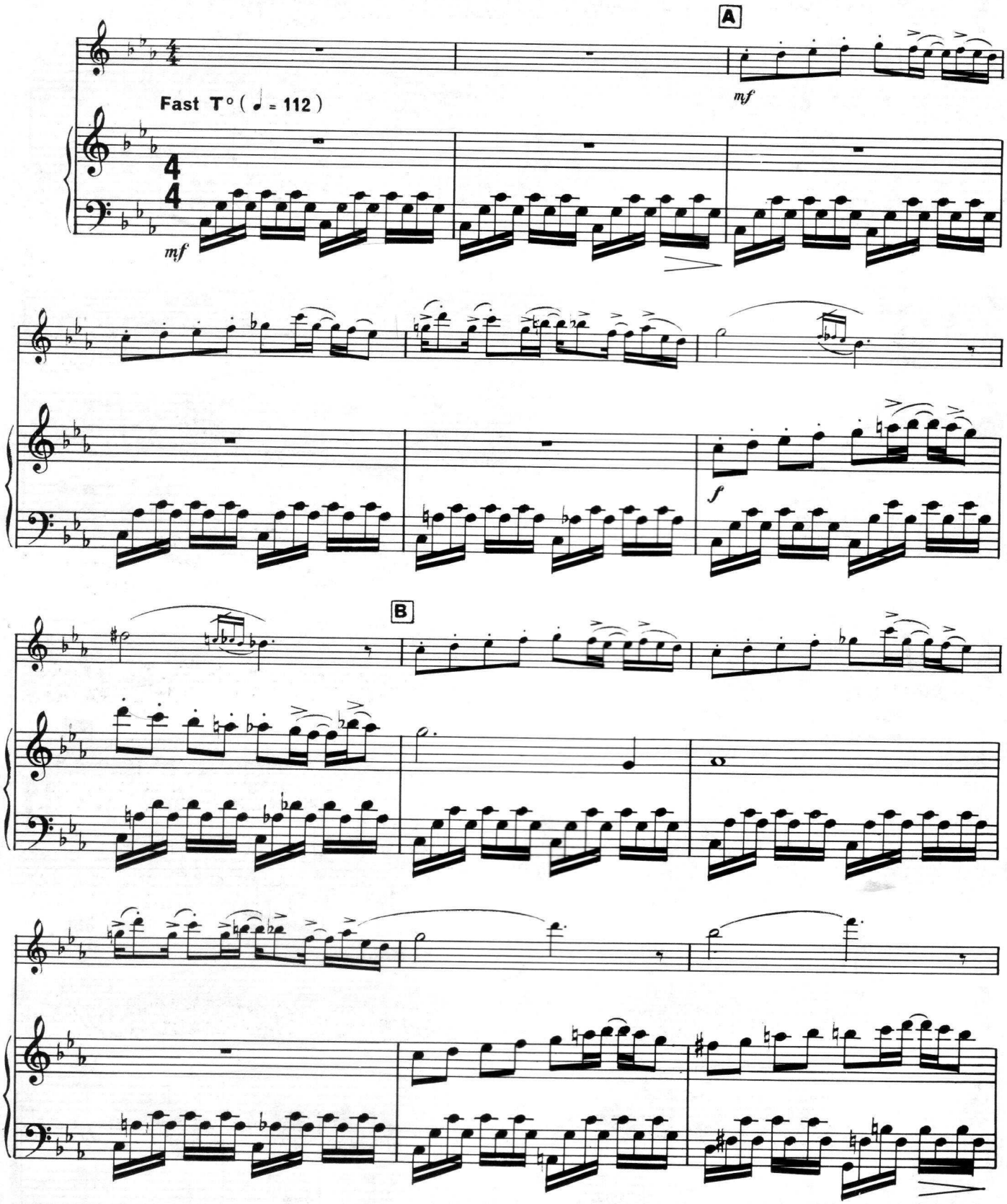
Part 7

VELOCE



