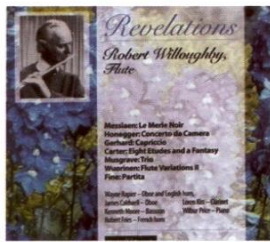


# C.D. Reviews

## Revelations



This is an historic recording compiled from performances by Robert Willoughby and the then Oberlin Woodwind Quintet, consisting of oboists Wayne Rapiet and James Caldwell, clarinetist Loren Kitt, bassoonist Kenneth Moore, French hornist Robert Fries, and pianist Wilbur Price. Works include *Le Merle Noir*, Honegger's *Concerto da Camera*, Gerhart's *Capriccio*, Carter's *Eight Etudes and a Fantasy*, Musgrave's *Trio*, Wuorinen's *Variations II*, and *Partita*.

How nice it is to hear a master play. Willoughby's sound, phrasing, intonation, and interpretation are what we all strive for, and the recording is highly recommended to everyone. (BR1071CD)

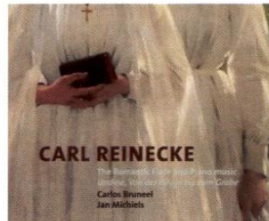
## Claude Bolling - Suite for flute and jazz piano trio



You can't listen to this recording without comparing it to the Rampal recording of the same work. Flutist Elzbieta Wolenska & Friends, all Polish musicians, bring a fresh outlook to this work, and listening to it is completely enjoyable. Wolenska has a brighter sound than Rampal, and the jazz musicians enjoy their freedom in creative ways during those no-flute

passages. The tempos of movements two and five are a bit slower than expected, but they work well. Completing the recording are four more works: *Shakuhachi* by Frank Michael; Berio's *Sequenza*, Isang Yun's *Andante*, and Alexandre Delgado's *The Panic Flirt* - all four works for solo flute or bass flute. (JBR 005-2)

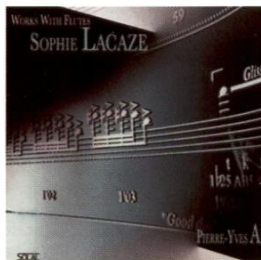
## Carl Reinecke The Romantic Flute and Piano Music



Flutist Carlos Bruneel, who teaches at the Royal Conservatory in Brussels, performs the *Undine Sonata, Op. 167* with pianist Jan Michiels. The rest of the recording is devoted to a piano work, *Von der Wiege bis zum Grabe, Op. 202*, that was arranged for flute and piano by Ernesto Kohler.

Bruneel is an interesting flutist to listen to. His dynamic range is incredibly wide, and unlike most players, he refrains from using vibrato to enhance the dynamics. His softs are almost inaudible, and his louds are aggressively so. His vibrato speed and width remains the same, no matter what dynamic level he is in. (Etcetera KTC 1338)

## Sophie Lacaze Works with Flutes



If you are into new sounds, you're going to love this recording. All seven



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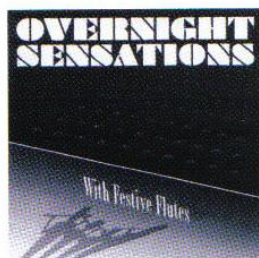
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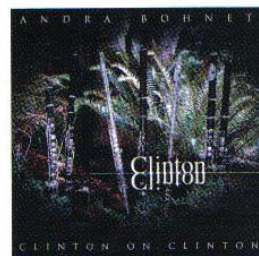
Claude Bolling: *Suite for flute and jazz trio*. Frank Michael: *Shakuhachi* for solo flute. Luciano Clinton *on Clinton*. Andra Bohnet, flute; Adrian Duncan, guitar, mandolin and vocals; Robert Holm, piano; with Wilbur Moreland, Beth Orson and David Hughes. Flying Frog Music FF0802. Berio: *Sequenza I* for solo flute. Isang Yun: *Andante* for solo bass flute. Alexandre Delgado: *The Panic Flirt* for solo flute. Elżbieta Woleńska, flute; Rafał Karasiewicz, piano; Jakub Olejnik, double bass; Przemysław Jarosz, drums. JB Records JBR 005-2.

This is a stunning recording. Elżbieta Woleńska is a fantastic flute player, and the jazz players she works with in the Bolling Suite are just terrific. The recording includes four works we should now refer to as classics of the solo flute repertoire, by Michael, Berio, Isang Yun and Delgado. Elżbieta Woleńska plays these with passion, grace and virtuosity. This is a flute player I will want to hear again.



*Overnight Sensations*. Festive Flutes (Alison Barrington, Sarah Murphy, Melanie Orriss, Laura Sheldon, Elizabeth Walker). Sold in aid of the NSPCC and Childline. [www.festiveflutes.co.uk](http://www.festiveflutes.co.uk).

This is the second CD by Festive Flutes in support of children's charities, and very enjoyable it is, too. This is light-weight and very listenable fare: movie tunes, bits of Broadway and bits of opera, performed with verve and all in a very good cause.



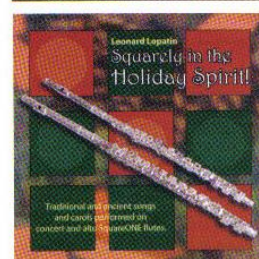
*Clinton on Clinton*. Andra Bohnet, flute; Adrian Duncan, guitar, mandolin and vocals; Robert Holm, piano; with Wilbur Moreland, Beth Orson and David Hughes. Flying Frog Music FF0802.

