

Quotes and Reviews

"Colleen plays not just from the heart, but from the very depths of her being, that is, from her soul!"
Irene English.....Vancouver, B.C. Canada

Emotionally saturated, wonderful flute music



author: Rudolf Penner, musician, Vancouver, BC Canada

Colleen's medium is the music, true music that ranks in quality with the greatest classical opera singers of 100 years ago. Her flute offerings, which span the emotional spectrum, have the a wonderful yearning timbre filled with rich colour. They are a treasure that I indulge in over and over and never tire of. Amazing!

Denis Bedard - well known Canadian composer and Music Director of Holy Rosary Cathedral, Vancouver, Canada says, "Colleen Muriel is an outstanding flutist. A born musician, her technique is highly developed and her playing is musically excellent and very imaginative. A very hard worker, she also has a warm personality. She loves playing flute for audiences and audiences love her."

Colleen is indeed a rather exceptional musician, deeply committed to making the best of herself as a flautist, not from any desire to be a 'star' but simply from her passion to express herself through music and to arrive ever more closely at the musical truth of the pieces she plays.

Julian Jacobson MA (Oxon), GRSM, ARCM
Professor of Piano and Chamber Music, Royal College of Music, London
(pianist, composer, conductor)

In my ten years of being an activity organizer I have very rarely been lucky enough to find a musician as talented as Colleen Muriel the afternoon was a true delight Kay Wheatley (Activities Organizer, Pilgrim Wood Residential Home, July 2007)

'Colleen is an accomplished flautist who has presented an impressive number of concerts in churches in London' Connie Bromley Edmonton Journal, December 19, 2008

VANTERHEYDEN has made a comment on Rainfall - Composed by Colleen Muriel. Performed by Graeme Thewlis:
Very nice - Intense, dramatic but spot on.

Colleen's CD, *Welcoming the Christ Child* (live music from Holy Rosary Cathedral) is just what is needed to warm the heart on a cold winter's night. Some of the phrases in the lower register have depth and warmth of a clarinet. My cat, Paws really loved the high notes.
Mollie Kingham, London, England February 2010

Review in The Recorder, London, Thursday February 25, 2010

Flute and piano indulge in rich programme

Two accomplished performers indulged themselves and their Redbridge Music Society audience last week at the Lambourne Room, Redbridge Town Hall, with a rich programme of music for flute and piano.

Canadian flautist Colleen Muriel gave an unscheduled solo opening to the evening, wandering the hall like the Pied Piper with her long red hair flowing.

It was clear from the beginning of the 'official' programme, the Alleluia adapted from Mozart's *Exsultate Jullilate*, that Muriel would be emphasising the vocal qualities of her instrument.

This was particularly notable in her rendering of the *Meditation* from Massenet's *Thais*, surely one of the most touching melodies ever written.

It is no surprise that Manuel Villet, as a former student of the great Nadia Boulanger, should include piano music by Debussy in his programme. The wide-ranging and complex sonorities of *L'Isle joyeuse* and the mystical sound-painting in *La cathedrale engloutie* are obviously in the blood, as well as the fingers, of this mature artist, although the upright piano of the Lambourne Room did neither him, nor Debussy, any favours.

In the second half, two piano compositions by Muriel evoking her rain-drenched native Vancouver, were followed by an engaging piece by Ken Dodkins, a member of the RMS, suitably entitled *Enchantment*.

Obviously enjoying themselves, the two instrumentalists then took us on an unexpected visit to the 18th century with an elegantly structured slow movement from Vivaldi's concerto *Il Cardellino*.

Perhaps the highlight of the evening was the Rondo from the *Concierto Pastoral* by Rodrigo. This is music with attitude.

It has dynamism and energy, which is all the more impressive in that Rodrigo was 78 when he wrote it. Muriel and Villet gave it their feisty best.

Mandy Bentley The Recorder, London February 25, 2010
