

# *Suite for flute and jazz piano trio*

## *Baroque and Blue*

The flute opens with a baroque style theme and the piano joins in counterpoint. The jazz trio takes over with a short blues improv, leaving the flute out. When they've had their say, the flute insists once again on the baroque theme. After another blues intermezzo the group reaches an agreement, moving into a more flowing jazz-like section. A piano solo, echoed by the flute, initiates a call and response. Eventually the call and response accelerates, leading into a piano cadenza, which trills back into the more flowing section. The flute, unable to forsake its baroque roots, plays the original theme one more time before an ensemble blues ending.

## *Sentimentale*

Fast yet gentle piano arpeggios set the mood for this more melodic movement. The arpeggios continue at half tempo, and the flute presents the main theme. A more ambient section follows, in which the bass enters together with some drum and cymbal effects. A crescendo opens the way for a jazz piano solo. The solo leaves a blues mood for the following reiteration of the main theme, which will have the full trio accompaniment at a double tempo. Then follows a tenser section that resolves into an energetic and bouncy tune. After an open piano section, a recap of the opening arpeggios and the main theme closes the movement.

## *Irlandaise*

In this shorter and simpler movement the piano and bass introduce the accompaniment, which then continues underneath the flute's exposition of the main theme. The piano shifts to arpeggios as the flute continues its melodic tune, which ends with the trio on a descending scale. This sets off a piano solo, followed by a repeat of the piano arpeggios. After another descending scale, the flute reiterates the main theme, with a more jazz-style accompaniment from the trio. The final, forceful statement of the main theme is an octave higher, but then the flute quickly becomes subdued, almost melancholy, as the movement draws to a close.

The BNL Music Club presents

excerpts from



**Suite for flute and  
jazz piano trio**

**Concert for  
classical guitar and  
jazz piano trio**



**by Claude Bolling**

performed by

**Christine Aidala – Robert Kelly  
Gabriele Carcassi – Joseph Kruse – Ray Kruse**

**March 26, 2004**

## *The soloists*

**Bob Kelly**, guitarist, has worked at BNL since 1988 and serves as Manager of Compensation in the Human Resources and Occupational Medicine Division. Today's concert marks Bob's return to musical performance after a layoff that began when his rock band split upon his departure for college some years ago. (This doesn't count the ode he performed at Bob D'Angio's retirement party a few years ago.)

**Christine Aidala**, flutist, received Bachelor's degrees in both physics and music from Yale, where she studied clarinet and bassoon at the Yale School of Music. A woodwind aficionado, she's always had fun doubling on flute and saxophone. She's performed in Ireland, Spain, Switzerland, Italy and the U.S. Currently, she's a physics Ph.D. student at Columbia working on the PHENIX experiment at RHIC.

## *The jazz piano trio*

**Gabriele Carcassi**, pianist, is a software engineer working for BNL. He studied classical piano privately and is self-taught in pop and jazz. In Milan he played in concerts, clubs and in the pit orchestra for a production of "The fiddler on the roof". He has also arranged a series of music cassettes for children.

**Joseph Kruse**, bassist, is a junior at Miller Place High School. He performs in The Sound Symphony, has represented Miller Place in the All-County Jazz Band and Orchestras and has recently performed in Albany for the New York State legislators, backing up the All-State Vocal Jazz Ensemble.

**Ray Kruse**, drummer, has performed many venues for the past 30 years. He is currently a member of the Sound Symphony and has played in pit orchestras for numerous musicals. Ray has accompanied many artists over the years including Buzzy Linhart, Kinky Friedman, Giacomo Gates and Mose Allison.

*The performers would like to thank the BNL Music Club for sponsoring the performance and Ruth Comas of the Conference Support Group for facilitating their practice sessions.*

## *Concert for classical guitar and jazz piano trio*

### *Hispanic dance (with a blue touch)*

Rhythmic and energetic, this movement starts with a dance characterized by call and response between the guitar and piano. The guitar part becomes more jazz-like, while the piano persists on the dance. After a halt that leads to a recap of the dance section, the guitar is back on the theme, but this time the whole trio replies with blues phrases. The trio then continues by itself with a blues section. Afterwards, the piano starts a call and response with the guitar, and after a moment of hesitation, the dance rhythm is re-established, and the theme is repeated. The movement ends with a series of chords played by the whole ensemble.

### *Invention*

This movement is essentially a baroque fugue with two voices, piano and guitar, plus a blues accompaniment, walking bass and swing beat. As in all fugues, you can hear the theme entering and re-entering in various ways and combinations. After a crescendo into a suspenseful halt, the piano repeats the theme with a swing feel, starting a jazz solo section, which also includes a bass solo. The jazz section is closed, and the fugue repeats and is brought to another suspenseful halt. The theme is presented once again by the guitar and piano, but faster, creating tension. With some piano arpeggios, the movement winds down to a calm finish.

### *Africaine*

The opening is a rhythmic call and response between the guitar and the trio. This section suddenly gives way to a more melodic theme played by the guitar. The movement becomes jazzier and alternates between melodic phrases by the guitar and more rhythmic responses by the trio. The piece comes to a halt and goes back to the start, repeating the call and response and the melodic theme, which this time is played by the piano. A jazz solo with both piano and guitar leads into a guitar cadenza. After the cadenza, the piece goes back to the beginning once again, with the call and response exploring new harmonies, gaining momentum, and leading to a series of full-ensemble chords that end the movement.