piano	Theodore Presser
Sabroso (from For Friends collection)	Flute and Piano	Falls House Press
Scherzo	Flute and Piano	Theodore Presser
Second Sight	Flute and Piano	Theodore Presser
Show Tunes	Flute and Piano	Theodore Presser
Sicilienne	Flute and Piano	Theodore Presser
Sleepsong	Flute and Piano	Theodore Presser
Slow Dance	Flute and Piano	T.D. Ellis
Soliloquy	Flute and Piano	Theodore Presser
Sonata No. 1	Flute and Piano	Theodore Presser
Sonata No. 2, op. 32	Flute and Piano	Theodore Presser
Sonata No. 3	Flute and Piano	Theodore Presser

Sonata No. 4 (Summer Sonata)	Flute and Piano	Theodore Presser
Sonata No. 5	Flute and Piano	Falls House Press
Sonata No. 6 (La Salmonella)	Flute and Piano	Falls House Press
Sonata No. 7	Flute and Piano	Gary Schocker (contact)
Sonatina No. 1	Flute and Piano	Falls House Press
Sonatina No. 2	Flute and Piano	Gary Schocker (contact)
Sonatine No. 1	Flute and Piano	Theodore Presser
Sonatine No. 2	Flute and Piano	Gary Schocker (contact)
Sonatine No. 3	Flute and Piano	Gary Schocker (contact)
Sonatine for a Summer's Day	Flute and Piano	Falls House Press
Song Without Words	Flute and Piano	Falls House Press
Springsongs	Flute and Piano	Theodore Presser
Stefan's Wish (from For Friends collection)	Flute and Piano	Falls House Press
Such Sweet Sorrow	Flute and Piano	Gary Schocker (contact)
Sunrise, Sunset	Flute and Piano	Theodore Presser
Sweet Sixteen	Flute and Piano	Falls House Press
Syrinx Collage	Flute and Piano	Falls House Press
Tea Time	Flute and Piano	Gary Schocker (contact)
That Night (from Memory Book collection)	Flute and Piano	Theodore Presser
Three Minute Sonata	Flute and Piano	Theodore Presser
Three Mystery Pieces	Flute and Piano	Theodore Presser
Time Lapse	Flute and Piano	Gary Schocker (contact)
TRI MI2	Flute and Piano	Gary Schocker (contact)
Two Rhymes for Angela	Flute and Piano	Falls House Press
Two Romances	Flute and Piano	Theodore Presser
Under the Sultan	Flute and Piano	Theodore Presser
Vapor (from For Friends collection)	Flute and Piano	Falls House Press
Vocalise	Flute and Piano	Theodore Presser
Winter Jasmine	Flute and Piano	Theodore Presser
Xynóglyko	Flute and Piano	Theodore Presser
	LARGE AND SMALL FLUTES	
Hillsongs	Piccolo and Piano	Theodore Presser
Outside My Window, BIRD	Piccolo and Piano	Falls House Press
Piccolo Italiano	Piccolo and Piano/ Piccolo and Wind Ensemble	Theodore Presser
Pickles and Ice Cream	Piccolo and Piano	Falls House Press
Sonata	Piccolo and Piano	Theodore Presser
Atlantis	Alto Flute and Piano	Falls House Press
Sonata for a Lost Planet	Alto Flute and Piano	Theodore Presser
Small Sonata for a Large Flute	Bass Flute and Piano	Falls House Press

	FLUTE DUETS, TRIOS, QUARTETS AND CHOIR	
3x2	Flute Duet	Falls House Press
CPE Bach Sonata "Ghost"	Flute Duet	Theodore Presser
Dangerous Duets	Flute Duet	Theodore Presser
Diverse Duets, A Baker's Dozen	Flute Duet	Theodore Presser
Flutey Tales	Flute Duet	Theodore Presser
Fraternal Twins	Flute Duet	Falls House Press
If It Ain't Baroque	Flute Duet	Theodore Presser
Interventions	Flute Duet	Gary Schocker (contact)
J.S. Bach Partita in a minor "Ghost"	Flute Duet	Theodore Presser
Lovebirds	Flute Duet	Theodore Presser
Mitzvah Bars	Flute Duet	Falls House Press
One Size Fits All	Flute Duet	Falls House Press
Out of Doors Duets	Flute Duet	Theodore Presser
Peregrinations	Flute Duet	Theodore Presser
Sky	Flute Duet	Theodore Presser
So Long, Sister (from For Friends collection)	Flute Duet	Falls House Press
Stripes and Stars	Flute Duet	T.D. Ellis
Telemann Fantasies and Phantoms (Fantasies with 2 nd flute part)	Flute Duet	Theodore Presser
Traditional Japanese Melodies	Flute Duet	Falls House Press
Traditional Korean Melodies	Flute Duet	Falls House Press
Traditional Tiawanese Melodies	Flute Duet	Falls House Press
Two Pipers Piping	Flute Duet	Theodore Presser
Unexpected or Under a Rock	Flute Duet	Falls House Press
Up the Hill, Down the Hill	Flute Duet	Gary Schocker (contact)
French Toast	Flute Duet and Piano	Theodore Presser
The Further Adventures of Two Flutes	Flute Duet and Piano	Theodore Presser
Tapestry Sonata	Flute Duet and Piano	Theodore Presser
Three Dances for Two Flutes	Flute Duet and Piano/ Flute Duet and String Orchestra/ Flute Duet and Wind Ensemble	Theodore Presser
Three More Dances for Two	Flute Duet and Piano	Theodore Presser

Flutes		
Two Flute Rag	Flute Duet and Piano	T.D. Ellis
Two Flutes in 3 Scenes	Flute Duet and Piano	Theodore Presser
Two Flutes (on the loose) in Fujian	Flute Duet and Piano	Theodore Presser
Flutes in the Garden	Flute Trio	Theodore Presser
These Flutes Were Made For Walkin'	Flute Trio	Theodore Presser
Three Nuns in the Desert	Flute Trio	Falls House Press
Flute Quartet No. 1	Flute Quartet (2 fl., alto and bass flute)	Theodore Presser
Nymphs	Flute Quartet	Theodore Presser
Flutum Mysterium	Flute Ensemble	Falls House Press
Ikebana	Flute Ensemble	Falls House Press
Pop	Flute Ensemble	Falls House Press
Views from Falls House	Flute Ensemble	Falls House Press
Zefiro Delicato	Flute Ensemble	Falls House Press
	FLUTE AND MIXED INSTRUMENTS	
Adventures Under a Leaf	Flute and Bass Flute	Theodore Presser
Airheads	Flute and Bb Clarinet	Theodore Presser
Amuse-Bouches	Flute, Oboe and Piano	Falls House Press
Beyond the Fog	Flute and Harp	Theodore Presser
Caution to the Wind (from the Red Cedar Collection)	Flute and Guitar	Theodore Presser
Cherry Blossoms	Flute, Clarinet, String Quartet and Harp	Falls House Press
Child's Play	Flute, Violin, Viola and Cello	Theodore Presser
Chimera	Flute and Harp	Falls House Press
Chorinho	Woodwind Quintet	Theodore Presser
Choro	Woodwind Quintet	Gary Schocker (contact)
Cloud Walk	Flute and Harp	Falls House Press
Dream Travels	Flute and Guitar	Falls House Press
Elysium	Flute and Harp	Falls House Press
Fantasy	Flute and Harp	Falls House Press
Flusooning (or Unexpected Romance)	Flute and Bassoon	Falls House Press
Garden Music	Flute, Cello and Guitar	Falls House Press
Go to Sleep	Flute, Viola and Harp	Theodore Presser
God Rest Ye' (arr.)	Flute, Viola and Harp/ Piccolo, Viola and Harp	Gary Schocker (contact)
Goodmorning, Mr. Bluebird	Flute, Voice and Piano	Falls House Press
Introduction and Allegro	Flute and Guitar	Gary Schocker (contact)
J.S. Bach Arioso (arr.)	Flute and Guitar	Theodore Presser

My Summer Vacation	Flute, Cello and Piano	Falls House Press
Mysterious Barcodes	Flute and Guitar	Tuscany
Once Upon A...	Flute and Guitar	Tuscany
Other Side	Flute and Harp	Falls House Press
Pas De Deux	Flute and Cello	Falls House Press
Praeludium	Flute and Organ	Falls House Press
Prelude and Dance	Flute and Harp	Gary Schocker (contact)
Quartet	Two Flutes and Two Oboes	Gary Schocker (contact)
Quintet No. 1	Woodwind Quintet	Gary Schocker (contact)
September Morn	Flute, Oboe and Piano/ Flute, Oboe and Harp	Falls House Press
Serenade	Flute, Violin and Cello/ Flute, Viola and Harp	Gary Schocker (contact)
Silent Night (arr.)	Flute, Viola and Harp/ Alto Flute, Viola and Harp	Gary Schocker (contact)
Single Tree Suites 1 and 2	Flute, Marimba and Tuba	Falls House Press
Sonata No. 1	Flute, Clarinet and Piano	Falls House Press
Sonata Soufflé	Flute, Bassoon and Piano	Falls House Press
Still Airheads	Flute and Bb Clarinet	Theodore Presser
Summer Morning, Summer Afternoon	Flute, Viola and Harp	Falls House Press
This Little Light	Piccolo and String Quartet	Falls House Press
Three Choros	Flute, Clarinet and String Quartet	Gary Schocker (contact)
Trio (pending title)	Flute, Clarinet and Piano	Gary Schocker (contact)
Trio	Flute, Cello and Guitar	Gary Schocker (contact)
Trio (pending title)	Flute, Oboe and Piano	Gary Schocker (contact)
Trio	Flute, Cello and Guitar	Gary Schocker (contact)
Water Music	Flute, Horn and Piano	Falls House Press
Wind Bagatelles	Woodwind Quintet	Theodore Presser

APPENDIX B

GARY SCHOCKER: CATALOGUE OF RECORDINGS

Recordings Listed By Artist

Calloway, Ann Hampton and others. Far From the Maddening Crowd/Dusky Sally/The Awakening. Original Cast Recording 7873728. CD. 2000.

