

AMANDA MAIER

SONATA IN B MINOR

for Flute and Piano



Arranged and Edited by Carol Wincenc
Co-edited by Bryan Wagorn



Carol Wincenc 21st Century Series for Flute

Amanda MAIER Sonata in b minor

I have always had a passion for learning about any "new" works of music, vintage or contemporary, and especially for my instrument, the flute. With the discovery of, thanks to colleagues and first hearings of their recordings of the Maier: Bryan Wagorn, Elmira Darvarova, Frank Almond and William Wolfram, I realized that this beautiful violin and piano sonata would work exquisitely for flute and piano with very little adjustments needed. Thus, I set out on the journey of re-"arranging" and transcription, as I have in my previous and successful Lauren Keiser Music publications of the Mozart Flute concerti and icons in the flute etude repertoire by Andersen and Berbiguier.

In this edition of the Amanda Maier Sonata in b minor, which apparently was unplayed for 100 years after its mighty debut at the end of the nineteenth century, I have kept the same articulations, dynamics and most of the octave placements as written in the original violin part. As noted, in the version for flute, there are many "ossia 8va" choices for those who do not play on an instrument with a low B, or who prefer the sonority of the higher octave. And in some cases, I have moved the flute part up an octave entirely for needs of projection or ease in musical expressiveness.

Of course in any transcription for flute, the player has many options to chose from. We have only to look at so many nineteenth century transcriptions of romantic violin sonatas for flute and piano. In my recording of the work with pianist Bryan Wagorn, we offer a guide and reference to the possibilities of a successful execution of the work as well as the resultant joys of delving into and bringing glorious music to our instrument, which is lacking in repertoire from this time period.

I wish to thank my above mentioned colleagues, my Stony Brook University Doctoral students Hannah Porter Occena and Daniel J Carlo, my publishers and editors, recording producer Weixiong Wang, the Maier-Rontgen family, and above all else, Amanda Maier herself for her magnificent artistry, courageousness, and undaunted pioneering in the field of music composition and performance.

I am proud to be of service to a work of the highest level of creativity, and bring it now to the flute world and for all to enjoy.

With thanks,

CAROL WINCENC

*Celebrating five decades as Concertizing Flutist
and Flute Professor Juilliard School, Stony Brook University*

Full HD recording of this work featuring available on iTunes™.
Live performance video on YouTube™.
Featuring Carol Wincenc, flute and Bryan Wagorn, piano
Produced and Engineered by Weixiong Wang, Skillman Music Recording Studio



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Sonata in B Minor

for
Flute and Piano

I.

AMANDA MAIER
edited by Carol Wincenc and Bryan Wagorn

Allegro ♩ = 96
ossia
8va

Flute

p

Allegro ♩ = 96

Piano

p

5

loco

9

un poco marcato

p

13 *p*

17 *f* *p* *pp* *molto cresc.*

Red. *

21 *un poco tranquillo* *f* *un poco tranquillo* *p* *espress.*

fp *espress.*

26 *animato* *f marcato* *animato* *cresc.* *f marcato*

II.

Andantino ♩ = 138

Flute

Piano

p

p *semplice*

con Ped.

10

f *pp* *p*

f dim. *pp* *p*

19

cresc. *f*

cresc. *f*

28

pp *pp*

pp sempre *sempre pp*

38

morendo

47 **Allegretto un poco vivace** ♩ = 184
mf

Allegretto un poco vivace ♩ = 184
mf

53

59

III.

Allegro molto vivace $\text{♩} = 96$

Flute

Piano

p

fp

7

cresc.

f

p

cresc.

f

p

14

cresc.

fp

cresc.

fp

21

cresc.

fp

cresc.

fp

28

f

f

35

p

cresc.

p

42

cresc.

f

49

p

espress.

p

Flute

Sonata in B Minor

for
Flute and Piano

I.

AMANDA MAIER
edited by Carol Wincenc

Allegro ♩ = 96

ossia
8^{va}

loco

p

7

p

13

p *f* *p* *pp*

20

molto cresc. *f* *p* *espress.*

27

animato *f marcato* *sf* *sf*

33

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fp cresc.*

40

f *p* *cresc.*

46

f dim. *espress.* *p* **2**

231 *più rit.*
ossia
8^{va}
pp *pp* *cresc.* *p* *animato*

237 *cresc.* *f* *p*

243 *cresc.* *f* *cresc.* *ff* *ff sempre* *più animato*

249 *marcato sf* *sf*

254 *ossia*
8^{va} *ff*

II.

Andantino ♩ = 138

9 *p* *f* *pp*

17 *p* *cresc.*

26 *f* *pp* *pp* **2**

36 *pp* **3**

128 Musical notation for measures 128-136. The key signature is one sharp (F#). The music features a melodic line with slurs and accents. Dynamics include *f*, *dim.*, and *p*. A *cresc.* marking is present at the end of the line.

137 Musical notation for measures 137-149. The key signature is one sharp (F#). The music features a melodic line with slurs and accents. Dynamics include *f*, *dim.*, *f*, *dim.*, and *p*. A *4* measure rest is indicated at the end.

150 Musical notation for measures 150-159. The key signature is one sharp (F#). The music features a melodic line with slurs and accents. Dynamics include *p dolce*, *dim.*, and *pp*. A *(pizz.) ossia 8va* marking is present.