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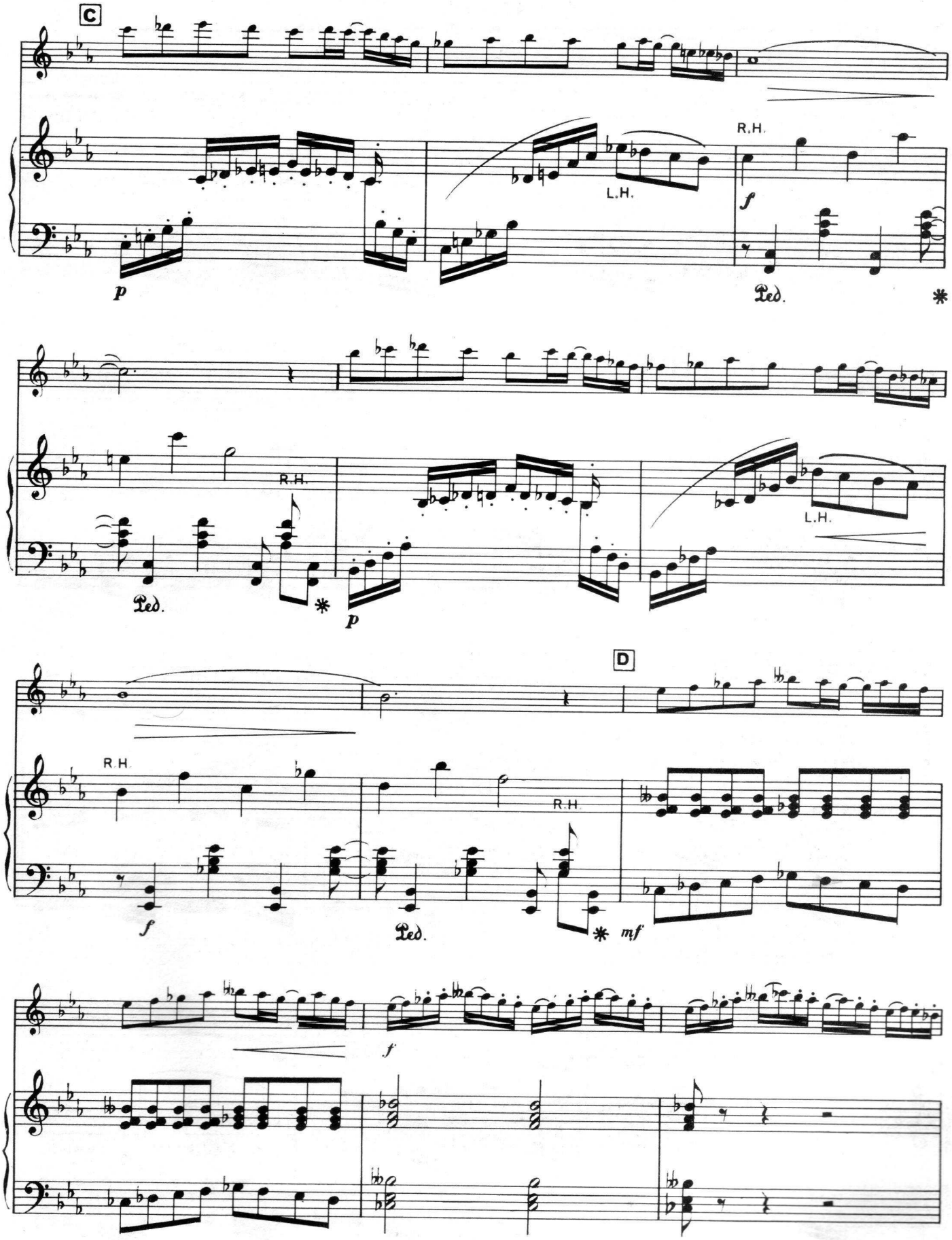
