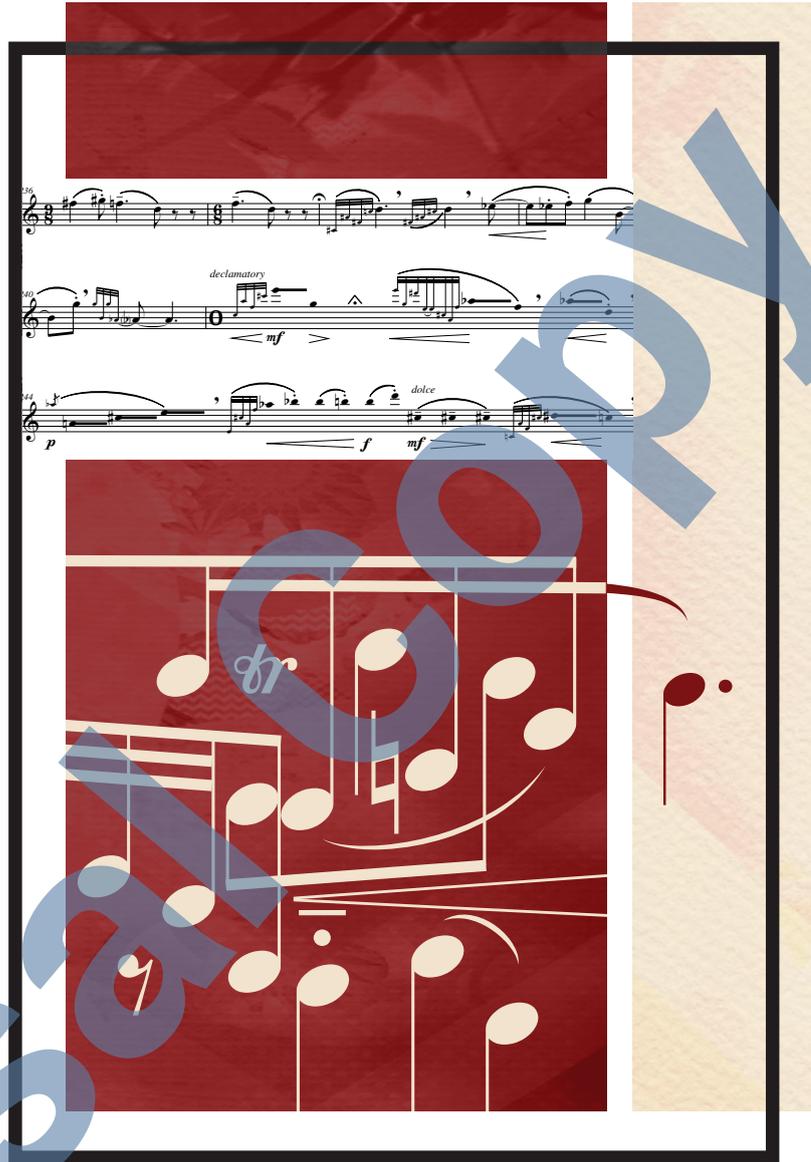


from the **New York Women Composers, Inc.**



Sonata

for flute (or recorder) solo

1991
3rd Edition 2022

Elizabeth R. Austin

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Sonata

for Flute or Recorder solo

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I. A caged bird
(*ein eingesperrter Vogel*)

II. “Alma redemptoris mater”
(*“Loving Mother of the Redeemer”*)

III. A singing bird
(*ein singender Vogel*)

Program Notes

from the composer

My husband directed a program for aspiring college students of German in Mannheim, Germany between 1985 and the early 2000's. I became affiliated with GEDOK, an organization devoted to women artists. My flutist friend from this group introduced me to a fine recorder player, Stefanie Grundmann, for whom I wrote this music. This *Sonata* then, had its inception under a different guise. The underlying concept of birdsong, however, compelled me to arrange this work for transverse flute, since its capabilities were wider and the tone color and textures more varied. With my intense lifelong study of birds singing, with their winged riffs and unlimited high range, I sought to capture the pathos as well as the fervor of feathered improvisations on a basic two or three note avian theme!

