

BOLLING

Suites for Flute and Jazz Piano Trio

Roselli Quartet



Claude Bolling (b. 1930)

Suites for Flute and Jazz Piano Trio Nos. 1 & 2

After first winning world-acclaim as a jazz performer, pianist-arranger and conductor Claude Bolling wrote music for films and backed Brigitte Bardot, Sacha Distel, Juliette Greco and other vocalists in commercial recording sessions. Later still, however, he was to win even greater renown for some ingenious semi-classical 'jazz essays' in cross-over. Born in Cannes, Southern France, on 10th April 1930 he has spent the greater part of his life in Paris where, as a child prodigy, his formative musical influences were many and varied. After a broad initial training with the pianist, trumpeter and percussionist Marie-Louise 'Bob' Colin in Nice, where he lived during the years of the Occupation, he discovered his passion for jazz while still at school. Strongly drawn towards ragtime and (on records) the great early exponents of jazz piano, he was particularly inspired by the stride style of Fats Waller. By 1944 he was already active semi-professionally in small groups and the following year, in Paris, won an amateur jazz competition, organised by Jazz Jot and the Hot Club de France.

Given his inordinate talent and avid interest, Bolling's progress as a jazzman was sure and rapid. His youthful heroes Earl Hines and Willie 'The Lion' Smith were among his private tutors, while Erroll Garner was a prominent first-hand 'live' influence, and in 1946, aged sixteen, he set up Les Parisiennes, an Ellingtonesque small group whose repertoire veered between New Orleans revival, ragtime and bebop. By the close of 1948 he had accompanied Chippie Hill at the Nice Festival and made his first recordings (with Rex Stewart). The pressures of a professional career, however, soon made him aware of a need for greater technical proficiency, and to that end he underwent various courses of training with Germaine Mounier (classical piano), Léo Chauliac (jazz piano) and Maurice Duruflé (harmony), and with the Parisian violinist, arranger, film-scorer and pioneering jazz critic

André Hodeir. Apart from a formal study of counterpoint and orchestration, he found renewed inspiration in the voluminous back-catalogue of jazz 'scripture'.

Associated from the early 1950s onwards in concerts, at festivals and in the studios with top visiting American swing-bop bands, Bolling was swiftly recognised as a major force in jazz circles in France and elsewhere. On and off-disc the list of his associates reads like a post-war jazz Who's Who? and includes, among others, Don Byas and Buck Clayton (both 1951), Roy Eldridge (from 1950; they recorded the duo album *Wild Man Blues* for Vogue in 1951), Paul Gonsalves (recordings 1964-65) and Lionel Hampton (recordings 1953 and 1956), Thad Jones, the vocalist Carmen McRae and Albert Nicholas (1953-55). For many years regarded as the foremost French ragtime and boogie-woogie pianist, Bolling's own keyboard style derived at least in part from such greats as Art Tatum and Teddy Wilson. Admired by Louis Armstrong ('Your playing is something I'll always remember', cooed the trumpet ace) he was also a some time protégé of Duke Ellington, another admirer of both his technical skill and feeling for the idiom.

Often referred to as Ellington's 'spiritual son', in 1959 Bolling recorded a tribute album (*Claude Bolling Plays Duke Ellington*). In 1964-65 and 1969 he teamed with Cat Anderson (recording *Cat Anderson, Claude Bolling & Co.* in 1965) and in 1968 and 1969 he recorded two solo albums, respectively *Original Boogie Woogie* and *Original Piano Blues*. From the late 1940s he led small groups and at intervals between 1955 until the mid-1990s fronted his own much-vaunted orchestra. In format essentially a big-band and generically billed the Show Bizz Band, its varying ranks have included such star sidemen as Gérard Badini, Roger Guérin, Claude Tissendier and André Villéger.