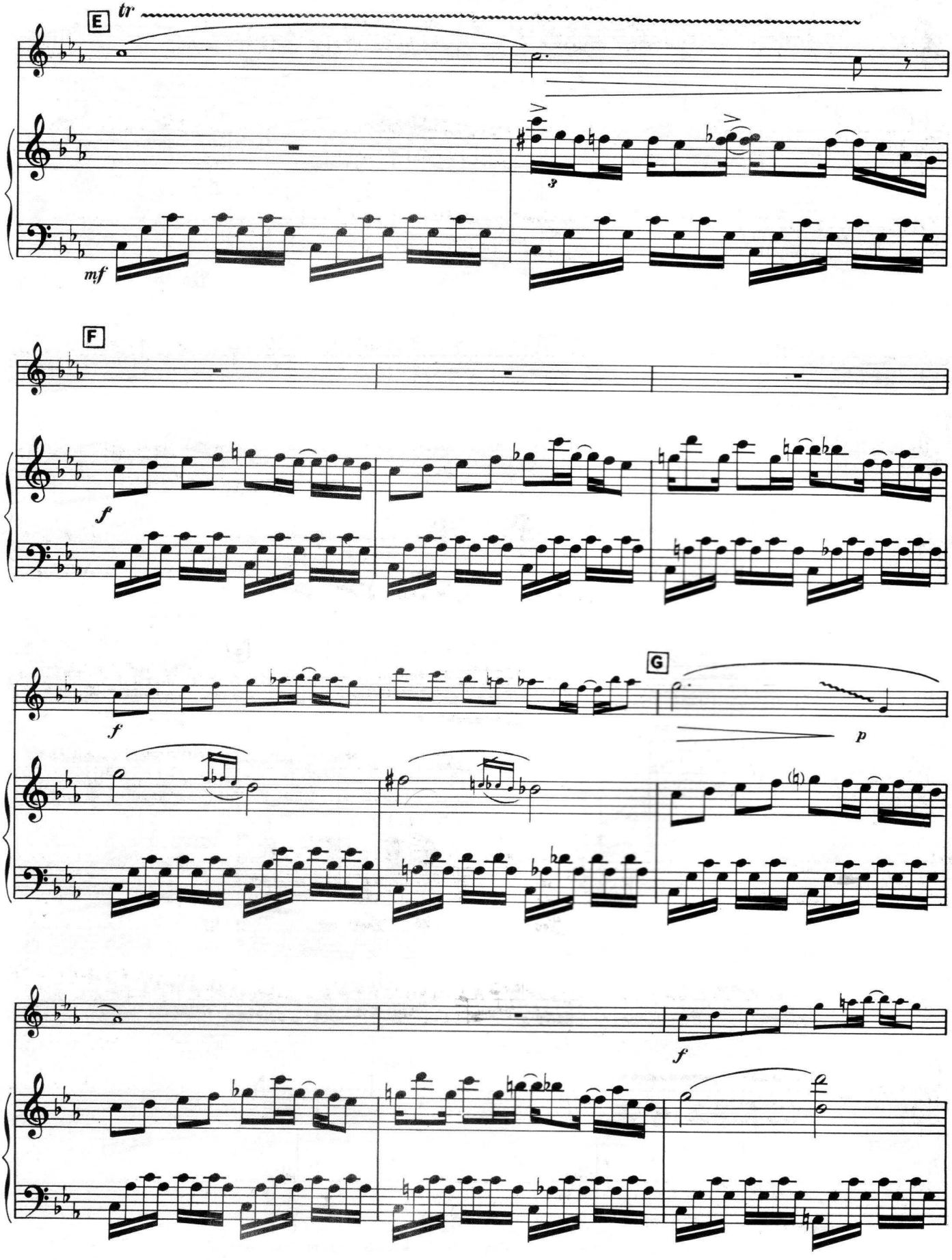
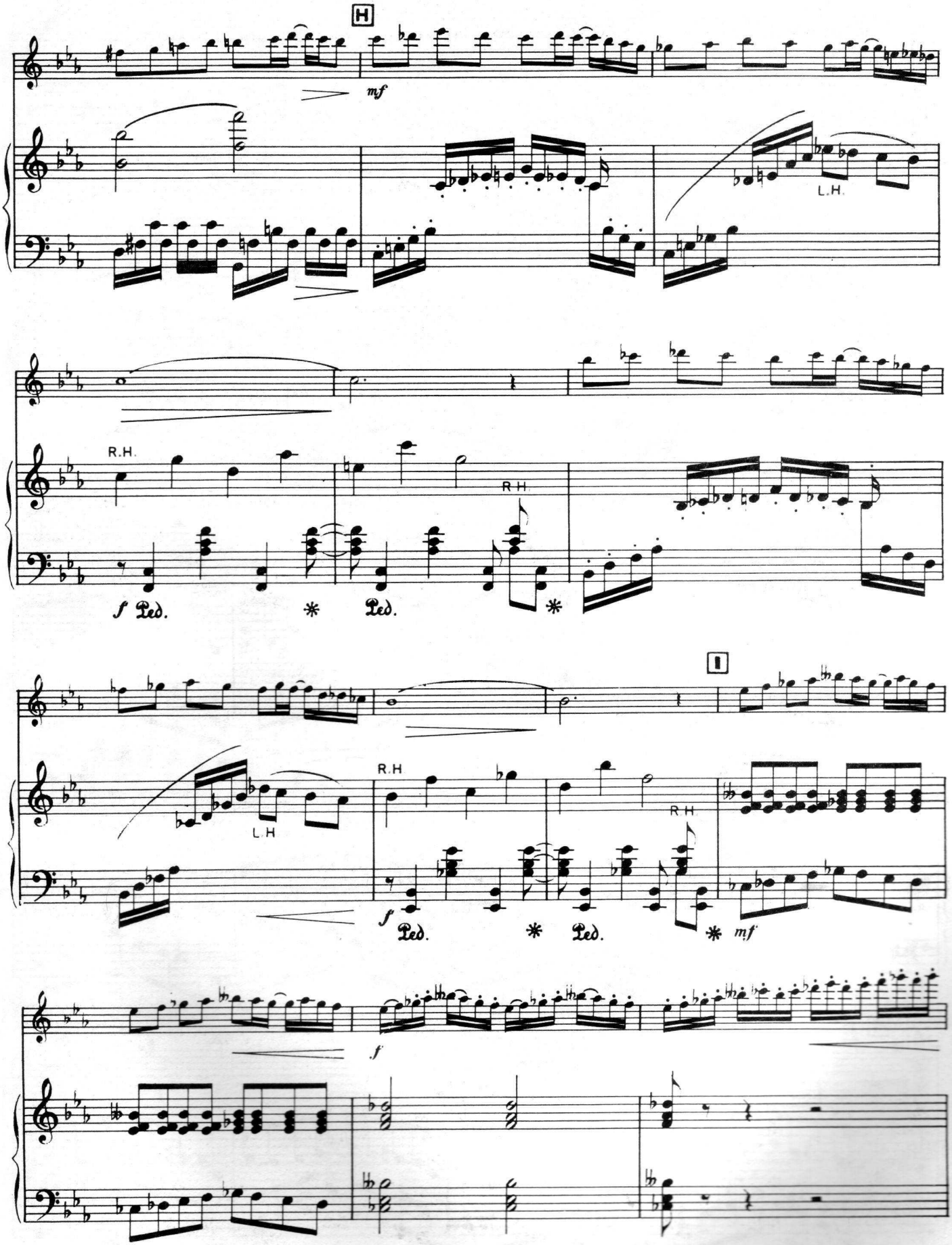
