

W. Jay Sydeman

Ideas and Transformations
for Solo Flute
(1989)

Andante (ideas) $\text{♩} = 60$ **FOR FLUTE 4 ONLY** *Sydney 1989*
(ideas and transformation)

Measures 1-17 of the manuscript. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked *Andante* with a note value of $\text{♩} = 60$. The score includes various dynamics (mp, p, f, pp, mf, f), articulations (accents, slurs, staccato), and performance instructions like *Faster* and *Atempo*. The piece is titled **FOR FLUTE 4 ONLY** and *Sydney 1989*.

In the early 1980's, I taught at the Rudolf Steiner College in Sacramento. The major Steiner art form is Eurythmy, which he called the yoga of the west, but unlike yoga it is performance oriented as dance. I worked with many eurythmists and wrote a great deal of music for them. This was one of these pieces.

So the *Idea* has the cells of many ideas... short, astringent, and very specifically for the flute.

Transformation 1 works with a series of 16ths; very brief *Transformation 2* is a kind of mocking dance; *Transformation 3* develops the more lyric elements of the *Idea*, albeit interspersed with mini interruptions, while *Transformation 4*, acting as a coda, begins with material from *Transformation 1* and runs with it. All very fluty indeed.

– W. Jay Sydeman, September 2012

W. Jay Sydeman's life mirrors the breadth and variety of his music. Born in New York in 1928 and educated at Manhattan's Mannes School of Music, he quickly became one of the most sought-after and honored composers of his generation, receiving commissions from such prestigious groups as the Lincoln Center for the Performing Arts, the Tanglewood Music Center, and the Boston Symphony, which premiered his orchestral work in memory of John F. Kennedy in 1966. "Sydeman uses a whole battery of far out techniques," wrote the *New York Times*, "but he has an uncanny ability to throw in the whole avant-garde machinery as if it were the simplest, most normal way of making music in the world ... More than many of his colleagues, he seems to know what will sound well, and he works for some remarkably attractive, pure textures. His sounds seem to grow from a physical sense of exactly what material is right."

In 1970, after a heady period that included awards from the National Institute of Arts and Letters, the Boston Symphony Orchestra and Library of Congress, Sydeman left New York – and composition – to begin a journey of personal and artistic exploration.

"Around 1980," he has written, "I returned to composition – at first a large number of choral works which reconnected me to the source of all music – the human voice. Out of this new lyric impulse have evolved all of my works since that time – more romantic, more accessible. I create music for the musician."

– Howard Hersh,
Artistic Director of "Music Now"

Sydeman is part of a composers' group in Nevada City annually producing the "Wet Ink Festival of New Music." He now lives in Mendocino and hosts a bi-weekly program on KZYX, "The Mind of a Composer," 10 am to noon on Mondays, introducing and commenting on contemporary music.

Duration: circa 3:30

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Ideas and Transformations

for Solo Flute

(for Astrid)

W. Jay Sydeman
(1989)

Ideas (Andante) ♩ = c. 68

mp *p* *p* *sfz p*

f *rit.*

faster *a tempo* *p* *pp*

Flt. ord. *poch accel.* *mp* *mf* *f*

a tempo *f* *p* *f* *mf* *p*

poch accel. a tempo *rit.*

21 *a tempo* Flt. ord. *poch accel. a tempo*

*f*_{sub.} *p*_{sub.} *p*

24 *poch. rit. a tempo*

pp *f* *p*

Transformation I (Allegro) ♩ = c. 108

27 *mp stacc.* *mp* *p*

32 *p* *mf* *f* *ff*

39 *mp* *sfz* *p* *sfz*

Transformation II (Marcato) ♩ = c. 120

45 *mp* Flt. ord. *p*

49 Flt. ord. Flt. ord. *pp*

Transformation III (Andante) ♩ = c. 74

53 *mp* *poch accel.----- a tempo*

56 *poch accel.----- a tempo* *passione!* *poch. rit.-----*

58 *a tempo* *poco rit.----- a tempo*

61

66

Transformation IV (Allegro) ♩ = c. 120

72 *stacc.*

mp *f* *mf* *mp*

74 *poch accel.* -----

very short *f* *fp*

76 *a tempo*

poch accel. ----- *as fast as possible*

mf *ff*

79 *accel.* -----

mp *mf*

83 *as fast as possible*

mp