



**Poulenc - Hindemith - Dutilleux -
Muczynski - Martin**

aud 92.667

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[American Record Guide](#) (Todd Gorman - 2013.11.27)

In the past few issues I have criticized several performances of the Poulenc sonata by fine flutists because they were superficial and too driven. I asked whether anyone finds the magic and mystery in its first movement that I do, wondering whether times have passed me by, even though I'm under 40. Now I have found someone who feels the same way about this piece. At the end of the first movement, her interpretation was enough to bring tears to my eyes, though the tone Poulenc creates is wistful, not tragic. I can't imagine someone else could get this more right. The performance decisions in II are illuminating too, but I would like more force in the piano part to contribute to the climactic moments. After the gloom and drama of first two movements, the cheer of the final one is welcome and necessary.

The Hindemith sonata has all the playfulness and wonder Hindemith wrote into it, and the end of I actually sounds world-weary. The slow, expressive section that happens twice lags and disturbs the mood rather than fitting into it, but most flutists like it very slow.

The slow movement of the Muczynski sonata is marked Andante, and I doubt that most people would consider a tempo this slow a valid andante. The slow tempo does serve the movement's gravity. Otherwise, this is a thoughtful performance marked by unexpected touches.

Her sound is like Carol Wincenc's, but in a better way. Wincenc often sounded disheveled and overdone; Heintzmann sounds relaxed and expressive. Everything is very precise without seeming fussed over. The recorded sound is full, and there is a wonderful ring at the end of the Poulenc and after cutoffs in the cadenza of the Dutilleux.

This is standard flute repertory, and these performances are as good as or better than anyone else's.