

melody provides an expressive interlude, before a brief reappearance of the opening dovetailing prepares the listener for a mirrored phrase at the end of the piece.

This is an enjoyable work and something of a gem; its duration means it could be easily programmed, especially in student concerts where time is often at a premium. The changing time signatures combine with a continuous semiquaver line to provide a useful educational angle and help intermediate students develop more advanced rhythmic precision. The harmonic language is relatively simple and aligned to the impressionist aesthetic that the title suggests.

CARLA REES

piccolo & piano



FLORENTINE MULSANT
SONATA FOR PICCOLO AND PIANO
Op. 57
Furore © 2016

This 13-minute sonata was written for Jean-Louis Beaumadier in 2015. The sonata has two movements, beginning with a piccolo solo which features the idiosyncratic tone of the low register and moving melodic lines based on the whole-tone scale. This is an engaging opening which immediately demonstrates Mulsant's imaginative approach to the piccolo, which breaks away from the stereotypes and seeks to explore the instrument's expressive and timbral potential.

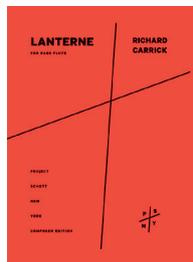
The opening material forms the main idea for the first movement, developed in dialogue with the piano with unisons providing further timbral changes. The character is a little turbulent but maintains a sense of mysteriousness as a result of the use of register; the piccolo ventures into the top register only rarely. The second movement makes more use of the dramatic potential of the piccolo. The melodic writing is once again based on rising scalic figures which mix together different whole-tone scales, but here they are free to rise higher, with a quick burst into the top of the instrument's range providing an exciting and energetic impact. A piccolo cadenza provides an opportunity to display the piccolo's agility, again making full use of the low register.

This is an excellent addition to the piccolo's repertoire; Mulsant is a highly competent composer whose music combines skill and imagination. The thematic ideas are developed logically and maintain a sense of coherence without ever becoming stale; this is a difficult balance to achieve, and Mulsant allows the ideas to culminate in a joyful, bright conclusion. Although there are moments of technical challenge, the most difficult aspects of the piece to master are the richness of tone in the low register and the intonation with the piano. These elements make the piece ideal for anyone keen to develop greater control on the piccolo or to

explore challenges which are perhaps not easy to find elsewhere. Aside from developing skills, this is an enjoyable piece of music which deserves a place in the piccolo repertoire canon.

CARLA REES

bass flute



RICHARD CARRICK
LANTERNE
PSNY © 2018

As a former student of Brian Ferneyhough, it is no surprise that Richard Carrick's *Lanterne* is a great example of exploring a specific timbre in its entirety. Sitting almost exclusively in the bottom octave of the bass flute, *Lanterne* examines the overtones produced when varying phonemes are said over the instrument throughout the full spectrum of possible dynamics. There are explicit references to the music of Korea, such as the fast overblowing of a fundamental to create its full spectral content which Carrick likens to the Korean jeonseong. Interest and contrast are created through a selection of articulation techniques beyond the phonemes, with pizzicatos, key clicks, and tongue rams interrupting established techniques. With *Lanterne* the beauty truly is in the detail, which Carrick suggests should be picked up by a close microphone in performance. One important factor to note is the requirement of a B footjoint bass flute to perform the work, as that note is used expansively for its great resonance and harmonic content. *Lanterne* is a great addition to the performer of new music on the bass and is unique in its complex sound style whilst being surprisingly accessible.

GAVIN STEWART

flute choir



STRAVINSKY
arr. **JULIETTE DOMINSKI**
PETRUSHKA
Edition Svitzer © 2018

Arranging Stravinsky for flute choir is something that is likely to be both popular and challenging in equal measure. Stravinsky's orchestration is so full of colour and vibrance that it is hard to imagine it having the same impact on a group of flutes, but Juliette Dominski has created a strong arrangement which has much to offer. Scored for piccolo, four C flutes, and one each of