John Clinton was one of nineteenth-century London's more interesting characters. His changes of mind regarding the instrument—first supporting Boehm, then denouncing him—have been well-documented. Clinton's flute-making firm produced a number of different models, seven of which are used on this excellent recording of Clinton's music. Clinton, for all his twisting and turning, was in fact a good musician and an amusing composer of well-crafted salon music. None of his works have been published since the nineteenth century, so it is a delight to have this collection. Andra Bohnet is an excellent flute player who performs these pieces with just the right amount of fun, and Adrian Duncan's performance of *The whale that swallowed an Irishman* is worth the price of the disc. Marvellous.



*FleytMusik in Kontsert!* Adrienne Greenbaum, flute; Jake Shulman-Ment; fiddle, Pete Rushefsky; cimbalom; Brian Glassman, bass; with Max Yassky. [www.klezmerflute.com](http://www.klezmerflute.com).

At the last BFS convention Adrienne Greenbaum brought members of the audience to their feet, and I really mean that: she enticed people onto the platform and taught them to dance, Yiddish-style. Listen to this CD and you will understand why—it is difficult to sit still with this music playing. This is a terrific CD, and Adrienne Greenbaum is a terrific musician and flute player. I acquired this CD in Nova Scotia this summer. My wife and I listened to it in the car again and again on a very long westward drive in Canada. My wife thinks everyone should buy a copy and, of course, I never disagree with my wife.



*Squarely in the Holiday Spirit*. Leonard Lopatin, flute. Seasonal music performed on the SquareONE flute and alto flute. [www.lopatinflutes.com](http://www.lopatinflutes.com).

Leonard Lopatin is known as a maker of fine flutes, and in particular for his innovative square-holed flutes. What is less known about him is that he is a flute player of great

# Między jazzem i klasyką

**\*\* Wrocławka flecistka Elżbieta Woleńska mierzy się z legendą francuskiego wirtuoza Jeana-Pierre'a Rampala. Przy odrobynie szczęścia i dobrze zorganizowanej promocji „Suite na flet i trio jazzowe” w jej wykonaniu może być bestsellerem.**

W 1975 r. francuski wirtuoz fletu Jean-Pierre Rampal, muzyk *par excellence* klasyczny i uznany wykonawca dzieł Bacha, Mozarta i Beethovena, nagrał specjalnie dla siebie napisaną „Suite na flet i trio jazzowe” Claude'a Bollinga. Płyta z miejsca stała się światowym bestsellerem, utrzymując się na liście amerykańskiego magazynu „Billboard” aż dziesięć lat. Rampal, i tak już bardzo znany, awansował do grona najbardziej rozpoznawalnych artystów w USA (czego miarą był m.in. udział w jednym z odcinków „The Muppet Show” i wspólne wykonanie piosenki ze Świnką Piggy), a Bolling stworzył całą serię jazzowych suit na inne instrumenty solowe.

W siedmioczęściowej „Suite for Flute and Jazz Piano Trio” Bolling idealnie wyważył proporcje między



Elżbieta Woleńska i jej zespół

muzyką klasyczną a jazzem. Partię fletu wystylizował na jazzową improwizację, barokowe fugi zmiksował z paryskimi walczykami, słodczył dźwięku fletu zrównoważył sporą dawką solidności swingowania. O wielkiej popularności suity zdecydowały piękne, momentalnie wpadające w ucho melodie i kon-

sekwentne unikanie dynamicznych skrajności.

Dla zmarłego siedem lat temu Rampala nagranie utworu Bollinga było miłym urozmaicheniem. Dla wrocławskiej flecistki Elżbiety Woleńskiej jest wyzwaniem. Po pierwsze - bo to debiut płytowy młodej artystki. Po drugie - bo na pewno będzie porównywana z wielkim Francuzem.

Z konfrontacji z legendą wrocławianka wyszła zwycięsko. Jej propozycja technicznie świeżością i radością wspólnego muzykowania z grupą doskonałych jazzmanów (pianista Rafał Karasiewicz, basista Jakub Olejnik i perkusista Przemysław Jarosz). Choć suity słucha się niezwykle łatwo, to sami muzycy pracy mają tutaj co niemiara: są tu liczne zmiany temp, rytmów i nastrojów, jest balansowanie między żelazną dyscypliną we fragmentach stylizowanych na barok i klasycyzm a swobodą konieczną tam, gdzie rządzi jazz. Majstersztyk to „Fugace”, czwarta część suit: jak sam tytuł wskazuje, mamy do czynienia z fugą. Tyle że to fuga rozwinowana, pędząca na złamanie karku.

Ciągle nie wiem, czy Woleńska chce i potrafi improwizować i czy suita Bollinga to wstęp do większej aktywności na jazzowym poletku. Wiem za to, że w jej grze na flecie jest dużo, hmm, kocięgo uroku (ten ciepły ton w części szóstej suit „Versatile”). Szczerze mówiąc, wyżej to cenię niż biegłość w pokonywaniu skomplikowanych pasażów. Zresztą sama artystka wie, jak dużo w muzyce znaczy coś tak nieokreślonego jak klimat, i program płyty uzupełniła czterema kompozycjami różnych autorów na flet solo: każda z nich to swobodna, niespieszna historia. ©

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