From the 1960s onwards Bolling the composer-arranger also wrote prolifically for films. Best known in that sphere for his contribution to the Alain Delon-Jacques Deray gangster spoof *Borsalino* in 1970, he has more than a hundred film and TV soundtracks to his credit. During the early 1970s, complementing a steady output of mainstream jazz albums - including *Original Jazz Classics* (1970), *Original Piano Greats* (1972), *Swing Session* (1973) and *Jazz Party* (1974) - his long-held fascination with cross-over, an interest now enshrined in a longer series of works juxtaposing standard classical and jazz forms and rhythms, first bore fruit. In 1975, the same year as *Suite for Violin and Jazz Piano* and *Concerto for Classic Guitar and Jazz Piano* came the monumental, baroque-inspired *Suite for Flute and Jazz Piano Trio*, first performed (and subsequently recorded) by Bolling with its dedicatee, the Marseilles-born flautist Jean-Pierre Rampal (1922-2000).

Famed as a performer of eighteenth-century classics in authentic style and the founder (in 1946) of the French Wind Quintet and (in 1952) of the Paris Baroque Ensemble, Rampal was the obvious choice as creator of the suite, essentially a 'casting of jazz in a baroque framework' which became an overnight, and largely unqualified, success. Whereas not a total innovation in popular music terms, few questioned the work's obvious mainstream jazz-over-classical origins and far from dismissing it as merely another cross-over novelty, the critics immediately recognised its skilful marriage of the two idioms.

Bolling and Rampal later played the *Suite* to an ecstatic audience at Carnegie Hall and their première recording for CBS, in 1975, which stayed an unprecedented 530 weeks in the US popular charts (including 464 at No.1) and won the 1976 and 1977

Narm Prizes, received both gold and platinum disc awards. Now a regular set-piece in conservatories around the world it has become a staple of the flute repertoire.

Subsequently Bolling wrote other jazz-influenced semi-classics, notably *Suite for Chamber Orchestra and Jazz Piano* (1978) for the English Chamber Orchestra and *Toot Suite* (1981) for the trumpet-player Maurice André, as well as a variety of similarly-inspired pieces tailored to suit other virtuosos, including Elena Duran, Patrice Fontanarosa, Eric Franceries, Alexandre Lagoya, Marielle Nordman, Guy Touvron, Yo-Yo-Ma and Pinchas Zukerman.

Bolling's more recent career as a performer, albeit intermittent and secondary to composing, has also produced some significant successes, notably in 1991, when his collaboration with Stéphane Grappelli on the album *First Class* won both the Django d'Or and Prix du HCF awards. With his Show Bizz Band Bolling toured the United States in 1989, 1991 and 1996 and Central America in 1995 and 1998 and he has variously joined forces with the Illinois Jacquet and Mercer Ellington orchestras, his ongoing interest in the music of his idol prompting him to make the first complete recording of Ellington's *Black, Brown and Beige* (1989) and to perform, in Paris in 1996, the suite *A Drum is a Woman*. In 1994, at the Caen monument, the Bolling big-band opened a series of concerts marking the fiftieth anniversary of D-Day. Claude Bolling's list of honours includes the Médaille d'Or Maurice Ravel and Officier Arts et Lettres and he is a Chevalier of the French orders Nationale du Mérite and Légion d'Honneur.

Peter Dempsey

Giovanni Roselli

Giovanni Roselli was born in Italy at Badia Prataglia, near Arezzo. He obtained a diploma in flute performance from the Giambattista Martini Conservatory of Bologna in 1984, followed by subsequent diplomas from the Conservatoire Malakoff in France and the Berlioz Conservatoire in Paris, with the maximum possible votes and congratulations from the jury. In 1989 he studied with Maxence Larrieu at the Geneva Conservatoire, where he received the Première Prix de Virtuosit . He currently holds the position of principal flute with the Teatro Bellini in Catania, and has for some three years worked with La Scala, Milan, as first flute. Giovanni Roselli plays on a Brannen fourteen-carat gold flute.

A mio padre • This recording is dedicated to Giovanni Roselli's father

Alberto Alibrandi

Alberto Alibrandi was born in Catania in 1959. He gained a piano diploma at Catania's Vincenzo Bellini Musical Institute, where he is now professor of accompaniment. Over the years he has been active in a wide variety of musical contexts: as a classical pianist he has won prizes in several competitions and has recorded for the Italian National Broadcasting Company, RAI, as well as playing in rock bands and composing music for ballets and other stage performances. He has found a particular interest in jazz, and has performed in several music festivals, including Acireale Estate Jazz 1980, Messina Jazz Meeting 1988, Vignola 1993, Ravenna-Mister Jazz 1993, and Noto Jazz Festival 1996. He has attended Siena Jazz Clinics led by Franco D'Andrea and has collaborated or recorded with many leading artists. On this recording he plays a Toyo grand piano.

