

REVIEW AMERICAN RECORD GUIDE PICCOLO CONCERTOS

...One selection actually dates from the mid-19th Century. The Danish flutist, composer, and conductor (Carl) Joachim Andersen wrote his character piece Perpetual Motion for flute and piano in 1869 with indications for an orchestration he would never undertake. Beaumadier had Veronique Poltz (b 1963) carry it out and first played it in 2009. Her short piece was then written for him in 2018. The title is a neologism created from the names of her daughter and son-in-law. Regis Campo's Touch the Sky was composed in 2019 and is dedicated to painter Patricia Kinard (b 1949). The writing is more about textures than anything else, and the tonal language keeps it all sounding very pleasant. It is certainly not a traditional display piece for a soloist. In four brief movements, it is about the same duration as the two movements that compose Florentine Mulsant's concerto from 2017. In a thoroughly contemporary language, a slow movement that is partly cadenza introduces a fast movement of equal length with a dreamy central slow section that leads to a cadenza. Lowell Liebermann's Piccolo Concerto has been recorded before, so although it's the largest and most significant contribution to the repertory by far, the real discovery here is the concerto Beaumadier commissioned from Jean-Michel Damase before he died in 2013. Written in the three standard movements, it is his last piece. One of the themes came from his opera Columba first performed in 1961. Anyone who already knows his thoroughly French and accessible style knows what to expect. This is an enjoyable program played skillfully and sensitively by Beaumadier. Balance with the orchestra is just fine, and the Liebermann is a magisterial performance. © 2020 American Record Guide (26 Feb. 2020), review de Tod Gorman,