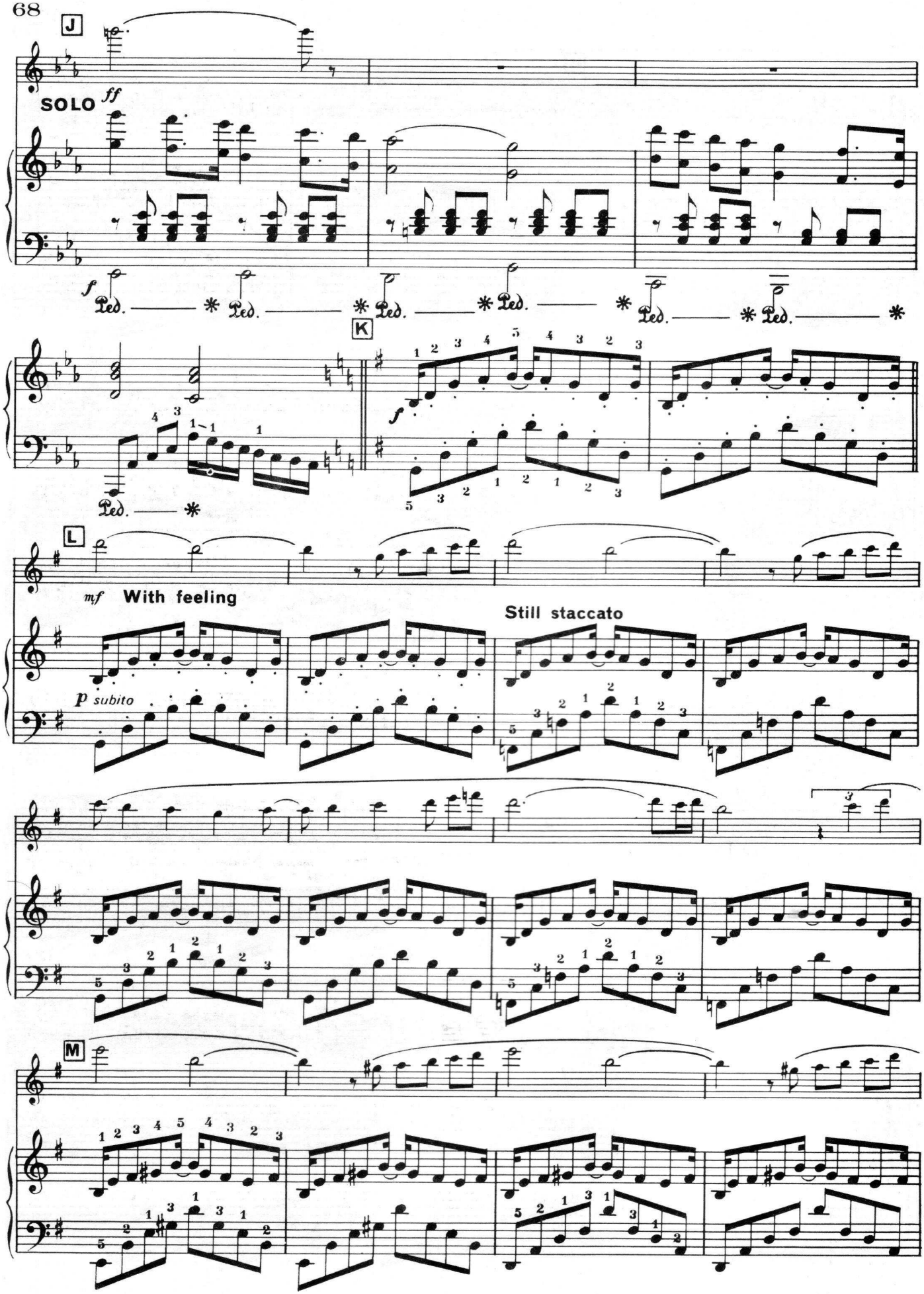