The political upheavals during the time of the Gulf War (and sadly relevant over a decade later) may well have exerted a subconscious influence on this image of the first movement: A caged bird, beating its wings in desperation, sings all the while. In addition, one also hears a disjunct version of a nostalgic World War I song (“Ich hat’ einen Kameraden”) about a fallen comrade; this juxtaposition against the futile attempts at ‘winged flight’ provides, in essence, the duality of the sonata principle.

The variation treatment of the Gregorian chant “Alma redemptoris mater” in the second movement deals with the cross-pollination of the arpeggiated major triad of the chant theme with freer lines. The fulcrum of this central movement yields to the concluding, persevering tonal phrase.

The third movement is inspired by the Chinese proverb, “Keep a green bough in your heart and a singing bird shall come.” A final catharsis is left open, however, as the flutist sings/plays a phrase, hopefully questioning “.....redemptoris.....”, before the music breaks off.

This music has enjoyed a good life, beginning with Ms. Grundmann as well as through such artist/flutists as Kendall Kennison at Goucher College and Deborah Robin at Connecticut Composers, Inc.

Performance Notes

c.v. - con vibrato (with vibrato)

s.v. - senza vibrato (without vibrato)

- ‘ short pause
- ^ slightly longer pause
- ⌒ fermata of medium duration
- ⌒ long fermata

Dynamic markings can be freely interpreted by the performer. Wind (breath-supported) vibrato is to be used unless otherwise noted. Music gestures, such as the ‘weeping descending third,’ unify the movements; the performer is to play these figurations in a similar manner throughout the piece.

Tempo boxes appear in the rapidly-shifting ‘collage’ section of the first movement. These are as follows:

- 1** Very free, serene in tempo, with expressive pauses.
- 2** Tempo primo (as in the initial theme)
- 3** Quote from “Ich hat’ einen Kameraden;” smooth, metric, melodic.

Sonata

for Flute (or Recorder) solo

I. A caged bird

(ein eingesperrter Vogel)

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$\text{♩} = \text{ca. } 168$
mf

6

11 *mp*

16 *poco rit.*
flz. *poco*

22 $\text{♩} = \text{c. } 72$
mp cantabile *mf*

27 *playfully (spielhaft)* *increasingly bright (ausspielend)* *tempo primo*

30 $\text{♩} = \text{c. } 72$

34 *poco*

39 *f* *mf*

43 *mp* *rallentando*

1 * freely, improvisational
(frei)

p *mf* *mf* (flz.)

at start, overblow the octave
(anfangs in die Oktave überblasen)

51 *mp* *pp* *f* *mf* *mp*

56 *mf* **2**

61 **1** overblow flz.
(überblasen) *mf* *mp*

65 **3** far off
(entfernt) **1** *pp* (Kameraden...)

70 **3** finger vib ** *** **1 + 3** *p* *ff* *p* excited

77 **2** **3** **1** *mf* *mp* *mf*

81 **3** "loses the thread..."
(...den Faden verloren) hold back
(halten Sie zurück) *mf*

86

90 **3** *mp* *mp* cantabile

* **1** Very free, serene in tempo, with expressive pauses.
Sehr frei, im ruhigen Tempo, mit aussagestarken Pausen.

2 Tempo primo, as in the initial theme (♩ = ca. 168)
Bezugnehmend auf das Anfangsthema.

3 Quote from "Ich hatt' einen Kameraden." Smooth, metric, melodic.
Metrisch, gleichmässiges ruhiges Tempo.

** Recorder only.
Nur Blockflöte.

*** Tongue without utterance.
Zungenlaut ohne Ton.

95 *stringendo*

3 *not fast*
(nicht schnell)

2

p sub. *mf* *mp*

99 *f*

103

107 *f* *ff*

112

116 3 2

mp sub.

121 *f*

breath pressure
(mit Atemdruck)

126

130 3

mf *mp* *mf* *explosive*
(tongue only)

slower
(langsamer)

c.v.