Marco Panascia

Marco Panascia, a bassist and composer living in New York City, began taking classical piano lessons at the age of eight in his hometown of Catania in Italy, and went on to attend the local music conservatory as a string bass major, eventually turning to jazz full time. After winning first prize at the International Jazz Double Bass Competition in Edinburgh, he moved to Boston in 1999 to attend the Berklee College of Music, where he graduated summa cum laude and was awarded six scholarships, including the Roy Haynes award for outstanding achievement in performance. He now lives in New York with a career as a freelance acoustic and electric bassist and music educator, while working on a Master of Music degree at the Manhattan School of Music, as a full scholarship recipient. He has performed with the Boston Civic Symphony Orchestra, and has appeared with several distinguished artists, including Herbie Hancock, Quincy Jones, Gary Burton, Shirley Horn, Christian McBride, Wallace Roney, Terence Blanchard, Benny Green, Russell Malone, Mark O'Connor, Vincent Herring, Dianne Reeves, Kevin Mahogany. He has toured Japan with his own quartet, given performances in Germany with Joe Lovano, and recorded with Lewis Nash.

Giovanni Stocco

Giovanni Stocco was born in Taranto in 1971 and has had considerable experience in pop music and jazz. He has collaborated with Toquino, Ennio Morricone and Luigi Piovani and now works principally in major theatres and concert venues, including the Teatro Comunale of Bologna, the Accademia Nazionale di Santa Cecilia in Rome and the Teatro Bellini in Catania.

Ruggero Rotolo

Born in Catania in 1967, Ruggero Rotolo first began to study harmony and the piano, before turning to drums and percussion. Mainly self-taught, he learned much from recordings and as a student participated in master-classes by leading performers. He has been very active over the course of some fifteen years, with particular expertise in his use of the brushes. He is among the leading jazz drummers of Sicily.

Sidemen wie Gérard Badini, Roger Guérin, Claude Tissendier und André Villéger an.

Seit den 1960er Jahren war Bolling als Komponist-Arrangeur vielfach für den Film tätig. Am bekanntesten seiner über einhundert Soundtracks für Film und Fernsehen wurde der Gangsterstreifen *Borsalino* (Alain Delon, Jacques Deray) von 1970. Während der frühen 1970er Jahre, in denen er in stetiger Folge Mainstream-Jazzalben produzierte – u.a. *Original Jazz Classics* (1970), *Original Piano Greats* (1972), *Swing Session* (1973) und *Jazz Party* (1974) –, trug seine Crossover-Faszination erste Früchte, ein Interesse, das in einer langen Serie von Werken dokumentiert ist, die sich durch ihre Mischung aus Standardformen und –rhythmen der klassischen Musik und des Jazz auszeichnen. 1975, im Jahr der *Suite for Violin and Jazz Piano* und des *Concerto for Classic Guitar and Jazz Piano*, entstand auch die monumentale, barock-inspirierte *Suite for Flute and Jazz Piano Trio*, uraufgeführt (und anschließend eingespielt) von Bolling und dem Widmungsträger des Werks, dem aus Marseille stammenden Flötisten Jean-Pierre Rampal (1922-2000).

Berühmt als authentischer Interpret der Musik des achtzehnten Jahrhunderts und Gründer des Französischen Bläserquintetts (1946) und des Pariser Barockensembles (1952), war Rampal die natürliche Wahl für diese Suite, eine Art ‚Jazz in barockem Gewand‘. Das Stück wurde über Nacht zu einem nahezu uneingeschränkten Erfolg. Obwohl es eigentlich keine totale Innovation darstellte, erkannten die Kritiker sofort die meisterhafte Verschmelzung von Klassik- und Jazz-Idiomen.