Contains Schocker's music composed for *Far From the Maddening Crowd*, *Dusky Sally* and *The Awakening*.

Kelly, Angela, flute and Gary Schocker, piano. Conversations: The Music of Gary Schocker. Azica 71231. CD. 2005.

Contains Schocker's *Blue Bossa*, *Red Bossa*, *Conversations* (On a Train, With Myself, In Bed), *Erev Shalom*, *A Latesummer Night's Dream*, *Prelude*, *Theme and Free Associations*, *Sonata Souffle* (Batter, Matter, Patter), *Three Mystery Pieces* (Waiting for Nightfall, Moonlit, Romance).

Mitchell, Emily, harp. Garden in Harp. Azica 71272. CD. 2012.

Contains Schocker's *Beyond the Fog* (Mist, Clearing), *Summer Morning*, *Summer Afternoon* (Then one morning, Later that day), *Garden in Harp* (End of Summer, Flowers; Innocent, Spring; Under Snow; Change, Autumn), *Cherry Blossoms*, *Fantasy* (I. Andante, II. Allegro), *Love Letter*, *September Morn*, *Chimera* (Head, Body).

Orquesta Nova. Salon New York. Chesky JD086. CD. 1993.

Contains Schocker's *Song Without Words*.

Schocker, Gary, flute. Jazz Sonatas. Angel/EMI Music Distribution 55061. CD. 1994.

Schocker, Gary, flute. Schocker plays Bach, Handel, Telemann. Chesky CD046. CD. 1994.

Schocker, Gary, flute. Airborne. Jonathan Digital Recordings JDR1002. CD. 2000.

Contains Schocker's *Musique Francais* (Café Music, Chanson, Dans Le Pays), *Vocalise*, *Airborne*, *Green Places* (Topiary, Nightblooming, Troll Garden), *In Memoriam*, *Solosuite* (Andante Cantabile, Fierce, Allegretto, Larghetto, Bourrée), *Soliloquy*, *Three Dances for Two Flutes* (Easy Going, Moody, Coffee Nerves), *Sleepsong*).

Schocker, Gary, flute and Jason Vieaux, guitar. Arioso. Azica 71230. CD. 2005.

- Schocker, Gary, flute and Jason Vieaux, guitar. Dream Travels. Azica 71215. CD. 2001.
 Contains Schocker's *Dream Travels* (Stratford, Rio, Salem, Seville, Home Again).
- Schocker, Gary, flute. Flute Forest. Azica 71225. CD. 2003.
 Contains Schocker's *Flute Forest* (Schizo Cuckoo, Alpine Frolic, By the Hearth in the Hut, Above the Treeline), *Ten Etudes for Flute* (Nos. 7, 8, 10), *Short Stories*, *Blip Blip Blip*.
- Schocker, Gary, flute. For Dad. Azica 71247. CD. 2008.
 Contains Schocker's *For Dad*, *Show Tunes* (I. Oohlala!, II. If only..., III. Opening Night!), *Two Flutes (on the loose) in Fujian* (I. Hand-in-Hand, II. My Father's Lullaby, III. Favorable Wind).
- Schocker, Gary, flute. Healing Music. Azica 71239. CD. 2006.
 Contains Schocker's *Hannah's Glade*, *Xynóglyko*, *Healing Music*, *The Further Adventures of Two Flutes* (I. Jungle Charleston, II. Rain Train, III. Whoosh!), *Kiss*, *Peregrinations*, *Out of Doors Duets* (Fountain, 10 a.m., Fountain, 1 p.m., Fountain 12 a.m., *Erev Shalom*, *Once Upon A...* (I. there lived a..., II. thorns pierced his eyes..., III. ever after...).
- Schocker, Gary, flute. Mozart: The Flute Quartets. Chesky CD128. CD. 1996.
- Schocker, Gary, flute. Regrets and Resolutions. Jonathan Digital Recordings JDR1004. CD. 2001.
 Contains Schocker's *Sicilienne*, *Scherzo*, *Regrets and Resolutions*.

APPENDIX C

INTERVIEW WITH GARY SCHOCKER

Introduction

Kristi Sealy-Miller – (KM)
Gary Schocker- (GS)

The following interview is a direct transcription. This interview occurred in Denton, TX at Texas Woman's University School of Music on July 27, 2012. There are three main sections to the interview: life and background, education and compositional career and style.

Part One: Life and Background

KM: I know that the people of Easton, PA, where you grew up, have been very supportive of your musical endeavors. Can you please tell me how that has affected you in your musical career?

GS: Well, my father was a musical pillar of the community, so he played and taught every kid in Easton, PA or most of them anyway. If it wasn't him it was his sister teaching them and from the time I was really young he had me up there playing at the public library or schools and so forth. I got a lot of early performing experience with my father accompanying me. That was great because it's really nice to play with your parent and they totally support you. It surprises me because my dad passed away about five years ago and I did a memorial concert to raise money for the synagogue where he was a member. I thought the rabbi there did such a great job while my father was passing and I wanted to give something back. I knew they needed money so

I gave a concert and the rabbi said it was the most people they had ever had in the synagogue, which astonished me.

KM- Yes, it seems like with reading the biography that Lisa McArthur wrote there was a lot of people being really supportive of you and going to your concerts.

GS- Yeah, they do. I should play more there.

KM- Did having that support give you a lot of self-confidence when you started your solo career or did you already have enough confidence?

GS- Yes I think it helped. It helps to perform because when you perform you get used to the experience and it is not quite as intimidating as if you wait until you are twenty years old to play a concert. It's difficult, but I think it helped having that experience. I'm not sure if it helped my confidence in terms of my certainty that something was going to come out when it was supposed to, but it helped build my sense of musical self. I always had a strong sense of what I am musically and maybe that does come from my father or those early experiences.

KM- I know that your first flute teacher was your dad. What was his teaching style like?

GS- It was all music. It wasn't really about the flute at all. He would tell me the usual things that people tell you like hold your flute up, but he mostly had me listen to lots of records and expose me to lots of music. He forced me to sight-read constantly. I learned how to read late. I didn't learn to read music until I was eleven, but I played piano since I was three. He had a whole system with letters. If you were playing the famous Mozart *C Major Sonata*, he would write C E G C E G on a piece of paper and you would learn the rhythm just from hearing it. I learned music as complicated as the *Pathetique Sonata* with lettering like that and then finally I started reading. He had me just play lots of piano and violin music. My dad was born in 1912,

so he was partial to all of the salon music of the early 20th century, such as *Souvenir* by Drdla and *La Cinquantaine* by Gabriel Marie.

KM- Your dad played an extremely important role in your musical upbringing. What were some important things you learned from him?

GS- My mind immediately jumped to an experience I had. I remember I came back from a lesson with Julius Baker and I was doing a lot of the things I had heard him doing in the lesson. Being an impressionable fifteen year old, I assumed this must be much more valuable and important than anything my father could teach me since he's the first flutist of the New York Philharmonic. My dad said "What's wrong with your playing?" I remember getting really mad at him. I always had a kind of split with Julius Baker because I always loved his tone so much, but I didn't understand how anybody could chop phrases up the way he did. He would divorce himself from the music in order to make a perfect sound all of the time. It's almost like somebody whose makeup is always perfect and they always look stunningly gorgeous. It wasn't that he didn't have musical substance, but the flute always came first with him.

KM- Instead of the music?

GS- Yes and with my dad it was always music first. I'm pretty much music first. I've had to work to make the instrument come first. I think that's where the Alexander technique has helped me to not play music so much that I get tight.

KM- Besides playing the flute and composing, are there some other hobbies that interest you that play an important part in your daily life?

GS- In music, I play the harp now so that's big in my life and I practice the piano. I love plants, I have a terrace in New York City and we have a garden out in Pennsylvania. I am always out there digging, moving, deadheading, watering, feeding and fussing. I enjoy that. I like to cook. I

bake bread and read a lot. I go to the theater a lot. All of those sorts of things interest me. Antiques interest me.

KM- When looking at the different influences in our lives, one of the main influences seems to be religion, not for all, but for most. Has religion played an important part in your life as a musician? I know you had mentioned the synagogue earlier.

GS- I had kind of a traditional, conservative, Jewish upbringing meaning I went to Hebrew school twice a week and went to Sunday school on Sunday. My parents never went to the synagogue. Their parents were all Orthodox and I think their generation said enough. I never really had a strong Jewish feeling. I feel like I am ethnically and culturally Jewish because that's how I was brought up. I feel that I have what they call a Jewish sense of humor, but no I don't think religion has played an important part in my life as a musician.

