

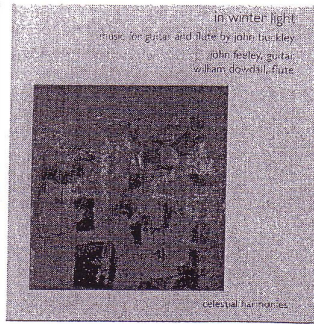
the viola more on a par with the violin. In the very informative programme notes that accompany this disc, Oleskiewicz suggests they are among his best works, and of those I am familiar with, I would have to agree.

This is a valuable recording of superb 'new' repertoire, played with polish and sensitivity. Excellent.

Joanna Todd

In Winter Light – music for guitar and flute by John Buckley
William Dowdall, flute;
John Feeley, guitar
Celestial Harmonies 13244-2
 One of a large group of contemporary Irish composers, John Buckley has amassed an impressive list of compositions dating back to 1973. These range from orchestral to solo piano to wind band to choral, but it just so happens that, as part of his training, he studied the flute at the Royal Irish Academy of Music, and I have to say that it shows.

This disc takes its title from the most recent of the compositions on it, a piece in two movements for alto flute and guitar. Other pieces featured are two guitar solos



and a miniature called *Lullaby for Deirdre*, two fantasias for solo alto flute, three pieces for solo flute and a fairly substantial fantasia for solo flute called *Airflow* (1998).

The latter is especially interesting because it is actually a work in two separate but related parts – one a solo flute piece, the other a sculpture. The work evolved from thoughts about the commonalities between sculpture and music, and represents a fascinating and stimulating departure from the familiar boundaries surrounding the different artistic media. It is unfortunate that it was not possible to include a photograph of the sculpture with the programme notes.

In Winter Light (2004) is a work of mellowness and maturity, exploring the possibilities of two fairly dark-sounding instruments, and moving from cool introspection in the first movement to a muscular driving energy in the second. At the far end of Buckley's output is the fresh and delightful *Three Pieces for Solo Flute*, which give an indication of the development of this artist over the years.

The guitar and flute are played by John Feeley and William Dowdall, consummate artists who fully express the depth and breadth of Buckley's music, and the whole adds up to an atmospheric listen. I recommend this disc not only for the beautiful playing on it, but also for the insight it provides into the work of a fascinating composer.

Leslie Sheills

Music for Flute and Organ
Brenda Dykes, flute; Christopher Moore, organ

It is a great pleasure to have the chance to listen to new and accessible works from the 20th and 21st centuries. So often, these pop up briefly on the radio, but then disappear,

leaving one thinking that it would be nice to become better acquainted with them. This disc of music for flute and organ will probably introduce you not only to many works, but also to some of their composers. It certainly did for me, and I really enjoyed the experience.

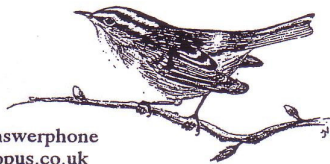
The pieces are by composers from a range of European countries: Jehan Alain (France), Frank Bridge (England), Frank Martin (Switzerland), Cesar Bresgen (Italy), JPE Hartmann (Denmark) and Herman Schroeder (Germany), and there is a new commission from Emma Chopourian. This makes for a very interesting range of works in different styles, all very listenable.

I particularly enjoyed the *Trois Mouvments* by Jehan Alain (the singing lines of the opening movement a very good start to the disc), Christopher Moore's arrangement of Bridge's *Allegretto grazioso* (a beautiful English soundworld), the *Danish Prelude* by Hartmann, and Emma Chopourian's *Dance then Sleep*, which opens with a strong rhythmic accompaniment to a strident tune which then softens into a

Forest Bell-birds by **R. Carlson**, Australian solo for flute or for piccolo. *Encounters* by **A le Fleming** for fl & pno.
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