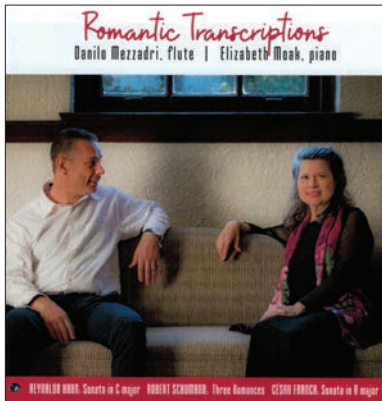


sense of outdoor space within the music, and the longing in the protagonist of the legend that inspires it can be heard calling to his love by playing the flute.

The light, peacefully danceable setting of “Sense & Sensibility” is appropriate to the text and the time, and immediately draws the listener into that world. Lawler’s observation that a lullaby is certainly a form of persuasion leads to the inclusion of “Blow the Moon Out,” in an alto flute setting that could lull the listener to peace in the most anxious of times.

Our ability to persuade is one form of building social cohesion. The spirit of togetherness present in this album is a lovely tribute to the fact that in an ever more divided society, it is still possible to come together and make musical art that binds. The ever-changing landscape of 2020 could use a song to bring us together, and the final track, “Common Thread,” seems especially apt in light of the isolation and disruption that has enveloped life globally.

—Rebecca Johnson



Romantic Transcriptions
Danilo Mezzadri
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Danilo Mezzadri and pianist Elizabeth Moak are music faculty at the University of Southern Mississippi, and their new CD, *Romantic Transcriptions*,

is Mezzadri’s third solo album; the first two, *Brazilian Soundscapes* (2009) and *Epigrams* (2017) shone light on serious and engaging Brazilian repertoire, little known elsewhere. The new CD takes a different tack, offering transcriptions for flute and piano of works by Reynaldo Hahn (1874–1947), Robert Schumann (1810–1856), and César Franck (1822–1890).

The performance of transcriptions for solo flute is controversial. Flute historian Nancy Toff writes, “I believe that the flutist should limit the program to works written for the flute ... Most transcriptions for the flute are second-rate, not because the music is bad ... but simply because the flute cannot realize the full potential of composition. The character of the music gets lost in transcription.”

This is probably a minority opinion among flutists, many of whom are happy to plunder the great violin repertoire. A search of iTunes yields at least 20 recordings currently available of the Franck Violin Sonata on flute. The present CD joins this crowd.

Here and throughout the CD, Mezzadri and Moak forge a close partnership, which of course this music demands. Balance and ensemble between flute and piano are perfect,

and both musicians have a sensitivity to Romantic style, with Mezzadri’s ability to sustain long phrases and Moak’s flexible timing of harmonic turning points. The recorded sound is clear, present, and beautiful.

Schumann’s *Three Romances*, pp. 94, originally for oboe and piano and first published for violin or clarinet as well, are also often recorded by flutists. These pieces allow Mezzadri to display the richness of his low register.

The main attraction of this CD is the first recording on flute of the 1926 *Violin Sonata* by Reynaldo Hahn, a substantial and glorious work that should be more widely known, even among violinists. Hahn was born in Venezuela, but his family moved to Paris when he was 3, and he spent most of his life there. His music, thoroughly French, harkens back to the style of his teacher Jules Massenet (1842–1912), Gabriel Fauré (1842–1924), and even César Franck. He wrote two smaller works for flute and piano, *Variations sur un theme de Mozart* (1905) and *Deux pieces* (1913).

The *Violin Sonata* is in three movements, a sonata form whose main theme is a long melody, a quicksilver scherzo, and a lyrical last movement that flirts with 7/8 meter and ends with a return of the first movement’s main theme. Mezzadri and Moak are convincing advocates for this gorgeous music. As no transcription exists, Mezzadri made his own, necessitating adjustments in register, adding breaths in long passages, and omitting double-stops in the second movement. One hopes his version will be published soon.

The interpretation of serious Romantic music requires stamina, a flexible approach to timing, and a large range of colors, dynamics, and emotions. The artistry on this CD demonstrate those qualities.

—Leonard L. Garrison

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