Part Two: Education

KM- What was it like being a student at Juilliard and coming from a small town?

GS- It was kind of difficult for me because when I moved to New York I was seventeen and had just graduated high school. I grew up where it was absolutely dark and quiet at night. I moved into an apartment in August to get settled there for a month before school started and it was blazingly hot. I didn't have air conditioning so my windows had to be opened and I lived on Broadway. It was this cacophony of noise. I had a horrible neighbor next door who hated my practicing. As soon as she would hear my flute, she would turn on her television, turn her radio up to the very maximum and then she would go out. She would leave it on and go out for an hour or two and it was very irritating to me. That was difficult. When I got to Juilliard I really didn't want to practice in the practice room because it's not the friendliest place to play. They

are dead rooms and you hear lots of people playing as fast as they can and as loud as they can. Then there are the people that get there as early as they can and stay all night long and hog the practice rooms. It's a bit of a toxic atmosphere because I think many people there are celebrated in their hometowns and then they get to Juilliard and realize that maybe they are not the best in the world anymore. It was the end of my first year and I went to Julius Baker and said that my playing wasn't improving because I really felt stuck. So he said who I should go study with. And I can't remember whether he wanted me to go study with Gaston Crunelle or with one of the older French guys in Paris. Ransom Wilson called me up and he wanted to hear me and heard I was really good. He asked if I wanted to go play for Jean-Pierre Rampal at Mostly Mozart and I said sure. He was nice and he took me to play for Rampal. I played and he said it was wonderful and wanted me to come study at the Paris Conservatory. He said he would get me a full scholarship and find me a place to live. I didn't go because I had just won a prize in the Naumberg Competition and I didn't want to have to go learn in French, which I barely spoke. Also, I was nobody there and already in New York City there was a little bit of a buzz about me, people knew what I could do and I would be so far away from my family. I was very attached to my parents. It was too frightening for me and so I didn't go. Then I met Samuel Baron who was the president of his synagogue and a very real guy.

KM- Was he at Juilliard at the time?

GS- Yes. Baker said it was a good idea and we would still be friends. The next day I saw him in the cafeteria and said hello. He turned his back on me and wouldn't talk to me for ten years. Juilliard was no picnic for me. I had some successes there, played some concerts that people loved (I think) and made some friends there. But mostly it was a way station for me and I was glad when it was over.

KM- Was it a school that you had always dreamed of going to?

GS- I always assumed I would go there because my dad went there and he said I would go there.

I auditioned and went there. I just kind of assumed I would.

KM- Do you ever wonder how your life would have been different if you had gone to study with Rampal?

GS- No. I don't really do that so much. I just think it's silly. Who knows what could have happened. First of all, Rampal was only there two or three weeks a year so I probably would have had three lessons. He was playing 200-300 concerts a year. I would have been studying with one of his minions and they probably would have tortured me about holding my flute up or insisting that I French tongue. I find there are very few people that really know how to teach playing because I really think it's so much about the awareness of what the technique is and how to get the sound. There aren't that many people that know how to do it or how to explain it so you have to be really careful. What I got from Baron, which was very helpful, was that he got me to understand that I had a severe fight or flight instinct with people and got me to calm down a little bit. He was good for that. He was very musically analytical. I remember I went through a phase where I would look at a piece to see where the phrase was and see the point where it changed and why. In a way he was also very supportive of my being a composer, which meant a lot to me.

KM- Would you say Samuel Baron was your most influential flute teacher?

GS- No, my father was by far my most influential flute teacher. Julius Baker was, not in the room with him, but in terms of listening to his recordings. Rampal also was in terms of listening to his recordings. If you listen to my high register I think you will hear a lot of Rampal and if you listen to my low register I think you will hear a lot of Julius Baker.

KM- What was it about your dad that made him your most influential flute teacher?

GS- He just understood music. So many people think that music is this precious, stiff thing that you have to get everything right and you are always apologizing when you make a mistake.

When you are playing well it's like you are lost in your world and it should feel as natural as going to the toilet or eating. It just has to be part of you and people make it into this silly, complicated thing and they develop these ridge techniques and loud, dull sounds that never change. Part of me wishes I had a flawless technique that every time I played a phrase it would be exactly right, but what's the price you pay for that?

KM- Not really human though is it?

GS- Absolutely, but some people develop a way of removing themselves from music so that the important thing is to always get everything pristine. That's sad to me because that's not always what music's for.

KM- You mentioned earlier that your dad was your most influential flute teacher and I know you wrote a piece called *For Dad*. What inspired you to write that for him?

GS- I wrote that as he was dying. I knew he was at the end. I don't remember what month I wrote it in. He died in March of 2007 and I kind of knew he was going. That was the last piece that I wrote that I didn't actually play for him. So when he died it just seemed logical.

KM- Did you play *For Dad* at his memorial concert?

GS- I did. My mother just died a year ago and I wrote a piece called *Winter Jasmine*. I didn't want to call it *For Mom* but it's kind of the same. It's definitely a memorial although I don't list it that way. I wrote it for Jasmine Choi. She actually wanted to record *For Dad* and I said okay. She wrote me back and said she would record that unless I wanted to write something for her and

she could commission it. It came right out and I wrote it that day. I asked her if we could call it *Winter Jasmine* because it has a very wintery feel and her name is Jasmine.

KM- Was there a pivotal moment in your studies at Juilliard that made you feel that composition was the road you wanted to take?

GS- I wasn't thinking about composing at all at Juilliard. I composed when I was very young and then I wrote shows in high school. I wrote *Scherzo* and one other piece, which I have never really done anything with, and then a couple songs. That was it. I got to Juilliard and the music you heard was Boulez and all that really crazy stuff. I just thought that I didn't want to learn how to do that. I'm not a composer. It took until after I graduated. I think I was twenty-four and a friend of mine asked me to write a show, which I did. Also, I knew so many people who died and I wrote this piece called *In Memoriam* for one of the first people who died from AIDS and that was very direct. I didn't really compose in those days. I used to improvise a lot. It was actually interesting though. I won Young Concert Artists when I was twenty-six and Susan Wadsworth, who runs it, was a big champion for me. She had the idea for me to write something to play with Eugenia Zuckerman at a YCA function and so I wrote *Lovebirds*. It was the first thing I wrote after *In Memoriam* and everybody just loved it. I thought it was neat that people really liked what I wrote. It helped me to realize that maybe I really could write music, so I did that. Then, Susan told this woman on the board of Young Concert Artists about me because she wanted to commission a piece to memorialize/to have a birthday for her husband, so I wrote *Regrets and Resolutions*. Eugenia was really important because she took that piece to Theodore Presser and told Arnold Broido that he needed to publish it. I didn't know any of this, but I sent it to Theodore Presser and they published it.

KM- So that was your first published piece?

GS- That was my first published piece outside of *Scherzo* and it immediately started to sell. So, I began this really nice relationship with Theodore Presser and now I don't even know how many pieces I have published, maybe 200 pieces.

KM- Did you have any specific influences to model your composing after?

GS- Sometimes I used to do things such as using models. I modeled a movement of my first clarinet sonata after the slow movement of one of the Mozart flute concertos' structure. I'd look at a Mozart piano sonata or a Beethoven piano sonata sometimes to get an idea of how to do something. I studied a lot of those. I played all of the Mozart sonatas and a lot of Beethoven and Schubert. I like Poulenc very much and I love the modality and changeability of Faure. I think all of those people have something to do with me. Maybe a little Gershwin. Sometimes people tell me I sound like Bernstein. I don't think I sound like Bernstein, but I think he is a melting pot of a composer. He uses influences from Strauss and everybody and I think I'm a little bit like that. Probably if I were to say whom I am most like I would have to say Poulenc.

KM- I had read an article in Flute Talk saying you had been compared to Poulenc, Francaix and Bernstein.

GS- I don't get the Francaix thing really. Everytime I try to play Francaix I fall asleep. I hope my music is not that dull. It seems so arbitrary to me.

KM- I am not sure who it was that compared you. It was just in an article.

GS- I have heard it more than once. I've heard several people say it. I just don't get that at all. I guess there is a "Frenchness" to my music because I've played so much of the French flute literature that it's just in my DNA at this point.

KM- You said your first piece was *Scherzo*. When did you write that and did anyone help you in composing that?

GS- No. It was in 1975.

KM- Was it written for someone in particular?

GS- Yes it was. Maybe it was 1976. It was either 1975 or 1976. I had just gone to my first Julius Baker masterclass and I was fifteen. I heard all of these pieces for the first time. I had never heard Dutilleux's *Sonatine* or *La Merle Noir*. I had never heard lots of pieces and suddenly I was excited by it. I wanted to write my own piece and I remember I wrote it that summer.

Part Three: Compositional Career and Style

KM- What or who inspired you, if any, to want to be a composer? I know you had mentioned going to the Julius Baker masterclass, but was there anything specific?

GS- People?

KM- Either people or a circumstance in your life that inspired you.

