

GPFS Music Reviews

Library Feature: *Sonatine* by Lauren Bernofsky

Written by GPFS member and board member [Dr. Emily Stanek](#)

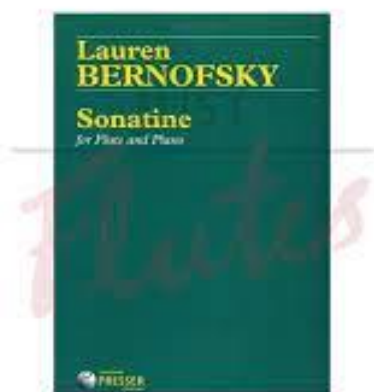


Several months ago, I was looking through my music to find pieces not yet learned. I stumbled on [Sonatine \(2000\) for flute and piano](#) by [Lauren Bernofsky](#). Right away I was intrigued by its haunting melody and lyrical nature, but that was just one side of the story. Once the flute line was added to the piano part, I felt like I had walked into another world, a world that sparkled with color yet with allusions of mystery.

This one movement piece (about 5'30" in length) is described as an "impressionistic poem" that "creates an other-worldly dreamscape through exotic scales, lyrical arabesques, and a gentle lyricism leading us through this evocative atmosphere." Bernofsky's *Sonatine* was a perfect match with my emotions during the Covid pandemic. It helped me to express these emotions in a beautiful and healthy way. I knew that this piece needed to be part of our lending library, which is why I donated it to the GPFS.

Composer Lauren Bernofsky has her roots in the East Coast, studying at the Hartt School of Music, New England Conservatory, and Boston University. Her music catalog is quite broad - from film to solo works - and is performed throughout the United States as well as Europe and Asia to name only a few continents. Her bio mentions that she is inspired to bring out the "expressive potential of each instrument" and she certainly achieved her goal in *Sonatine* for flute and piano.

Here is a link to my performance: [StanekPlaysBernofskySonatine](#)



for Flute and Piano

Sonatine
for Flute and Piano

LAUREN BERNOFSKY

Duration: 5:30

Con moto (♩ = 120)

Flute

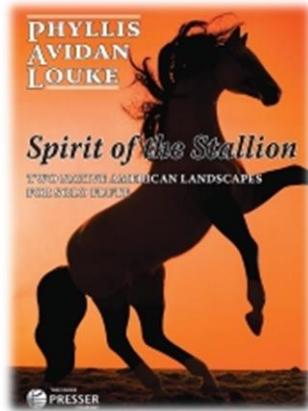
Piano

(for flute, continuo, guitar)

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Library Feature: *Spirit of the Stallion: Two Native American Landscapes* for flute alone, by Phyllis Avidan Louke

Written by GPFS member and board member [Dr. Emily Stanek](#)



An additional new piece to our lending library is, *Spirit of the Stallion: Two Native American Landscapes* for flute alone, written by GPFS board member, [Phyllis Avidan Louke](#). When I realized that one of the pieces I wanted to record for the flute fair was already being performed, Phyllis mentioned her flute alone piece. She dedicated *Spirit of the Stallion* to Charles Littleleaf, a Native American flutist and traditional flute maker. His love of horses and the beauty surrounding his home in Central Oregon was the inspiration for this

piece. Since I was young, I have had a love and fascination with horses, so this piece and I were well matched from the beginning.

The first movement, Warm Springs Serenade, is described by Louke as “meditative and flowing.” The opening of this movement has moments of “ma”, a Japanese concept that can be described as “a pause in time, an emptiness in space.” These “ma” like moments are not moments of silence or emptiness, but of spaciousness in sound. This spaciousness in the beginning of the first movement allows the flutist time to think, time to be more aware, time to fill up space with tone. As the movement begins to flow, both the listener and flutist gain a picture of a horse in motion.

The second movement, Gallop at Sunrise, is described as “a ride over the high desert, with stops along the way to admire the view.” If you can picture the flowing Deschutes River with a backdrop of snow-covered mountains, you have a perfect picture of the inspiration for this piece and particularly this movement. The music describing the ride on the horse juxtaposed to the music described in the stop along the ride shares a forward energy that showcases the singing quality of the flute.

Here is a link to my performance: [StanekPlaysLoukeSpirit](#)

Charles Littleleaf beautiful, handcrafted Native American Flutes
Truly works of art! [LittleleafFlutes](#)

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