135 10-12" ca. (ad lib)

f *niente*

Mixed with high, sharp tones ad lib.
(Mit hohen Pfeiftönen gemischt. allmählich immer mehr abschwächen)

II. "Alma redemptoris mater"

("Loving Mother of the Redeemer")

137 *Freely* ♩ = 80 *sotto voce (mvt. 1)*

mp *p* *mp* *p*

142 *cantabile sempre*

poco

147 *s.v. (chantlike)*

mp

152 *c.v.*

pp

157 *mf*

161

165 *chant*

mf *p sub.* *mp*

169 (flz.)

mf *mp*

173 *(collage; mvt. 1)*

mp

177 *piacevole* *portato* *not fast* *lacrimosa*

Musical staff 177-181. The staff begins with a treble clef and a key signature of one flat. It contains several measures of music with various note values and rests. The tempo markings *piacevole*, *portato*, *not fast*, and *lacrimosa* are placed above the staff. The staff ends with a double bar line and repeat signs.

182 *p* (*Kameraden...*) (*chant*) *mp*

Musical staff 182-186. The staff begins with a treble clef and a key signature of one flat. It contains several measures of music with various note values and rests. The tempo markings *p*, (*Kameraden...*), (*chant*), and *mp* are placed above the staff. The staff ends with a double bar line and repeat signs.

187 *not too fast; melodic* *sf*

Musical staff 187-191. The staff begins with a treble clef and a key signature of one flat. It contains several measures of music with various note values and rests. The tempo markings *not too fast; melodic* and *sf* are placed above the staff. The staff ends with a double bar line and repeat signs.

192 *mp*

Musical staff 192-195. The staff begins with a treble clef and a key signature of one flat. It contains several measures of music with various note values and rests. The tempo marking *mp* is placed below the staff. The staff ends with a double bar line and repeat signs.

196 *mp* *poco rit.*

Musical staff 196-199. The staff begins with a treble clef and a key signature of one flat. It contains several measures of music with various note values and rests. The tempo markings *mp* and *poco rit.* are placed below the staff. The staff ends with a double bar line and repeat signs.

200 *mf*

Musical staff 200-203. The staff begins with a treble clef and a key signature of one flat. It contains several measures of music with various note values and rests. The tempo marking *mf* is placed below the staff. The staff ends with a double bar line and repeat signs.

204

Musical staff 204-207. The staff begins with a treble clef and a key signature of one flat. It contains several measures of music with various note values and rests. The staff ends with a double bar line and repeat signs.

208 *mf* *poco accel.*

Musical staff 208-213. The staff begins with a treble clef and a key signature of one flat. It contains several measures of music with various note values and rests. The tempo markings *mf* and *poco accel.* are placed below the staff. The staff ends with a double bar line and repeat signs.

214 *a tempo* *chantlike, lyrical* *p sub.* remain still; theme has broken off (*bleiben Sie still*)

Musical staff 214-217. The staff begins with a treble clef and a key signature of one flat. It contains several measures of music with various note values and rests. The tempo markings *a tempo*, *chantlike, lyrical*, and *p sub.* are placed below the staff. The instruction *remain still; theme has broken off (bleiben Sie still)* is placed to the right of the staff. The staff ends with a double bar line and repeat signs.

III. A singing bird

(ein singender Vogel)

219 *mf* *f* *mp* (flz.) chant... *tr* slow trem.

224 *mf* melodic take breath away (Atemdruck wegnehmen)

227 *mf*

231 *mf*

236

240 declamatory *mf*

244 *p* *f* *mf* dolce

248 urgent (dringend) *mp* dolce

falling away, slower, weaker
(sehr abfallend, immer undeutlicher,
tempo immer langsamer)

253 *delicate*
(zart)

259 *stacc., intensivo* *15-20"* *pitches gradually sink*
(die Tonhöhe absinken lassen, murmeln)

f not too many overblowings
(nicht zu viel Quietschöne)

262 *'fall apart'*
(sinken Sie in sich zusammen)

267 *insistent*
(bestehend)

271 *poco*

276 *chirping, excited*
(pfeifend, aufgeregt) (labium trill if recorder)

poco

280 *OSSIA: sing and blow simultaneously*
(male: 8vb lower)

284 *espressivo* *Sing, look out at audience*
(an das Publikum gerichtet) *measured, shining...*

f ...re - demp - tor - is...

Perusal Copy

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