GS- Not really. I don't think that way. When I was very young I thought I was going to be Jean-Pierre Rampal. I thought I was going to be playing constantly and it didn't happen. There were a lot of years I had a lot of frustrations. I had some concerts, but not a lot. It was a tough time. I moved to New York City in 1977 and in 1980-1981 was the end of the party. Lots of people I knew were dying around me and it was sad. It was tough. I had a lot I wanted to say and I had nowhere to say it. I had gigs playing background music, which is of course no one's idea of fun, but sometimes necessary and I would do that. I just felt the need to get something out. I remember Sandra Seefeld, who used to teach at Miami University in Ohio, was one of the first people to play *Regrets and Resolutions*. She played it at Carnegie Recital Hall in New York and I was like "wow you really want to play my music?" When I first started writing music, I thought

of it as a vehicle to perform my own music. I really didn't think anyone else was necessarily going to be interested in it. To be honest, the little boy in me is still kind of surprised that people want to play my stuff. It's like, really? You really liked it? Wow, thanks. Part of me feels like it's almost like I made my little sandcastle. Do you know what I mean? I love it and take it very seriously. When I write a piece I know it's good because generally I'll have an emotional reaction to it, meaning it'll make me cry. I just know it in my gut when it's right, so I guess that's all one can ask for as a composer. I don't know whether other composers feel this way or not, maybe they do. I think that's what fed me- having other people interested in it. Getting published was also helpful.

KM- Can you think of any words to describe your style of composition?

GS- Eclectic, romantic, melodic and sometimes virtuosic. Sometimes it's just for showing off, but never just for the sake of showing off. I think there's a lot of humor in my music. I think my music has an element of dialogue, even the pieces like *Soliloquy* or the slow movement of *Green Places*. Even though there is a lead singer they are playing against something. It's never just lots and lots of notes and lots of stuff going on.

KM- I bet it helps to have a background in piano, too.

GS- Definitely. When I write music for flute I write with my flute, but I am sitting at the piano. I'm always going back and forth.

KM- Do you write the parts together as you go or do you write one part first and then the other part?

GS- It depends. If I am starting with a rhythmic idea that's initiated in the piano I'll start out that way. If I have a tune in my head I will try it out on both instruments and see how it works because they don't work the same. A tune on the flute doesn't sit the same way on the piano.

It's interesting isn't it that the same notes are different? If you think about the Poulenc flute sonata, the opening theme of the first movement in the piano sounds so different than when the flute does it, which has more of a ballet turn. It doesn't have the same mystery about it that the flute does because the intervals on the flute all mean different things. The intervals on the piano all tend to be homogenous and the key action is similar.

KM- When you're getting ready to write a piece, how do you begin? Do you always start at the beginning?

GS- In *Green Places* the second movement was written first, then the first movement and then the last movement. Generally I have to have a melodic idea that just has to float in the air somehow. I don't like to pick up my flute and say "now I'm going to compose something" or sit at the piano and say "now I'm going to write something." I have to be drawn to an instrument and this year it's been mostly harp music. I've written I don't know how many pieces, maybe twenty or twenty-five. A lot. It has to draw me. I have to get an idea of "oh, what would happen if I did this?" and then I go from there.

KM- When writing for a specific person, either through commission or dedicating it to them, do you collaborate with that musician throughout the process of writing it?

GS- No, not really. I'll take into consideration how they sound and maybe what level their playing is at. I wrote a piece called *Two Romances* for a player in England. A very nice lady, Hannah, who I wrote *Hannah's Glade* for. Flute is one of just many things she does and she plays with a lot of feeling. I know what kind of a person she is, so that helped me find what I was writing for her. If she said write a piece, I wouldn't then write my *Airborne* and give it to her and torture her. Sometimes people like Brooks de Wetter-Smith, who commissioned *Jazzbird* from me, is a very angular player and likes to show off. He likes complicated things,

puzzle music and he wanted it to be jazzy so I wrote something that I thought would make since for him.

KM- When you wrote pieces for James Galway and Julius Baker, did they play any kind of role in that at all?

GS- No, not at all. James Galway actually came over once. We are not close friends, but we know each other and years ago he just came over. He said “I am coming over” and I wrote this slow movement thinking maybe he’ll like it and he’ll play it. I played it for him and he said “Oh great. Orchestrate it and I’ll play it this summer at the Adair Festival.” And that was how *Green Places* was born. He complained about it afterwards because he said there was too much low stuff in it and I was covering the flute up. I didn’t really agree with him because I love the way the low flute sounds. Julius Baker, to my knowledge, never played any of the pieces I dedicated to him.

KM- Interesting. So he didn’t commission anything?

GS- He didn’t commission anything. I don’t think he played that many new things. He tended to play stuff that he knew well. He didn’t have that many solo concerts and I also think he was competitive. I played with the New York Philharmonic when I was fifteen and he got me that gig. He told the conductor that he should hear me and I got the audition. I played and he said “fine.” I remember I played the Mozart *Concerto for Flute and Harp*. You can actually go to the Museum of Broadcasting in New York and watch it because it was a Young Person’s Concert with Michael Tilson Thomas conducting. I remember when I played Baker left the room and the hall. I thought how weird, wouldn’t you want to stay and listen?

KM- He wasn’t playing in the orchestra for the concert?

GS- No, there is no flute in that concerto. I loved his tone. It was the most beautiful tone I'd ever heard. He really did promote me. He told people they had to hear me.

KM- Which piece, either that you have written or someone else has written, would you say means the most to you in a personal way and why?

GS- Which piece in the flute literature you mean?

KM- Yes, either one you have written or someone else has written.

GS- Well, it's kind of hard to say.

KM- Is there one that you tend to like to perform more than others?

GS- There are a lot that I rotate. As far as my own pieces, I probably would think of *Regrets and Resolutions* because I've played it the most. It just feels so much like home. Poulenc's *Sonata* feels so much like home to me. For many years I played the Telemann *Sonata in f minor*, which I just love. I've reached a burn out with that for the moment. I've played *Syrinx* a million times. There's not just one piece. I love playing J.S. Bach's *Sonata in b minor*. There are a lot of pieces that I just love. More and more I worry that there's something wrong with me because I sometimes don't know what to practice. I'm really into playing the harp because I like to solve the mysteries of the composing and of the technique. The composing really attracts me because I want to create something new all of the time and do something that feels essentially creative. Somehow playing the same flute pieces again and again I like because I can feel subtle changes in my technique. I'd rather play J.S. Bach's *Sonata in e minor* that I know inside out and backwards because then I can really tell when something I am doing is effective or not. But sometimes I wonder how many years I am going to play that piece. How many times am I going to play the Gaubert *Nocturne et Allegro Scherzando*? But the alternative is that sometimes I look

at other stuff or new stuff and just don't like it. I think you should play what you love and love what you play, which is important. I have some personal pet "hate pieces."

KM- Like what?

GS- The Burton *Sonatina*. I just loathe the piece and everybody plays it. There's certain things about it that are good, like some of the last movement, but there is so much in it that's bad in my opinion. The end of the first movement is one of the worst things I've ever seen. It's just a mess.

KM- Are there any other composers whose music you don't like?

GS- I generally don't like Reinecke. I really don't like Reinecke very much at all. I don't like great composers when they write badly for the instrument. I don't like the Mozart flute sonatas and I have no interest in them. There's one that's okay. I'd much rather play good CPE Bach. Just because it's Beethoven, I don't want to play the Beethoven *Sonata for Flute and Piano*. It's just a dog. I tend to avoid pieces that I don't love.

KM- I really don't hear Mozart sonatas performed very often.

GS- It takes a very special player. I think if you play on a fortepiano and a nice Baroque flute or wooden flute and you know how to back off, they can be charming. However, I don't know that they're really straight concert music. You know flute players always tend to play the same stuff. With my own music, why does everybody have to play *Three Dances for Two Flutes*? I mean, I like it and it's fun to play, but why not play *Three More Dances for Two Flutes*? What's wrong with *Further Adventures of Two Flutes* or the *Tapestry Sonata* that I wrote for Julius Baker? That's got a really beautiful last movement in it. There's another one I like a lot called *Two Flutes in Three Scenes*, but it seems like it takes ten or fifteen years before people start to really play it.

KM- Yeah, it seems like *Three Dances for Two Flutes* you can find all over the place.

GS- I wrote that a long time ago and when I wrote it, Theodore Presser turned it down. They wouldn't take it.

KM- How did you get them to take it?

GS- I published it first with another publisher and it sold several hundred copies a year. He went out of business and then Theodore Presser wanted it.

KM- Is *Three More Dances for Two Flutes* recorded yet?

GS- Not yet. That's the other thing. *French Toast* isn't recorded yet, but it's a really charming piece. I think it's just as much fun as *Three Dances for Two Flutes*, but people don't know it.

But, I'm not going to complain about my pieces that people love. I think it's great, but I wish people would play more of my music. I wish people would play my sonatas because they are very personal and they are complicated and interesting. I think people would get a lot out of them. I think they are better written for the flute than most of the flute canon sonatas. I love Prokofiev, but a lot of that piece is wickedly stupid for the flute. I mean, the last movement? It's okay, I love to play it, but it's never quite right. So, my sonatas are more in that vein. They are more introverted, more complicated and they are more dovetailing with the piano.

KM- I noticed that there are certain pieces that I always hear and there are certain ones that I have trouble finding recordings of.

GS- That's because they are not out there and because of that, people don't play them.