Bolling und Rampal begeisterten später auch das Publikum der Carnegie Hall mit dieser Suite, und ihre Erstaufführung für CBS im Jahre 1975 hielt sich beispiellose 530 Wochen in den US-Popcharts (davon

460 Wochen als Nr.1), wurde 1976 und 1977 mit dem Narm Prize ausgezeichnet und mit einer Goldenen und Platin-Schallplatte prämiert. Es gehört weltweit zu den Standardstücken der Konservatorien und ist aus dem Flötenrepertoire nicht mehr wegzudenken. Anschließend komponierte Bolling weitere vom Jazz beeinflusste Semi-Klassiker, vor allem die *Suite for Chamber Orchestra and Jazz Piano* (1978) für das English Chamber Orchestra und die *Toot Suite* (1981) für den Trompeter Maurice André sowie weitere speziell für Virtuosen wie Elena Duran, Patrice Fontanarosa, Eric Grucy, Alexandre Lagoya, Marielle Nordmann, Guy Touvron, Yo-Yo Ma und Pinchas Zukerman geschriebene Stücke.

Obwohl sich Bolling in letzter Zeit verstärkt seiner kompositorischen Arbeit gewidmet hat, ist er in Abständen auch immer wieder als Interpret erfolgreich gewesen, besonders 1991, als sein in Zusammenarbeit mit Stéphane Grapelli entstandenes Album *First Class* sowohl den Django d’Or als auch den Prix du HCF erhielt. 1989, 1991 und 1995 unternahm er mit seiner Show Bizz Band Tourneen durch die Vereinigten Staaten und 1995 und 1998 durch Mittelamerika. Seine nie nachlassende Bewunderung für die Musik seines Idols veranlasste ihn zur ersten vollständigen Aufnahme von Ellingtons *Black, Brown and Beige* (1989) und zur Pariser Aufführung (1996) der Suite *A Drum is a Woman*. 1994 eröffnete er mit seiner Big Band am Denkmal in Caen eine Reihe von Konzerten aus Anlass des fünfzigsten D-Day-Jahrestages. Bolling ist Träger der Médaille d’Or Maurice Ravel und des Französischen Verdienstordens. Er ist Officier des Arts et des Lettres und Ritter der Ehrenlegion.

Peter Dempsey

Deutsche Fassung: Bernd Delfs

Claude Bolling (geb. 1930)

Suiten für Flöte und Jazz-Klaviertrio Nr. 1 & 2

Nachdem er sich international einen Namen als Jazzmusiker, Klavier-Arrangeur und Dirigent gemacht hatte, komponierte Claude Bolling Filmmusiken und arbeitete mit Brigitte Bardot, Sascha Distel, Juliette Gréco und anderen Vokalsolisten bei Schallplattenaufnahmen zusammen. Später sollte er jedoch mit einigen genialen semi-klassischen ‚Jazz-Essays‘ im Crossover-Bereich noch größere Bekanntheit erzielen. Bolling wurde am 10. April 1930 in Cannes geboren und verbrachte den größten Teil seines Lebens in Paris, wo viele und verschiedenartige Einflüsse seine musikalische Entwicklung prägten. Nach einem umfassenden Grundstudium bei der Pianistin, Trompetistin und Schlagzeugerin Marie-Louise ‚Bob‘ Colins in Nizza, wo er während der Besatzungszeit lebte, entdeckte er noch in der Schulzeit seine Leidenschaft für den Jazz. Er begeisterte sich für Ragtime und (auf Schallplatten) für die großen frühen Exponenten des Jazzklaviers. Vor allem inspirierte ihn der Stil eines Fats Waller. Bereits 1944 war er auf halb-professioneller Basis in kleineren Ensembles aktiv und 1945 gewann er in Paris einen von Jazz Hot und dem Hot Club de France veranstalteten Amateur-Jazzwettbewerb.

Bollings außergewöhnliches Talent und sein Lernerifer sorgen bald für rasche und deutliche Fortschritte. Seine Jugendidole Earl Hines und Willie ‚The Lion‘ Smith gehörten zu seinen Privatlehrern, während Erroll Garner ein prominenter ‚Live-Einfluss‘ war. 1948 gründete er als Sechzehnjähriger Les Parisiennes, ein Ellington-ähnliches kleines Ensemble, dessen Repertoire zwischen New Orleans Revival, Ragtime und Bebop wechselte. Ende 1948 hatte er bereits Chippie Hill beim Nizza-Festival begleitet und (mit Rex Stewart) seine ersten Schallplattenaufnahmen gemacht. Er realisierte sich jedoch rasch, dass eine professionelle Karriere ein noch größeres technisches Können verlangte, und so nahm er zusätzlichen Unterricht bei Germaine Mounier (klassisches Klavier), Léo Chauliac (Jazzklavier) und Maurice Durufé

(Harmonielehre) sowie beim Pariser Violinisten, Arrangeur, Filmmusikkomponisten und Pionier-Jazzkritiker André Hodeir (geb. 1921). Hinzu kamen Studien in Kontrapunkt und Instrumentierung.

