

imaginative acoustic experiment loosely inspired by TS Eliot's *Ash Wednesday*. Like much of her work, it sounds like a fierce force of nature. Based on the "combination tones" of intervals, it consists of rising and falling whirrings and pulsings, with the flute acting as a color more than a virtuosic instrument, evoking the feeling of a gradually gathering electrical storm.

Mari Takano's scampering, brightly colored concerto, by contrast, is an unpredictable evocation of what she calls our "multicultural jungle", with references to jazz, Stockhausen, Ligeti (her teacher), Black American music, and much else. At the end, after running its wayward course, it stops as abruptly as it begins.

Sally Beamish's *Callisto*, the most overtly programmatic piece, depicts the transformation of Callisto into a constellation. Scored for four members of the flute family and unusual orchestral combinations, it too is an experiment in the ways flute sonority interacts with larger sounds. At the end, when *Callisto* shines from the heavens, the music has a piercing ecstasy.

All three orchestra play their demanding parts expressively; I was particularly taken with the snarling brass and elegant percussion of the Scottish National Orchestra under Martyn Brabbins in Beamish's piece. "Spellbound", the album's title, is appropriate given the hypnotic intensity of Bezaly's playing.

SULLIVAN

American Reflections

BEASER: *Souvenirs; Variations*; FOSS: *3 American Pieces*; DAHL: *Swedish Folk Variations*
Leonard Garrison, fl, picc; Jonathan Sokastis, p
Albany 1062—72 minutes

The flutist here is Leonard Garrison, but considerable praise must be given to pianist Jonathan Sokastis. This is a collection of works that is more flute (and piccolo) than piano, but the former wouldn't succeed without the latter. Every work here is a spritely dance between the performers—especially Robert Beaser's *Souvenirs* for piccolo and piano (2003), which call for some dandy playing by both men. The work is rhythmically complex, full of good humor (especially in 5, 'Cindy Redux'—a minstrel tune right out of Gershwin), but is thoroughly tonal in its overall modal language. Lukas Foss's *Three American Pieces* for flute and piano (1944-45, rev. 1993) have an open-air quality found in the music of the romantic composers then ruling the 1940s, mostly Copland. Not a bad thing at all. I would say that III, 'Composer's Holiday', is more rhythmically complex than anything Copland wrote.

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Ingolf Dahl's 1945 *Variations on a Swedish Folk Tune* for solo flute is a 12-minute tour de force and shows Mr Garrison at his best. The seven variations range from the purely romantic to the ever-so-slightly post-romantic. Beaser's *Variations* (1982), which closes the program, is the most somber work.

The sound has an airy, recital hall quality. I would have preferred a more intimate, up-close sound, a tighter recording ambience. But this is a minor quibble that shouldn't get in anyone's way in their enjoyment of excellent music excellently performed.

COOK

The Near Past of the Hungarian Flute

Decsenyi, Seiber, Kosa, Szabo, Szervanszky,
Lendvay, Farkas, Jardanyi
Zoltan Gyongyossy; Zsuzsa Kollar, p
Hungaroton 32578—75 minutes

As the title of this recital of modern Hungarian flute pieces so quaintly puts it, these eight flute and piano duos date from "the near past". Well, fairly near, anyway. All but one were written in the 1950s and 60s; the exception is from 1990. Three—by Janos Decsenyi, Endre Szervanszky, and Pal Jardanyi—are bright neoclassical sonatinas with melodies and modal harmonies gently tinged by Hungarian folk song in the Kodaly-approved manner. Fairly modest demands on the flutist make these pieces suitable for student performers. Matyas Seiber's *Pastorale and Burlesque*, an arrangement of a work originally scored for flute and strings, uses similar material, with added jazz inflections, in a less traditional structure.

Gyorgy Kosa's morose Notturmo, Csaba Szabo's spiky and rhythmically driving *Sonata Con Ritmo Di Ballo*, Kamillo Lendvay's volatile and special-effects-laced *Four Duets*, and Ferenc Farkas's brief *Meditation* are more adventurous, with chromatically winding and disjunct melodic lines, post-tonal harmonies, and fluid, rhapsodic forms. These are more demanding, for both musicians and listeners, though nothing is really pointillist or forbidding.

Aficionados of more up-to-date and virtuoso flute music may well prefer the more up-to-date items, but flute teachers should definitely investigate the nicely-crafted and very charming sonatinas, among the best I've heard. Anyone interested in this repertoire will be glad to have this well-played and well-recorded program, especially since most of the pieces are unlikely to be found on any other available recording—though the adorable Jardanyi sonatina was once recorded with breathy pan pipes on Pavane 7229. I found my

May/June 2009