KM- I like to hear them first.

GS- I would assume if you like a composer and you can figure out how to play these pieces then it's not that complicated to make that jump. The same person is writing the music.

KM- Maybe someone could record all of the sonatas on a CD.

GS- I hope they do.

KM- It's fantastic that you are the most published composer of flute music. I don't know if you've heard that before. What do you think inspires you to write so many flute pieces because there is so much out there?

GS- I don't know. I guess because I want to be heard. It's really tricky because I'm going to go to Asia in the fall and they are bugging me for my program. Part of me just wants to play all pieces that I've never played there and then part of me thinks they aren't going to recognize *Oomp* and they aren't going to know this and that and the other, so maybe I should try to mix it up. That way I play some music that's known and some that's not. I hadn't played *Conversations* in years and I played it there last time. I think it's getting a lot of performances there now.

KM- I know you play everything by memory. Is it easier to play things by memory that you have written yourself rather than other composers' flute music?

GS- No.

KM- Does it just come really naturally because you played piano first?

GS- Maybe I hear things spatially, but I just prefer it. It keeps me in the music because if I have the music in front of me, I will start thinking about all of the physical things and I really try not to. It's hard. Sometimes a little knowledge is a dangerous thing. You start thinking too much about what you are doing and I don't want to do that.

KM- I noticed when I was looking at your music and working on the different levels that with most of your music there is not a specific key signature. Do you just write accidentals?

GS- Yeah, I think I do. I almost never start with a key signature.

KM- That's what I thought. I find that really interesting.

GS- I think I like to change keys a lot. My mind works this way. My mind flickers back and forth a lot and so I think my music reflects that in my personality. Mood changes are quick.

KM- Why do you choose to write such beautiful melodies and harmonies that are audience pleasing instead of more extended techniques?

GS- I just write what I love. I don't love extended techniques. Some people do, so let them. It's great. I think its kind of fun to play contrabass flutes and sub contrabass flutes for a few minutes, but it doesn't interest me that much. I'm sure it has its merits. It's just not my thing. But you know everybody's got their thing right? I mean, Robert Dick has created his own world and that's great, but I don't want any part of it. He's great at it; so let him do it. It's just not for me.

KM- Yeah, I never really did a whole lot of that music in recitals. I would just rather have the more beautiful melodies.

GS- Something you love. Sometimes I complain to myself and ask "why won't you write orchestral music?" Well, because I don't listen to it. My dad was on me for a while asking why I don't write an opera. What? I don't want to write an opera, but maybe I'll write another musical, but I don't like operas that much. I like the arias in Puccini, but most of the connective stuff doesn't really excite me. I'm definitely not a Wagner lover, so you have to write what you respond to. If you love it, other people will love it and when you play, if you love what you are playing, other people will love it. If you judge what you are playing and you hate it, people will not connect with you.

KM- Do you have other music that you listen to besides jazz?

GS- I listen to WBGO.

KM- What was the last piece that you wrote for the flute?

GS- I just wrote something in my masterclass because Julie Martyn-Baker, the lady that runs the class, asked me to do a talk on composing. One night, Jason, who was running the guitar class, couldn't be around and all of the guitarists didn't have anything to do. All of a sudden I was talking about composing, which I've never done really just as a class. It was interesting. I wrote a cadenza for someone. I wrote a little piece for flute and guitar ("little" meaning it wasn't finished) and then the next day I finished it. So I don't know what it's going to be, but it works. Jason and I played it as an encore at our concert. I finished copying a harp piece around the same time. It's kind of a complicated harp piece. I guess that's my last one.

KM- Is there anything you are currently working on?

GS- Well, I have a couple piano pieces I started, but I'm not sure if I will finish them and it seems that if they get buried in my big leather portfolio on my piano, they end up going into my "goodbye" pile. I used to write a lot of piano music, but it's so hard to get people to play it. Slowly people are and it's not published, so it's kind of hard to get them fired up about it. I'd rather write for the harp because now there's a little bit of interest about my harp music. It's new for me. It's fun.

KM- Are you wanting to continue doing this for a long time?

GS- Doing what?

KM- Composing.

GS- What else am I going to do? I guess I am. I don't know. Sometimes I look at my life and think- what would happen if I didn't do any of this? What would my life be? I feel that I need music in my life. I once went on vacation to Spain and left my flute. I remember that we were there for four or five days and we were in some square and someone was playing the flute. I just wanted to rip the flute out of her hands and just play it. I remember I got home and picked up

the flute. I was probably a little jet lagged too, but the sound that came out of the flute was so beautiful that I was astonished. I make that sound? I hadn't heard it in awhile and I think I take what I do for granted, like everyone else does. You get used to it. You asked me if I was going to continue to do this. Like I was saying, when I didn't play it was so hard and I really do like to play. Of course, I get paid to teach and play. I enjoy it. I realize now that I love to stay home. We have a really beautiful house in Harlem. I love my house. I just love being in there.

KM- It must be great to live in New York City.

GS- It is great. I love working with people and helping people. I have the opportunity to write and do what makes me happy. Just like my music changes keys every few bars, my life is very mixed up. I do a little bit of this and little bit of that. It's jagged. I switch around and go back and forth looking at Facebook and email.

KM- Thank you so much for taking the time for me to interview you.

APPENDIX D

BACKGROUND INFORMATION ON SELECTED WORKS

FOR FLUTE AND PICCOLO

Absinthe

- Dedicated to Gaspar Hoyos and Stanley Hanks

Airborne

- Dedicated to Julius Baker
- Recorded on the CD “Airborne”⁵³
- 2 movements in length
- Performed the piece with orchestral accompaniment on a tour with the Italian orchestra, I Solisti Italiani, in 1993⁵⁴

Always and Forever

- World premiere: January 11, 2012 in Weill Recital Hall at Carnegie Hall by Robert Cart (flute & voice) and Gary Schocker (piano)
- Based on the poem “Always and Forever” by Albert Smith, deceased uncle of Robert Cart⁵⁵

Ambidextranata

- Dedicated to Martha Rearick
- World premiere was at the 1st weekend with Gary Schocker event held in April 2005 at Campbellsville University⁵⁶

Another Year

- Dedicated to Susan L.
- Part of the collection “For Friends”

Arioso

- Dedicated to Lillian Schocker
- World premiere: 2005 NFA Convention by Angela Kelly (flute) and Gary Schocker (piano)⁵⁷

Arirang

- Based on a Korean folk song

⁵³ McArthur, 206.

⁵⁴ Ibid., 64.

⁵⁵ Robert Cart, email interview by author. July 5, 2012.

⁵⁶ McArthur, 73.

⁵⁷ Ibid., 207.

- Arranged by Gary Schocker

At Night

- Dedicated to Fred Marcusa
- 3 movements in length (I. r u sleeping? II. Sultry Night III. Darkened Room)

Atlantis

- Dedicated to Alaina Landis (LuAnn's daughter's best friend) passed away from cancer in 2005
- Commissioned by LuAnn Stoskopf
- World premiere: 2005 NFA Convention in San Antonio, TX by Angela Kelly (flute)
- Alaina's name was the inspiration for the title and the connection of the lost continent of Atlantis to the loss of someone dear
- Listed on the NFA Low Flute Committee's list of recommended repertoire for alto flute⁵⁸

Back to School

- Commissioned by the Strathmore Hall Foundation
- World premiere: The Mansion at Strathmore in Bethesda, MD (Gary Schocker, flute and Cliff Jackson, piano) in September 2006⁵⁹

Birthday Music

- Dedicated to Larry Fridkis as a birthday gift from wife Karen and kids Kate, Jake and Gabe⁶⁰
- 2 movements in length (I. Bittersweet II. Frosting)

Birthday Wishes

- Dedicated to Lisa (ask Gary who this is)
- Part of the collection "For Friends"

Biwako Wind

- Commissioned by and dedicated to flutist, Ms. Takako Shiraishi
- Composed as the newly commissioned piece for the 2007 Biwako Competition in Biwako, Japan
- Originally titled *Little Red Leaf* and not quite as long and difficult as the final version (Mr. Schocker was asked by Ms. Shiraishi to expand the piece and add a cadenza, as well as increase level of difficulty)⁶¹

Blip Blip Blip

- Composed for Chris Leogrande in 2001
- 3 movements in length (I. Allegro II. Pensieroso III. Tarantella)
- Title is based on each movement being a short idea
- Recorded on the CD "Flute Forest"⁶²

⁵⁸ <http://www.fallshousepress.com/catalog/item/1694962/1389671.htm> (accessed July 10, 2012).

⁵⁹ McArthur, 74.

⁶⁰ Ibid., 208.

⁶¹ Ibid.