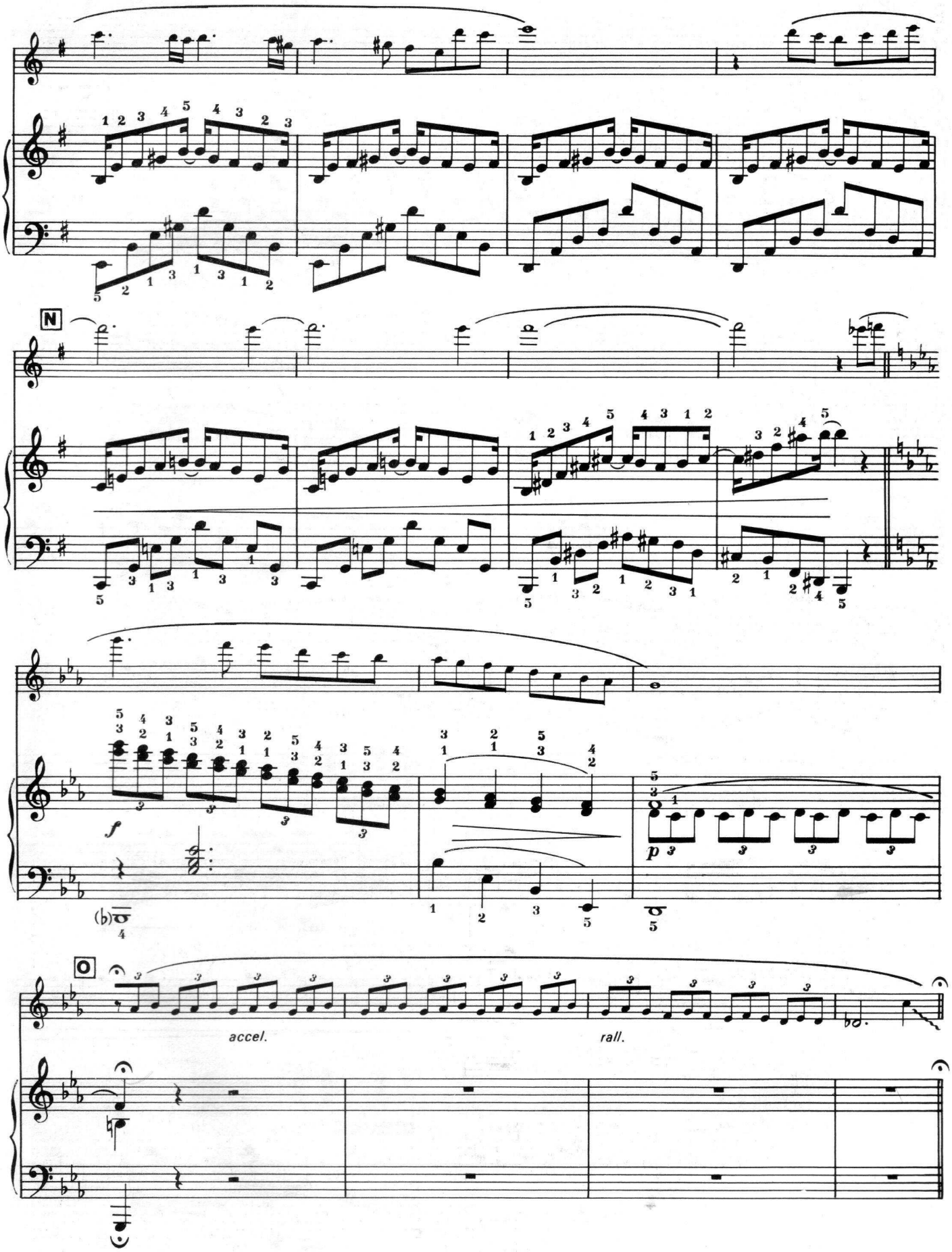
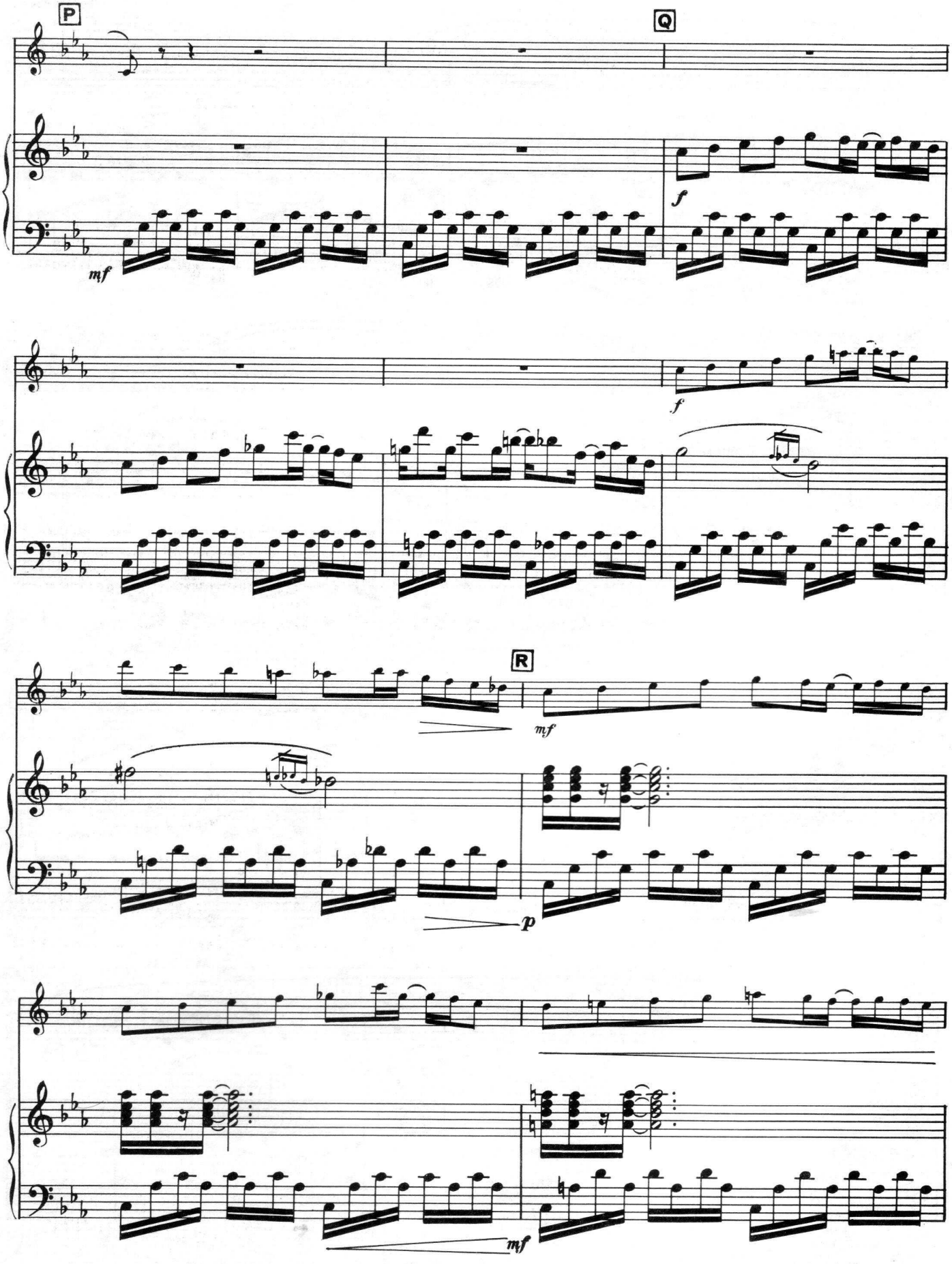