Seine seit den frühen 1950er Jahren datierende Zusammenarbeit in Konzerten, bei Festivals und in Aufnahmestudios mit gastierenden amerikanischen Swing-Bop Bands machten Bolling in seiner französischen Heimat und andernorts in Jazz-Kreisen bald zu einer angesehenen Größe. Die Liste der Musiker, mit denen er im Konzert und auf Schallplatte zusammenarbeitete, liest sich wie ein Who is Who des Nachkriegs-Jazz: u.a. Don Byas und Buck Clayton (beide 1951), Roy Eldridge (ab 1950; sie nahmen 1951 für Vogue das Duo-Album *Wild Man Blues* auf), Paul Gonsalves (Aufnahmen 1964-65) und Lionel Hampton (Aufnahmen 1953 und 1956), Thad Jones, Carmen McRae und Albert Nicholas (1953-55). Bolling, der über viele Jahre hinweg als führender französischer Ragtime- und Boogie-Woogie-Pianist galt, modellierte seinen Klavierstil teilweise an solchen Größen wie Art Tatum und Teddy Wilson. Bewundert von Louis Armstrong („Dein Spiel ist etwas, an das ich mich stets erinnern werde“), wurde er eine Zeitlang auch von Duke Ellington protegirt, einem weiteren Bewunderer seines technischen Könnens und idiomatischen Stilgefühls.

Oft als Ellingtons ‚geistiger Sohn‘ bezeichnet, nahm er 1959 ein Album zu Ehren dieses großen Jazzmusikers auf (*Claude Bolling Plays Duke Ellington*). 1964-65 und 1969 tat er sich mit Cat Anderson zusammen (1965 nahmen sie *Cat Anderson, Claude Bolling & Co.* auf) und 1968 und 1969 spielte er zwei Soloalben ein, *Original Boogie Woogie* und *Original Piano Blues*. Ab Ende der 1940er Jahre leitete er kleine Ensembles und stand zwischen 1955 und Mitte der 1990er Jahre mit Unterbrechungen an der Spitze seines vielgepresenen eigenen Orchesters. Von der Besetzung her eine Big Band und allgemein als Show Bizz Band bezeichnet, gehörten diesem Ensemble Star-



Giovanni Roselli

The French composer Claude Bolling, a renowned jazz performer, pianist-arranger and conductor, has also written music for films and backed Brigitte Bardot, Sacha Distel and Juliette Greco, amongst others, in commercial recording sessions. In the 1970s he won even greater acclaim for ingenious semi-classical, cross-over 'jazz essays'. The baroque-inspired *Suite for Flute and Jazz Piano Trio No.1*, first performed by Bolling with its dedicatee, the flautist, Jean-Pierre Rampal, was an overnight success. Now a regular set-piece in conservatories around the world, it has become a staple of the flute repertoire.

Claude BOLLING

(b. 1930)

Suite No. 1 for Flute and Jazz Piano Trio 34:22

- | | | |
|---|------------------|------|
| 1 | Baroque and Blue | 5:36 |
| 2 | Sentimentale | 7:58 |
| 3 | Javanaise | 5:06 |
| 4 | Fugace | 3:48 |
| 5 | Irlandaise | 2:52 |
| 6 | Versatile | 5:26 |
| 7 | Vélocé | 3:36 |

Suite No. 2 for Flute and Jazz Piano Trio 23:08

- | | | |
|----|-----------|------|
| 8 | Espiègle | 9:50 |
| 9 | Amoureuse | 7:29 |
| 10 | Jazzy | 5:49 |

Roselli Quartet

Giovanni Roselli, Flute • Alberto Alibrandi, Piano

Marco Panascia (1-7), Gianni Stocco (8-10), Bass • Ruggero Rotolo, Drums

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