Blue Bossa Red Bossa

- Schocker states that this is a more humorous version of the Mozart Flute Quartet in A Major (theme and variations movement)⁶³
- World Premiere: 2002 NFA Convention in Washington, D.C. (Gary Schocker, flute and Linda Mark, piano)
- Latin-based movements⁶⁴

Breaking Through

- Originally published on Powell Flutes website, at their request, and is currently published by Theodore Presser
- Title is based on a hexagram from the I Ching, the Ancient Chinese Book of Changes⁶⁵

Conversations

- Dedicated to Nobutaka Shimizu
- 3 movements in length (I. On a Train, II. ...with myself, III. ...before Dawn)
- One of Gary Schocker's favorite pieces
- Schocker states that "It challenges the player to extend the range of what a flute can do."⁶⁶

Dark Star

- World Premiere: 2008 NFA Convention by Angela Kelly (flute)⁶⁷

Dances and Daydreams (11 Pieces for Flutists of All Ages)

- 11 movements in length (I. Gallant, II. In the Library, III. Sarabande, IV. Rainbows, V. Pilgrims, VI. Sicilienne, VII. Spring Energy, VIII. Early One Morning, IX. Largo, X. Istanbul, XI. Hola!)
- Combination of 11 pieces for younger students that have fun titles and a variety of techniques and styles that are level-appropriate for flute students⁶⁸

Don't Wake the Baby

- Written for Sophia Anastasia
- 4 movements in length (I. Pregnant with Meaning, II. Maybe If I Dance a Jig, III. And Suddenly, IV. Introducing Little Daphne)
- Documents the various stages of her pregnancy with her baby daughter Daphne⁶⁹

⁶² Ibid.

⁶³ Angela Kelly, "Instant Encore- Conversations CD Program Notes," Instant Encore, <http://www.instantencore.com/pac/programnotes.aspx?PIId=5005415> (accessed November 7, 2012).

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ibid., 209.

⁶⁷ Ibid., 210.

⁶⁸ Ibid., 209.

A Dream

- Pop song with a secretive ending
- Similar to music used for ice skating competitions in the Winter Olympics⁷⁰

Early Spring

- Schocker states that "...this piece is in the rhythm of a sicilienne and presents a look at the world as nature comes back to life."⁷¹
- dedicated to Susan Leslie
- in "For Friends" collection

Eight Etudes

- Designed to improve various aspects of the flute technique and are difficult in nature
- Teaching suggestions are included in the published edition⁷²

Enter December

- contains the bittersweet emotions felt at the changing of the seasons
- from "Memory Book" collection

Erev Shalom

- Dedicated to Ken Kantor's wife who had cancer⁷³
- "Erev Shalom" means evening peace.
- Schocker states that "The title (Evening Peace) came to me because the music sounds so peaceful. Think of it as a Jewish "Silent Night."⁷⁴
- Lovely Hebrew piece with simple rhythms in an A-B-A form (Flute Talk Nov 2000- S.P.)

Fee Fie Faux Fum

- This piece, which reminded Schocker of Jack and the Beanstalk, did not receive its title until after it was finished⁷⁵
- This piece contains quotations from various children's songs⁷⁶

Figments

- Written in remembrance of Margaret Creal Shafer

⁶⁹ Anne Bither Reynolds, "New Music Reviews," *Flute Talk* 32, no. 4 (December 2012): 24.

⁷⁰ <http://www.fallshousepress.com/catalog/item/1694962/2583786.htm> (accessed July 10, 2012).

⁷¹ Ibid., 211.

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Kelly.

⁷⁵ McArthur, 211.

⁷⁶ Diane Boyd Schultz, "New Music Reviews," *Flute Talk* 21, no. 6 (February 2002): 27.

- 7 movements in length (I. Allegro Moderato, II. Dreaming, III. Jousts, IV. Serenade, V. Jesters, VI. Dreaming 2; VII. Moving On)
- A quote from Kenneth Young of Buffalo News (Sept. 25, 1990)- "...suite of seven movements, lightweight but charming, bringing to mind Poulenc and a touch of modern Broadway- piquant, a little sentimental, and beautifully scored for flute and piano."⁷⁷

Five Carols for Christmas

- Christmas carols with a twist
- Schocker's arrangements of classic carols (Silent Night, Sing We Now of Christmas, What Child Is This?, Roumanian Karol, Joy to the World)⁷⁸

Flame

- Composed as a memorial to flutist Judith Lapple⁷⁹

Flute Forest

- World Premiere: Marist College in Poughkeepsie, NY on March 9, 2002 (Gary Schocker, flute)
- Programmatic work with each movement relating to a feature of a forest
- 4 movements in length (I. Schizo Cuckoo, II. Alpine Frolic, III. By the Hearth in the Hut, IV. Above the Treeline)⁸⁰

Flutter and Flit

- Winner of the 2011 NFA New Published Music Award⁸¹

Fly Away

- Dedicated to Miyuki Urin
- World premiere: Miyuki Urin (flute recital) on November 27, 2009
- A present for her wedding in March 2009 from Gary Schocker inspired by the death of her mother and her new marriage
- In the style of Japanese traditional music⁸²

A Fond Farewell: Meditations on September 11th

- Written 6 days after the terrorist attacks on America
- Representative of a musician and a New Yorker in the midst of chaos and tragedy during the attacks

⁷⁷ McArthur, 212.

⁷⁸ <http://www.fallshousepress.com/catalog/item/1694962/9305149.htm> (accessed July 10, 2012).

⁷⁹ <http://www.presser.com/marketing/woodwind/flute.htm> (accessed July 10, 2012).

⁸⁰ Sarah Gonzalez. "The Unaccompanied Flute Works of Gary Schocker: Solosuite and Blip Blip Blip." (Masters Thesis: Northwestern State University of Louisiana, April 2007), 15.

⁸¹ <http://www.garyschocker.com> (accessed November 7, 2012).

⁸² Miyuki Urin, email interview by author. July 6, 2012.

- This piece has been performed in a variety of venues, including a performance at the Library of Congress that was part of a display of artifacts and artwork remembering the day.⁸³
- 3 movements in length

For Dad

- Written in 2007 just before Schocker's dad passed away at the age of 95
- Recorded on the CD "For Dad"⁸⁴
- The last piece he wrote for his dad that he didn't actually play for him⁸⁵

From My Journal

- Contains an array of keys and tonalities, like a person's moods change as they write in their journal⁸⁶

Gilded and Bronzed

- Dedicated to Shee-Lala (nickname for a friend, Sheila, who has a colorful bird named Talulah)
- Fantasy on "She's Only a Bird in a Gilded Cage" by von Tilzer
- Finalist in the 2007 NFA Newly Published Music Competition
- Schocker states that "The flute here is a brightly-plumaged fowl flapping, flapping, flapping against those gilded bars..."⁸⁷
- World Premiere: In January 1994, Schocker performed "Gilded and Bronzed" at a concert in Newnan, GA that was organized by Charles Wordsworth, the director of the Spoleto Festival⁸⁸

Green Places

- World Premiere: July 17, 1992 at the Adare Festival (James Galway, flute and the RTE Concert Orchestra)⁸⁹
- Three movements in length (I. Topiary, II. Nightblooming, III. Troll Garden)
- Recorded on the CD "Airborne" (piano/flute arrangement)
- Also arranged for flute/orchestra

Hannah's Glade

- Commissioned by Hannah Money
- Celtic and Native American influence heard throughout the piece

⁸³ McArthur, 213.

⁸⁴ Schocker.

⁸⁵ Ibid.

⁸⁶ McArthur, 213.

⁸⁷ Ibid., 214.

⁸⁸ Ibid., 69.

⁸⁹ Ibid., 182.

- Incorporates some of the elements of style from Vaughan Williams' "The Lark Ascending"
- Recorded on the CD "Healing Music"⁹⁰

Healing Music

- Dedicated to Sy Lobel
- World Premiere: 1st Annual Weekend With Gary Schocker at Campbellsville University⁹¹
- Winner of the 2005 Greater Cleveland, Flute Society Annual Composers Competition
- Recorded on the CD "Healing Music" (AMB 215)

Hillsongs (Six Appalachian Vignettes)

- Gary Schocker was inspired to write this when he was reading through some folk songs collected by John Jacob Niles and material in a book of civil war era songs
- Some of the pieces are humorous and some sad⁹²

Hora Staccato

- Recorded by Heifetz
- Arranged it in the key of F instead of the original key of Eb to make it easier on the performer
- Added a really long trill before the recapitulation to subvert expectations⁹³

In Memoriam

- Originally written for piano and is one of his 1st compositions
- Recorded as a flute/harp arrangement on the CD "Airborne"
- Schocker states "In Memoriam was my first piece after I graduated from Juilliard. While in school I had not composed, focusing instead on playing the flute and piano. I wrote this after the loss of a friend, and it is a wistful remembrance."⁹⁴

In the Air

- Dedicated to Anne Pollack (written for her when she was both his flute student and his flute technician)
- Four movements in length (I. Incense, II. Uncertain, III. Into January, IV. Blizzard)
- Premiere: 1996 NFA Convention in New York City by Phil Dikeman, flute and Gary Schocker, piano
- Pollack first performed it on her recital with Gary Schocker accompanying her on the piano at the Abraham Goodman House (Merken Hall in NYC) on August 7, 1995⁹⁵

⁹⁰ Ibid., 214.

⁹¹ Ibid., 73.

⁹² Gary Schocker, email interview by author. January 28, 2013.

⁹³ Ibid.

⁹⁴ McArthur, 217.

⁹⁵ Anne Pollack, email interview by author. July 5, 2012.

Jazzbird!

