

Record Reviews

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The Art of Danilo Lozano (Selected Flute Works by Bach, Enriquez, Muczynski, Newton and Poulenc), 1988. Danilo Lozano, flutist; Althea Waites, pianist and harpsichordist. Liner notes by Steven J. Loza. James Mars Corporation, JMP-102 (available from P. O. Box 93694, Pasadena, California 91109-3694).

Harold Jones: From Bach To Bazzini, 1984, and *Harold Jones: Afternoon Fantasies*, 1987. Harold Jones, flutist; Pauline Lederer, pianist. Liner notes by Betty Corpier. Antara Records (available from 100 W. 94th Street, #26N, New York, New York, 10025).

It is germane to the purpose of this journal to focus on black musicians—performers and composers—and to identify black Americans. On the three albums under consideration, both featured artists, Danilo Lozano and Harold Jones, are black, and one of the supporting pianists, Althea Waites, is black. Of the eighteen recorded compositions, three are from the pens of African-Americans—James Newton, John Lewis, and Kermit Moore—distributed one on each of the three discs.

The first album is most appropriately titled *The Art of Danilo Lozano*. This art, as expressed through the flute, merits the attention of all who seek an encounter with musical excellence, for Lozano is a flutist of outstanding ability and rare musical sensitivity. The selected repertoire for this recording is a good vehicle for displaying these gifts.

Flutist Lozano is well trained and has had a wealth of varied experiences. An Afro-Cuban ("bred in the Boyle Heights section of East Los Angeles"), he is the son of Rolando Lozano, "the original flutist with Orquesta Aragon, the most highly acclaimed *charanga* group in Cuba through the past forty years" (liner notes).

Danilo Lozano received his B.Mus. degree from the University of Southern California and, at the time of this recording, was completing the Master's program in ethnomusicology at that institution. He has performed and/or recorded with classical, jazz, and Latin artists; has been a member of the Latin-American ensemble UCLATINO; performed extensively with the contemporary Latin fusion-group Qui West; and appeared as soloist with the Mexican Arts Chamber Symphony. In addition, Lozano teaches flute at Whittier College and California State University at Los Angeles.

On this, Lozano's first solo album, we are treated to two new works (to this reviewer anyway)—flutist/arranger/composer James Newton's *Paul's Dream of Freedom* for solo flute and Mexican composer Manuel Enriquez's *Diplico I for Flute and Piano* and three flute staples—Robert Muczynski's *Sonata for Flute and Piano* (Op. 14), Francis Poulenc's *Sonata for Flute and Piano*, and Johann Sebastian Bach's *Sonata No. 5 in E Minor*. Lozano is at his best on the Muczynski and Bach. The least reward-

ing from this listener's standpoint is the Enriquez. Although challenging, it will require many additional listenings.

James Newton is known to many for his collaborations with Anthony Davis, David Murray, Arthur Blvthe, and other free/progressive jazz musicians. Jazz journalist/critic Stanley Crouch once described Newton as "an adventurer and even a conquistador of new territories and obstacles" (see James Newton's first solo album *Paseo Del Mar, India Navigation*, IN 1037, 1978).

Newton dedicates *Paul's Dream of Freedom* "to the memory of the legendary entertainer [sic] Paul Robeson." Despite moments of extreme flute gymnastics, special effects, and tonal manipulations, this is "conventional" Newton. In fact, the work is rather reminiscent of Debussy's "Syrinx." A musical associate and personal friend of Newton, Lozano convinces the listener that *Paul's Dream of Freedom* can be a welcome addition to any solo flutist's repertoire.

This album is a team effort and a team deliverance of marvelous results, documenting the fact that Danilo Lozano is a fresh new voice on the flute scene, and that pianist/harpsichordist Althea Waites's technical executions and general musicality are most compatible with the artistry of Lozano. (See the review of Waites's debut album, *Althea Waites Performs the Piano Music of Florence Price* [Cambria Records, C-1027, 1987] in this journal [Spring 1988]: 117). Lozano and Waites make an impressive new team on the musical horizon. May this album be the first of many subsequent collaborations.

Chicago-native Harold Jones has been making musical waves on the New York scene since his arrival

in 1955. While a student at the Juilliard School, he received the "Outstanding Woodwind Player's Award." He made his debut at Town Hall in 1966, and since that time has performed widely as a recitalist, appeared as soloist with a number of symphony orchestras, and played in such orchestras as the Bach Aria Orchestra, American Symphony Orchestra, Brooklyn Philharmonia, and Symphony of the New World. In recent years, Jones has added to his busy schedule teaching and conducting workshops at such institutions, among others, as the Manhattan School of Music, Westchester Conservatory of Music, and Harvard University. During the summer of 1988, he participated in the Manhattan School of Music's International Summer Youth Festival in Taiwan.

Jones made his recording debut on the Library of Recorded Masterpieces (1961-62), performing the Vivaldi flute concerti with the New York Sinfonietta, and released his first solo album in 1981 on Cespico Records as a part of *The Black Artists Series*.

Under consideration here are his two latest albums, both self-produced. *From Bach to Bazzini* (1984) features C.P.E. Bach's "Hamburg" Sonata in G Major, Albert Përilhou's *Ballade pour flûte et piano*, Felix Mendelssohn's *Scherzo from a Midsummer Night's Dream* (adapted for flute and piano by Jay Arnold), Philippe Gaubert's *Troisième sonata pour flûte et piano*, Ernst Von Dohnányi's *Aria for Flute and Piano* (Op. 48, No. 1), and Antonio Bazzini's *La Ronde des Lutins* (transcribed for flute and piano by Akio Yashiro). All works are exquisitely interpreted and skillfully manipulated by a master flutist, who approaches (and deliv-