

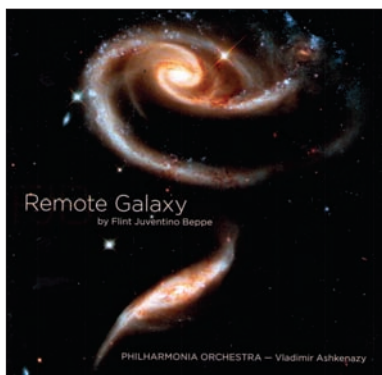
## CDs

“Argentinian” references (dance rhythms, for example). Both are showpieces for the flute, with the piano serving as mostly harmonic accompaniment, especially in the theme and variation work *Gran Fantasia*, which contains several “oom-pah-pah” piano passages.

For those seeking 19th-century salon music with more characteristic Argentine flavors, Alberto Williams’ flute and piano work, *Vidalita, Op. 45, No. 3* may fit the bill. The piano introduction and ensuing accompaniment contains a characteristic rhythmic pattern of an Argentinian folkloric dance—the *vidalita*. The performance of this slow, melancholic piece is the

strongest, and the piece itself the most interesting, of the works on the CD.

The remaining works are by Alcorta. These include three extremely short piano solo works—“Cuadrillas No. 1,” “Los Abrazos,” and “Cuadrillas No. 2”—each approximately one minute in length. The CD concludes with the *Trio en Sol* (flute, violin, and piano), the *Cuarteto* (flute, violin, piano, and cello), and the *Trio en Mi Bemol* (flute, violin, and piano). Like the flute and piano duos that initiated the program, these works also display mainly European characteristics of the era. —Julie Koidin



### **Remote Galaxy** **Emily Beynon,** **Philharmonia** **Orchestra**

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Composer Flint Juventino Beppe (previously known as Fred Johnny Berg) has released *Remote Galaxy*, recorded

by the Philharmonia Orchestra and Vladimir Ashkenazy, conductor. The largest work on the recording is the composer’s second flute concerto. His previous recording, *Flute Mystery*, included his first flute concerto.

The *Flute Concerto No. 2* was recorded with flute soloist Emily Beynon, who also performed Beppe’s *Flute Concerto No. 1* on his first CD. The music vacillates in color and texture between wild extremes. In large tutti sections, it’s often possible to hear Beynon’s sound soaring across the top of the ensemble or weaving between phrases. In the less bombastic

moments, however, Beynon’s expert playing shines through on an athletic, yet beautiful, solo flute line. Though the names of the movements are descriptive, the music is not intended to be overtly programmatic.

Along with the rest of the works on *Remote Galaxy*, Beppe’s second flute concerto explores duality throughout, highlighting the composer’s self-described journey through life, balanced between conventional society and his own internal everyday experiences. In his own statement in the recording’s notes, Beppe writes, “To me, one day equals a lifetime. Not a single hour passes without my brain working at full speed; automatically, inexhaustibly, and incessantly creative. There is never a recess. My brain is like a sensor receiving impressions all the time.”

This full force of creativity is expressed in the music through huge explosions of sound and power, alternating with moments of serene peace. In many pieces on the CD, a lone instrumental line will ascend dramatically, replaced at the moment of climax by a large homophonic orchestral texture. Perhaps these gestures are but one manifestation of the composer’s self-described tightrope walk through life.

—Rebecca Johnson



### **Saverio** **Mercadante: Flute** **Concertos** **Patrick Gallois,** **Sinfonia Finlandia** **Jyväskylä**

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High-spirited and inspired did I feel upon hearing Patrick Gallois’ recording of three flute

concertos written by Saverio Mercadante! The comprehensive CD liner notes enhanced my listening experience. For example, I learned that the concertos were all written while Mercadante was in his late teens and early 20s, and the fresh-

ness and naïve “gravitas” of the music certainly reflects his age while composing the works.

Patrick Gallois captures the freedom and nuance of the works beautifully; he truly is a master of crafting phrases with great panache. His articulations, dynamic variations, connections of notes, artful use of vibrato, and overall willingness to go right to the “edge” stylistically are worth study and emulation by any aspiring flutist.

This CD is a great teaching aid for students who need to figure out how to create effective rubato within their phrases. Hearing Gallois perform these three concerti makes me think of the adventurous nature of Michel Debost’s performances. Along with Gallois, Debost is a flutist immersed in the French school and greatly inspired by Jean-Pierre Rampal. This is a CD I will listen to often, and with a smile on my face.

—Molly Barth