- Commissioned by Brooks de Wetter-Smith in 2002
- Premiere recording was by Brooks de Wetter-Smith (never been performed by him in concert)⁹⁶
- Two movements in length

Kiss

- Prizewinner of the Greater Cleveland Flute Society's Composer's Competition
- Recorded on the CD "Healing Music"⁹⁷

A Latesummer Night's Dream

- Connection between this piece and Felix Mendelssohn's *Midsummer Night's Dream*
- Schocker states that "It's a scherzo with a night-time quality."⁹⁸

Lied

- Written in the style of the old Germanic composers, especially Richard Strauss (the reason he gave it the Teutonic title)⁹⁹

Little Flower

- Japanese-inspired melody¹⁰⁰

Madrigal

- Titled for the majestic ancient sounding rhythmic motif¹⁰¹

Musique Francais

- Dedicated to Julius Baker
- Heard on the CD "Airborne"

Nach Bach

- Based on J.S. Bach's Sonata in A Major, BWV 1032
- Premiere: 2009 NFA Convention in New York City¹⁰²

Native American Suite

- Written for James J. Pellerite, former flutist of the Philadelphia Orchestra
- Four movements in length (I. Incantation, II. Spirit Dance, III. Hidden Spring, IV. Harvest Time)

⁹⁶ Brooks de Wetter-Smith, email interview by author. July 29, 2012.

⁹⁷ McArthur, 216.

⁹⁸ Ibid.

⁹⁹ Gary Schocker, email interview by author. January 28, 2013.

¹⁰⁰ Ibid.

¹⁰¹ Gary Schocker, email interview by author. January 29, 2013.

¹⁰² Ibid., 217.

- Originally entitled “American Suite”
- Schocker was asked by Pellerite to compose a piece for the modern flute that shows the performance style of the earlier instrument¹⁰³

November Song

- Written for flute and piano/harp
- Dedicated to Julie Martyn-Baker
- Similar to *Little Flower*¹⁰⁴

Ollie and Me

- Dedicated to Michael Bowyer
- Two movements in length (I. Stretch, II. Adventure)
- Written in honor of Michael’s cat Ollie
- Premiere: July 2009- Gary Schocker Masterclass (Michael Bowyer, flute and Gary Schocker, piano)¹⁰⁵

Oomp!

- Finalist, 2011 NFA Newly Published Music Award

Orange Moon

- From “Memory Book” collection

Outside My Window, BIRD

- Dedicated to Sapphi (Gary Schocker’s cat)
- Two movements in length

Piccolo Italiano

- Dedicated to Raffaele Trevisani and Paola Girardi
- Composed for Trevisani in May 2008 after Gary Schocker heard him play some music from a Fellini movie in Milan¹⁰⁶

Pickles and Ice Cream

- Dedicated Mr. Jun Sugawara
- Two movements in length (first movement is pensive and sour, 2nd movement is all sunshine and sweet)¹⁰⁷

Piece for Lis

- Dedicated to Lisa McArthur
- Title is a pun on Beethoven’s *Für Elise*
- Written for another lady with those letters in her name¹⁰⁸

¹⁰³ Ibid.

¹⁰⁴ Diane Boyd Schultz, “New Music Reviews,” *Flute Talk* 21, no. 4 (November 2001): 29.

¹⁰⁵ Michael Bowyer, email interview by author. November 4, 2012.

¹⁰⁶ McArthur, 219.

¹⁰⁷ Ibid.

- Premiere: 1st Weekend with Gary Schocker held in April 2005 at Campbellsville University¹⁰⁹

Prelude, Theme and Free Associations

- Piece contains multiple musical personalities and speaks very much to the plethora of faces and complexities of people
- Schocker- “This piece is about free associating, patching together, traveling from one thought to the next.”
- Piece is in 3 sections (I. Prelude, II. Theme, III. Free Associations)
- Contains no fixed length or structure and the ten “associations” are in various keys, meters, textures and rhythmic patterns¹¹⁰

Pressed Flowers

- Written for Julie Martyn-Baker’s 40th birthday
- Originally titled “Souvenir”

Rachel Was

- Commissioned by Jennifer Grady in 2003 to honor the daughter of a close friend- Rachel Corrie was killed in Gaza on March 16, 2003, 3 days before the start of the Iraq War¹¹¹

Rain and Shine

- Commissioned by the Flute Society of Kentucky (2008 Festival)
- Premiere: Solo Competition at the Kentucky Flute Festival in January 2008¹¹²

Regrets and Resolutions

- Commissioned in 1986 by Susan Wadsworth to celebrate Mortimer Levitt’s 80th birthday
- Recorded CD “Regrets and Resolutions”
- Commission came about as a result of Schocker’s work for the Young Concert Artists
- Gary Schocker performed it in 1995 at the memorial service for Mortimer Levitt¹¹³
- Premiere of the Wind Ensemble arrangement by Don Lewellyn was in December 2003 (LuAnn Stoskopf, flute)
- LuAnn Stoskopf was asked to be a featured soloist with the Prairie Wind Ensemble in 2003 and wanted to perform Regrets and Resolutions (emailed Julie Baker and Gary Schocker said he was open to the idea of having it arranged for flute and band)¹¹⁴

¹⁰⁸ <http://www.fallshousepress.com/catalog/item/1694962/1389689.htm> (accessed July 10, 2012).

¹⁰⁹ McArthur, 73.

¹¹⁰ Julia Larson Mattern, “New Music Reviews,” *Flute Talk* 23, no. 4 (December 2003): 21.

¹¹¹ Jennifer Grady, email interview by author. July 7, 2012.

¹¹² McArthur, 169.

¹¹³ *Ibid*, 47-48.

¹¹⁴ LuAnn Stoskopf, email interview by author. July 8, 2012.

Remembering

- Dedicated to Ruth Ann Bartlett and Sue Lucash in honor of their friendship
- in 2002, a close friend of RuthAnn Bartlett's passed away after a severe bout with depression, so she chose Gary Schocker in 2005 to write a flute and piano piece in memory of her friend to honor her life in a positive manner
- In "Memory Book" collection
- Premiere: June 2006 at the Gary Schocker annual masterclass/first "public" audience was at her senior recital in 2011¹¹⁵

Sabroso

- Dedicated to Luis Alfredo

Scherzo

- Dedicated to Julius Baker
- Written in 1975, it was the first piece of classical music he had written since he was seven¹¹⁶
- 1st piece of his that was published and written when he was 15 years old
- Performed this piece many times when he was a high school student, including his 1st performance in the final round of the Young Concert Artist Auditions
- NFA Convention premiere: 1979 NFA Convention in 1979¹¹⁷
- In September 1975, he performed the original composition in a concerto with his father (title at that time was "Andante and Scherzo")

Second Sight (2004)

- A gift to Roger Cazden's two children, Gina and Jesse Cazden¹¹⁸
- Premiere: 2005 NFA Convention in San Diego, CA (Gary Schocker, flute and Linda Mark, piano)¹¹⁹
- Suitable as an encore or meditation

Short Stories

- Commissioned by the NFA for the 1999 High School Soloists' Competition¹²⁰
- Seven movements in length
- Recorded on CD "Flute Forest"

Show Tunes

- Dedicated to Richard Norton

¹¹⁵ Ruth Ann Bartlett, email interview by author. July 20, 2012.

¹¹⁶ "Instant Encore- Regrets and Resolutions CD Program Notes," Instant Encore, <http://www.instantencore.com/pac/programnotes.aspx?PIID=5005667> (accessed November 10, 2012).

¹¹⁷ McArthur, 220.

¹¹⁸ Roger Cazden, email interview by author. September 19, 2012.

¹¹⁹ Ibid., 76.

¹²⁰ Sarah Gonzalez, 15.

- Awarded Honorable Mention in the NFA’s 2007 Newly Published Music Competition¹²¹
- Broadway-inspired collection of pieces
- Recorded on CD “Flute Forest”

Sicilienne

- Written to accompany the “Scherzo” when Gary Schocker originally recorded these works¹²²
- Recorded on CD “Airborne”

Sleepsong

- Recorded on CD “Airborne”

Small Sonata for a Large Flute

- Dedicated to Peter Sheridan
- Three movements in length (I. Moderato, II. Cantabile, III. Snappy)

Soliloquy

- Dedicated to David Samperi
- Recorded on the CD “Airborne”

Solosuite

- Written for Jim Braun
- Five movements in length (I. Andante cantabile, II. Fierce, III. Allegretto, IV. Larghetto, V. Bourrée)
- Written while he was performing at the Spoleto Festival (South Carolina) in 1995 where he had no access to a piano for composition¹²³
- Heard on CD “Airborne”

Sonata for a Lost Planet

- Written for Michael Bowyer and Melvin Lauf, Jr. (emailed both)
- Four movements in length
- Finalist- 2011 NFA Newly Published Music Award

Sonata for Piccolo and Piano

- Premiere: 2005 NFA Convention in San Diego, CA
- Four movements in length (I. Change of Plans, II. In olden style, III. Triste, IV. The mini-chicken)
- When commissioning this piece, Zart Dombourian-Eby said she did not want a “birdie” piece for piccolo¹²⁴

¹²¹ <http://www.fallshousepress.com/catalog/item/1694962/4218284.htm> (accessed July 10, 2012).

¹²² “Instant Encore- Regrets and Resolutions CD Program Notes,” Instant Encore, <http://www.instantencore.com/pac/programnotes.aspx?Pid=5005667> (accessed November 10, 2012).