C
R.H.
L.H.
f
p
Ped.
*
R.H.
L.H.
Ped.
*
p
D
R.H.
R.H.
f
Ped.
*
mf
f

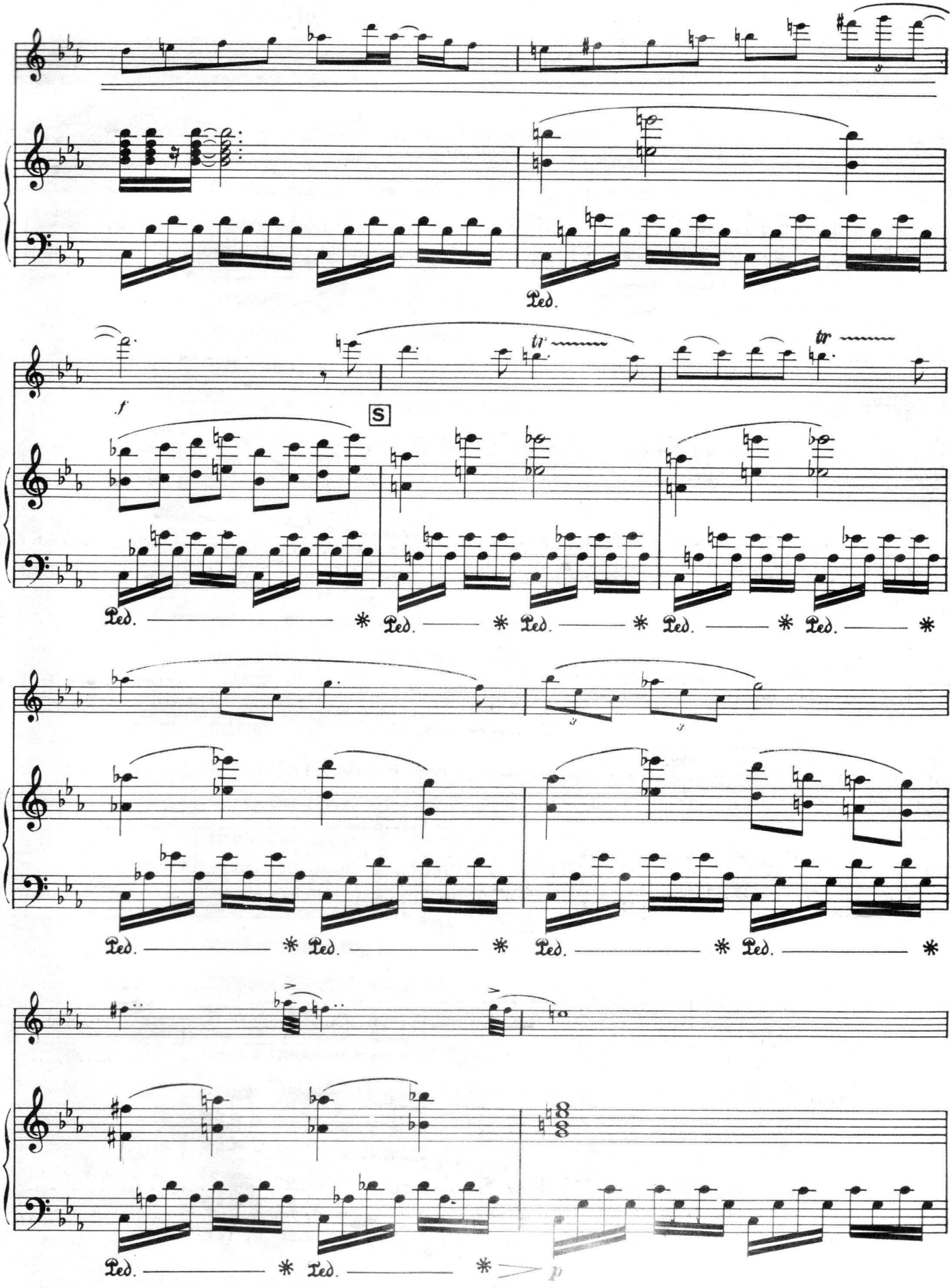

E
tr
mf
F
f
f
G
p
f

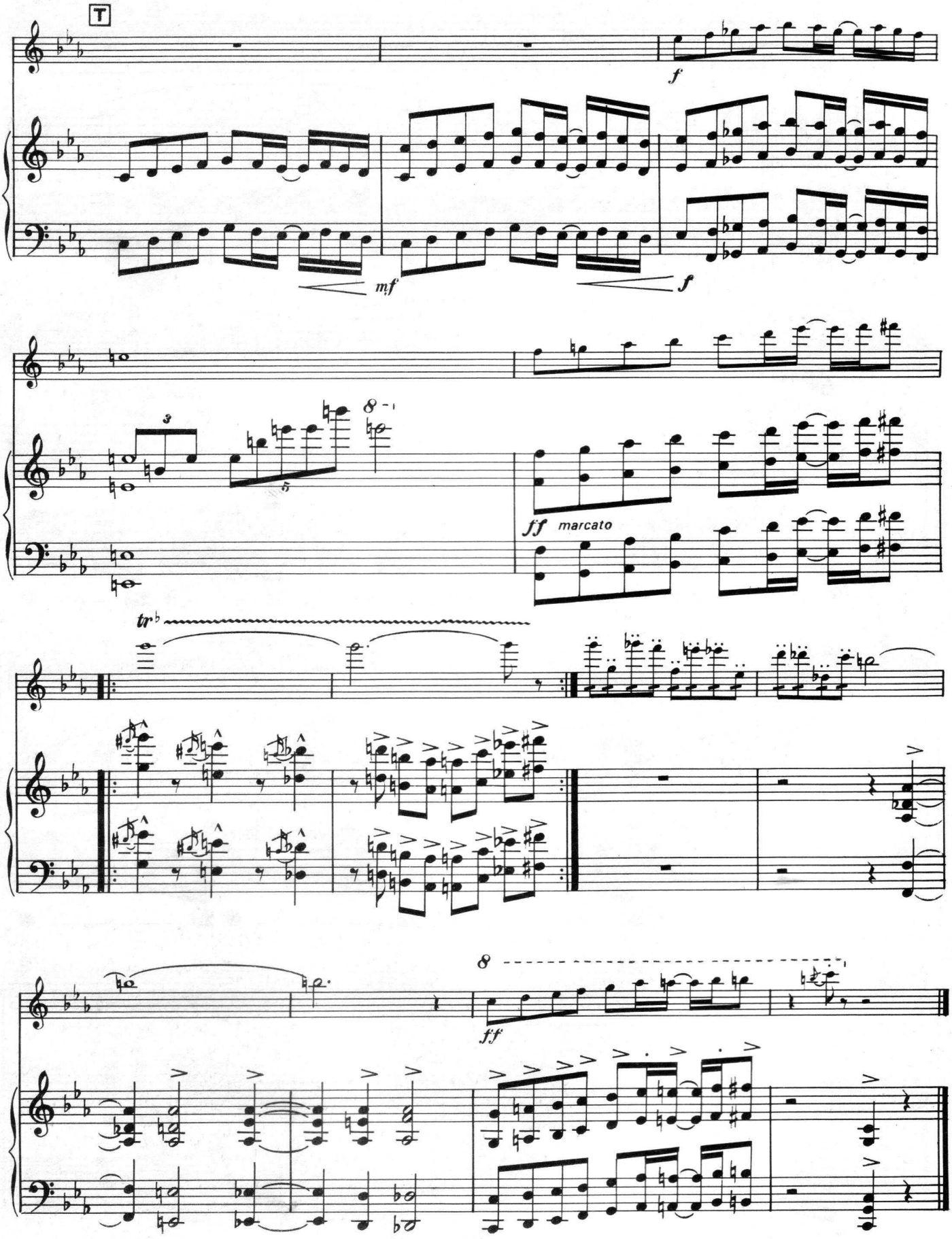

H
mf
L.H.
R.H.
R.H
f Ped.
Ped.
I
L.H
R.H
f
Ped.
Ped.
mf
f


J
SOLO
ff
f
Ped.
K
f
L
mf
With feeling
p subito
Still staccato
M


N
O
accel.
rall.


