

originally written for violin and piano in 1906, and is a charming miniature in E flat major lasting a little over two and a half minutes. This is an excellent educational piece for developing sonority into the high register, as well as understanding late romantic rhythmic flexibility and tied rhythms. The music is fluid and often written in two bar phrases which go across the bar lines. The piano part is mostly in the form of a simple accompaniment, supporting the flute line with chordal writing which emphasises the flowing 3/4 pulse. This is an enjoyable little piece that would make an appealing addition to a short recital.

CARLA REES

### MOZART THREE SONATAS FOR FLUTE AND PIANO

(adapted by L. W. Lachnith c.1800, now revised and edited by Er'ella Talmi and Tomer Lev)

Dobermann-Yppan

For those looking to play more music by Mozart, this publication will prove a very useful addition to the flute repertoire, although some players may be deterred by the hefty price tag. The three sonatas, originally published in the early 19th century by Sieber-Paris, are, in fact, adaptations by the horn player Ludwig Wenzel Lachnith of three chamber works by Mozart: Piano Quintet K.452, Piano Quartet K.478 and Trio K.498. The

differences between these flute adaptations and their original counterparts are indicated in the score by Talmi and Tomer, the new editors. The three sonatas are attractive, accessible pieces and suitable for players of intermediate ability or better. The Allegretto finale to sonata 1 is a particularly jolly piece.

The edition has large print on good quality paper with good page turns. The piano part has an attractive cover and is spiral bound. However the edition would have benefited from further proof reading and more careful editing. For instance, in the third movement of the first sonata, I puzzled for quite a while over some half dozen bars in the flute part, wondering how to play the indicated turns until I realised that the accidentals had been incorrectly placed above the turn signs where they should have been placed below them. With a price tag of 51.27 euros (equivalent to approximately £40) these sonatas are expensive, and economies could have perhaps been made with the layout to save on print costs.

ROZ TRUBGER

### STEPHANIE WAGNER PLAY JAZZ FLUTE NOW!

Schott

An excellent book, very well thought out with fine attention to detail. The author takes us through

studies in a variety of useful jazz styles, such as blues, bossa, swing and funky, with progressively more challenging material that is well recorded and presented in versions with one flute, two flutes and then just backing. The second flute option is particularly clever because it opens up to duet situations and means the book is adaptable to individual or group teaching, as well as self-teaching. Particularly nice are the tips along the way which include good explanation and audio demonstration of jazz articulation and jazz flute effects.

Rhythmic exercises and listen-and-play back games give extra body to the educational content and show the author to be a valid teacher, who hasn't forgotten the importance of listening, making this book much more than a jazz playalong album.

Jazz theory is introduced gradually and methodically as the user is taken from basic pentatonic and blues scale improvisation through to chord changes. The compositions, all originals by Stephanie Wagner are fun to play, and obviously well suited to the flute. Some of the tracks are perhaps a little brief, leaving you wanting more, but this book does contain so much and is ever inspiring you to move on to the next stage.

GEOFF WARREN

### KLAUS DICKBAUER GROOVE CONNECTION

Universal

This is the flute version of an interesting and useful method (available also in versions for saxophones, clarinet and violin) for stimulating and developing melodic creativity. The pieces are set out in three part voicings over a bass line and offer melodic material based mostly on scales and arpeggios to get the player over his inhibitions and moving around a given key in a variety of grooves. The book does not confront jazz theory in any detail, preferring to concentrate on improvising in one key at a time using motivic building bricks. All keys are confronted equally and the material is captivating and well recorded, with articulation clearly defined making the ensemble passages rewarding to play. The book can be used for individual study or as a basis for workshop sessions. Interesting practice material is also provided with scale, arpeggio and other patterns that engage the mind as well as the fingers. The CD is full of material with extra tracks available to download on the publishers' website. Accompanying the pieces are some very useful observations by the author such as "It is really easy" and "Rests are as good as notes".

GEOFF WARREN