¹²³ McArthur, 222

¹²⁴ Zart Dombourian-Eby, email interview by author. July 19, 2012.

Sonata No. 1 for Flute and Piano

- Dedicated to Paul Schocker (Gary Schocker's father)
- Three movements in length

Sonata No. 2 for Flute and Piano

- Written for Anne Pollack
- Was originally written for another flutists' recital who decided not to perform it, so at the last minute Gary Schocker decided to dedicate it to Anne Pollack as a token of their friendship and productive connection, however, Anne decided it was too difficult¹²⁵
- Four movements in length (I. Allegro molto moderato, II. Burlesque, III. Andante espressivo, IV. Presto)

Sonata No. 3 for Flute and Piano

- Not as challenging as his 1st two sonatas, but equally entertaining to perform¹²⁶
- Three movements in length (I. Allegro, II. Nocturne, III. Allegro)

Sonata No. 4 for Flute and Piano (Summer Sonata)

- Three movements in length (I. Nervous, II. Very still, III. Spritely)
- Won honorable mention in the 2006 NFA's Newly Published Music Competition¹²⁷

Sonata No. 5 for Flute and Piano

- Written in 2006, but not published until 2012 by Falls House Press
- Serious piece, with significant counterpoint
- Reminds Gary Schocker of Bohuslav Martinu's music¹²⁸

Sonata No. 6 for Flute and Piano (La Salmonella)

- Three movements in length (I. Allegro, II. Pensieroso, III. Rondo)
- Written while Gary Schocker was recovering from salmonella poisoning after a visit to Scotland in 2005¹²⁹
- Written after returning from the Edinburgh Fringe where they did a production of Schocker's musical *Far From the Maddening Crowd*¹³⁰

Sonatina No. 1

- Dedicated to Sandra Church
- Three movements in length (I. Allegro moderato, II. Andante, III. Allegro giocoso)

¹²⁵ Pollack

¹²⁶ McArthur, 222.

¹²⁷ Ibid.

¹²⁸ Gary Schocker, email interview by author. January 28, 2013.

¹²⁹ Ibid., 223.

¹³⁰ <http://www.fallshousepress.com/catalog/item/1694962/6885974.htm> (accessed July 10, 2012).

Sonatine

- Dedicated to Rex (Gary Schocker's first cat)
- Three movements in length

Song Without Words

- 1st title was "Song Without End"¹³¹

Springsongs

- Collection of pieces that are playable by every level of flutist
- Four movements in length (I. Allegro amabile, II. Light and airy, III. Allegretto, IV. Andante affetuoso, V. Upbeat!)

Stefan's Dream

- Written for Stefan Hoskuldsson, flutist with Metropolitan Orchestra in NYC

Sunrise, Sunset

- Arranged for a special concert in honor of Julius Baker at the 2004 NFA Convention
- Selected for the concert because Baker had performed the original vocal version during his career.
- Style of the piano accompaniment quotes "Sicilienne" by Gabriel Faure.¹³²

Syrinx Collage

- Accompaniment written for the famous flute solo "Syrinx" by Claude Debussy
- Dedicated to Paul Schocker (who suggested he write this)¹³³
- "Syrinx" is Schocker's favorite flute piece and he always wondered what the underlying chords would be¹³⁴

Ten Etudes for Solo Flute

- Inspired by the piano etudes of Frederick Chopin and Franz Liszt
- Composed these to be performed, not simply studied in practice sessions or lessons
- Can be performed as a single movement or multi-movement work¹³⁵
- Winner, 2002 NFA Newly Published Music Competition
- Recorded on the CD "Flute Forest"
- World Premiere: 2001 Raleigh Area Flute Festival (Gary Schocker, guest artist)¹³⁶

That Night

- In "Memory Book" collection

¹³¹ McArthur, 223.

¹³² Ibid., 224.

¹³³ Ibid.

¹³⁴ <http://www.fallshousepress.com/catalog/item/1694962/1390850.htm> (accessed July 10, 2012).

¹³⁵ Sarah Gonzalez, 16.

¹³⁶ Ibid., 71.

Three Flavors

- Three movements in length (I. Vivacious Vanilla, II. Chewy Chocolate, III. Struggling Strawberry)
- Programmatic concert suite

Three Minute Sonata

- Two movements in length
- Written in honor of Julius Baker's birthday celebration in 1998¹³⁷
- Premiere: March 1998 concert sponsored by the New York Flute Club in honor of Julius Baker¹³⁸

Three Mystery Pieces

- Three movements in length (each movement has a descriptive title and is dedicated to a different flutist that has worked with Gary Schocker)¹³⁹
- I. Waiting for Nightfall- written for Philip Dikeman
- II. Moonlit- written for Barry Crawford
- III. Romance- Commissioned by Phil Unger for Stefan Hoskuldsson and Liza Koppelman¹⁴⁰

Two Rhymes for Angela

- Dedicated to Angela Kelly
- Title is taken from a song entitled "Rhyme for Angela" in the musical "The Firebrand of Florence" by Kurt Weill¹⁴¹
- Premiere: 2010 in Charlottesville, VA (Angela Kelly, flute and Gary Schocker, piano)¹⁴²

Two Romances

- Commissioned by Hannah Money
- Two movements in length (I. Love is Easy, II. Song Without End)

Vapor

- For David Williams
- In "For Friends" collection

¹³⁷ Ibid., 225.

¹³⁸ Ibid., 24.

¹³⁹ Alice Hammel, "Reviews: Woodwinds-'Three Mystery Pieces for Flute and Piano,' by Gary Schocker," *American Music Teacher* 53, no. 5 (April-May 2004): 98-99.
<http://iimp.chadwyck.com.ezproxy.lib.uh.edu/articles/displayItemPDF.do?format=PAGE&PQID=717821971&journalID=JID00030112&royaltiesid=LOUJID00030112&product=iimp&articleID=iimp00333291>
(accessed March 19, 2012).

¹⁴⁰ Julia Larson Mattern, 24.

¹⁴¹ McArthur, 227.

¹⁴² Angela Kelly, email interview by author. November 4, 2012.

Vocalise

- For Jeanne Baxtresser
- Written with Rachmaninoff's *Vocalise* in mind¹⁴³
- Heard on CD "Airborne"

Walking Songs

- For Walfrid Kujala
- Five movements in length (I. Eek!, II. Turning Dark, III. Mushrooms, IV. Reflective, V. Jaunty)
- Inspired by the recorder pieces of Jan Jacob Van Eyck¹⁴⁴

Winter Jasmine

- Written after Gary Schocker's mother passed away (didn't want to call it "For Mom" but it still means the same)¹⁴⁵
- Recorded by Jasmine Choi before it was premiered
- Premiere: in Korea in 2012, as part of her national TV interview
- A "winter jasmine" blooms during the freezing winter, but remains very strong and extremely beautiful. This is reminiscent of Jasmine Choi, because she left home at the age of 12 and was extremely lonely and homesick, yet got through those times with the love of music.¹⁴⁶

Under the Sultan

- Written for Nora Lee Garcia

Xynóglyko

- Commissioned in 2001
- Premiere: NFA Convention in Washington D.C. (Sophia Anastasia, flute and Gary Schocker, flute) then it was recorded later onto a CD
- Greek ethnic flavor
- Title isn't a word used everyday in Greece and it's direct translation is "bittersweet"
- "Xyno" is bitter and "Glyko" is sweet¹⁴⁷

¹⁴³ McArthur, 228.

¹⁴⁴ <http://www.fallshousepress.com/catalog/item/1695124/4775396.htm> (accessed July 10, 2012).

¹⁴⁵ Schocker.

¹⁴⁶ Jasmine Choi, email interview by author. July 6, 2012.

¹⁴⁷ Sophia Anastasia, email interview by author. July 17, 2012.

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BIOGRAPHICAL SKETCH

Kristi Sealy-Miller, born on May 3, 1979, holds a Bachelor of Music degree in music education from University of Houston (2002), a Master of Music degree in flute performance from the University of Texas at Austin (2005), and a Doctor of Music degree from Florida State University (2013). Her primary flute teachers were Eva Amsler, Marianne Gedigian, Dr. Sydney Carlson, Karl Kraber and Claire Johnson.

While completing her doctoral studies at Florida State University, Miller was a graduate teaching assistant in the flute studio. She taught flute studio classes, flute choir, flute methods courses, and applied flute lessons to undergraduate flute students. She was a member of the Florida State University Symphony Orchestra and Wind Orchestra, as well as a performer in the New Music Festival. She also maintained an active membership in the Florida Flute Association.

Mrs. Miller is currently an elementary music teacher at Massey Ranch Elementary in Pearland, Texas where she teaches 700 students in kindergarten through fourth grade. She presently has an active private studio of flute students, ranging from beginner through advanced high school level. She has served on the judging panels for the Tri-State Music Festival, Houston Flute Club Flute Fest, Kappa Kappa Psi Solo and Ensemble Competition and the UIL All-Region, All-Area and Solo & Ensemble Competitions. She is a substitute flutist for the Clear Lake Symphony and is an active member of the National Flute Association, Houston Flute Club and the Texas Music Educators Association. Mrs. Miller is living in Pearland, Texas with her husband, Nick Miller and two children, Thomas and Kinsleigh.