160 Musical notation for measures 160-169. The key signature is one sharp (F#). The music features a melodic line with slurs and accents. Dynamics include *pp* and *sempre*.

III.

Allegro molto vivace $\text{♩} = 96$

Musical notation for measures 1-9. The key signature is two sharps (F# and C#). The time signature is 2/4. The music features a rhythmic pattern with slurs and accents. Dynamics include *Pianoforte* and *p*.

10 Musical notation for measures 10-19. The key signature is two sharps (F# and C#). The time signature is 2/4. The music features a melodic line with slurs and accents. Dynamics include *cresc.*, *f*, and *p*.

20 Musical notation for measures 20-28. The key signature is two sharps (F# and C#). The time signature is 2/4. The music features a melodic line with slurs and accents. Dynamics include *cresc.* and *fp*.

29 Musical notation for measures 29-37. The key signature is two sharps (F# and C#). The time signature is 2/4. The music features a rhythmic pattern with slurs and accents. Dynamics include *f* and *p*.

38 Musical notation for measures 38-47. The key signature is two sharps (F# and C#). The time signature is 2/4. The music features a melodic line with slurs and accents. Dynamics include *cresc.* and *f*.

Biographies



AMANDA MAIER (19 February 1853 - 15 July 1894) was a Swedish violinist and composer. She was the first female to graduate in conducting from the Royal College of Music in Stockholm in 1869. Maier was born into a musical home in Landskrona and discovered her musical talent early. Her first instruction in violin and piano was from her father. At the age of sixteen, Maier began studying at the Royal School of Music in Stockholm, where she studied violin, organ, piano, cello, composition and harmony. Maier performed violin concerts in both Sweden and abroad. She continued to study composition from Reinecke and Richter at the Conservatory of Leipzig and violin from Engelbert Röntgen, concert master at Gewandhaus Orchestra in the same city. During this time she composed a violin sonata, a piano trio and a violin concerto for orchestra. Her violin concerto was premiered in 1875 with Maier as soloist and received glowing reviews.

In Leipzig she met the German-Dutch pianist and composer Julius Röntgen (1855-1932), her violin teacher's son. After his father died, the couple married in 1880 in Landskrona and moved to Amsterdam. The marriage ended Amanda's public appearances, but the couple continued to arrange musical salons and music performances in Europe of Rubinstein, Joachim and Brahms. In 1887 Röntgen-Maier became ill with tuberculosis. During her illness, the couple stayed in Nice and Davos. Her final composition was a piano quartet on a trip to Norway 1891. She died in 1894 in Amsterdam, the Netherlands.

Courtesy of Wikipedia



Hailed "Queen of the flute" by *New York Magazine*, flutist Carol Wincenc was first prize winner of the (sole) Naumburg Solo Flute Competition, as well as the recipient of the Lifetime Achievement Award from the National Flute Association, the National Society of Arts and Letters Gold Medal for Lifetime Achievement in Music, and Distinguished Alumni Award from Manhattan School of Music. Recently, she recorded an all-Yuko Uebayashi album with the Escher String Quartet, and performed at Carnegie's Weill Hall with her collaborator, pianist Bryan Wagorn of the Metropolitan Opera. She has appeared as soloist with such ensembles as the Chicago, San Francisco, Pittsburgh, Detroit, and London symphonies, the BBC, Warsaw, and Buffalo philharmonics, as well as the Los Angeles, Stuttgart, and Saint Paul Chamber orchestras. She has performed in countless festivals such as Mostly Mozart, Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Music at Menlo, Aspen, Yale/Norfolk, Sarasota, Banff, and Marlboro. A Grammy nominee, she has received a Diapason d'Or Award, a Recording of Special Merit award with András Schiff, and Gramophone magazine's "Pick of the Month" with the Buffalo Philharmonic. She is a member of the New York Woodwind Quintet and a founding member of Les Amies with harpist Nancy Allen and violist Cynthia Phelps. Ms. Wincenc teaches on the faculties of The Juilliard School and Stony Brook University, and she is renowned for her popular series with Lauren Keiser Music Publishing, the Carol Wincenc 21st Century Flute. For more information please visit carolwincencflute.com.



Photo by Dario Acosta

Canadian musician Bryan Wagorn serves as Assistant Conductor at the Metropolitan Opera. He has performed throughout North America, Europe, and Asia as recital accompanist, chamber musician, and soloist. A participant at the Marlboro Music Festival, Mr. Wagorn has also served as pianist at the Ravinia Steans Music Institute for Voice, and has taught at the National Arts Centre Orchestra's Summer Music Institute directed by Pinchas Zukerman and at the Manhattan School of Music. He made his solo recital debut at New York's Weill Recital Hall at Carnegie Hall in 2009, and has performed under the auspices of the Marilyn Horne Foundation, the Jeunesses Musicales de Canada, and the Holland Music Sessions. He has appeared with members of The Metropolitan Opera Orchestra, the New York Philharmonic, and frequently accompanies many of the world's leading singers and instrumentalists in recital. He has formed a special partnership with Carol Wincenc as recital collaborator and editor of standard flute repertoire. Mr. Wagorn graduated from the Royal Conservatory of Music and holds degrees from the University of Ottawa (BMus), the Mannes College of Music (MMus), and the Manhattan School of Music (DMus).