P
Q
mf
f
f
R
mf
p
mf


Ped.
f
S
tr
tr
Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * p


T
f
mf
f
8
ff marcato
tr
8
ff

JEAN-PIERRE RAMPAL, Flutist

SUITE FOR FLUTE AND JAZZ PIANO

CLAUDE BOLLING, Pianist/Composer

Produced by Claude Bolling

Side 1
BAROQUE AND BLUE
SENTIMENTALE
JAVANAISE

Side 2
FUGACE
IRLANDAISE
VERSATILE (WITH BASS FLUTE)
VÉLOCE

SIL7 · $16.00
SOLO PIANO

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Solo Piano, 16.00
Solo Flute, 6.00
Bass and Drums

One floor in the CBS Building (on 6th Avenue in New York City) houses Columbia Records' A.&R. (Artists and Repertoire) divisions — pop, jazz and classical. A feeling of camaraderie generally exists among the workers but the sound of a tape or disc reference denoting a new release can, and often does, lead to patient shrugs or tempered verbal exchanges between people of widely differing musical persuasions. A happy exception to this attitude of reluctant laissez-faire occurred recently when pianist Claude Bolling's Suite for Flute and Jazz Piano was played in a producer's office. The universal appeal of this record became immediately apparent when other producers and secretaries from all divisions converged spontaneously in an expression of enthusiastic interest.

Here, Bolling joins forces with his friend, the master flutist Jean-Pierre Rampal. In his first non-classical recording, Rampal, an avid jazz enthusiast, not only reveals a startling affinity for modern music but also premieres a welcome addition to the flute's repertoire.

In the Baroque era (c. 1600—c. 1750), a suite was an instrumental collection of dance movements. In this work, however, the term is used in its modern application, signifying an instrumental composition with a number of contrasting movements. There is also great fluctuation of mood within the movements of this Suite, caused by the constant dialogue between the jazz and classical elements which seem to fight, to interrupt, to stimulate, to mimic, and even to embrace each other. Whether in a musical mood of joy or melancholy, tenderness or impishness, Bolling and Rampal (ably assisted by drums and bass) combine talents to create an unconventional work that seems to stimulate and satisfy both classical and jazz audiences.

— Bobby Finn

Claude Bolling

Claude Bolling is certainly the most popular personality in French jazz today. The general public and professionals alike have praised him and the quality of his work. Pianist, composer, arranger, band leader, he is a versatile musician whose fame has spread throughout the world, thanks to his soundtracks.

As a soloist, or in a small group, as a band leader or an orchestra conductor, he loves to explore all fields.

He began his study of music rather late in life — at the age of 12 — but his exceptional talent for jazz revealed itself immediately. At the age of 18 he cut his first LP —himself leading his own group. Since then he has performed with many musicians and jazzmen, and at the same time he has explored more and more musical fields, which recently led him to write and record several important works commissioned by great soloists.

Claude continued his music "underground" during the war (jazz was forbidden by the Nazis), and this experience paid off toward the end of the war when many jazzmen came to Paris. Because of these contacts, he assimilated this music so well that he rapidly became the most sought-after pianist for concerts and records. He finally had the opportunity to meet the one musician he admired most, Duke Ellington, and he became his friend and disciple.

Soon, the movies became interested in his talents, and his first experience in this medium was successful. Since then he has composed many soundtracks, some of international fame.

He has composed and arranged for many singing stars, but jazz is still the music he prefers — a jazz full of life, joy, tenderness and sometimes humor. Among all of his innumerable musical activities, jazz is still his first and most important love.

Besides his prolific recording — piano solos, trios, combos, big bands and orchestras — he was written articles on piano music and has published a jazz method. He has recently been placed in charge of a class at the International Summer Academy in Nice where he has made friends with many classical musicians who have asked that he compose music for them. This has lead to many musical creations, written with a very personal touch, like the "Suite For Flute And Jazz Piano" recorded by Jean-Pierre Rampal and Claude Bolling.

Jean-Pierre Rampal

"More than a century ago, Niccolo Paganini had to publish a letter in the newspaper to prove that his violinistic perfection was not due to his being the devil's offspring. Had Jean-Pierre Rampal lived in those days, his ad would probably have been in the next edition." *(The New York Times.)*

"He has no superior and probably no peer." *(The Philadelphia Bulletin.)*

"He simply plays the flute and its literature with more virtuosity and aplomb than anybody else." *(The New York Times.)*

When Jean-Pierre Rampal performs, either in sold-out appearances throughout the world or in his definitive recordings, one has the feeling that the music comes from somewhere inside him, unencumbered by his gold flute that seems more like a natural appendage. Rampal states, "I perform best when I forget my flute is there .... You must never play the flute as though it were only a flute." Therefore, he imitates the sound of other instruments and particularly the human voice to produce an extraordinary variety of color and phrasing.

Rampal has championed the cause of the flute by expanding its repertoire: He has unearthed, revived, transcribed, adapted and premiered a multitude of compositions for the instrument. He shares these gifts with others by holding master classes all over the world, including his annual class at the International Academy in Nice, France. In class and out, he energetically and cheerfully encourages young performers to develop their technique and musical temperament.

When not on tour or in the classroom, Rampal, as one of the most-recorded instrumentalists of the age, can be heard on records with orchestras, chamber groups, and with his partner of over twenty-five years, Robert Veyron-Lacroix.

Rampal has said that the flute "has the sound of humanity itself." When Rampal plays, it does.

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