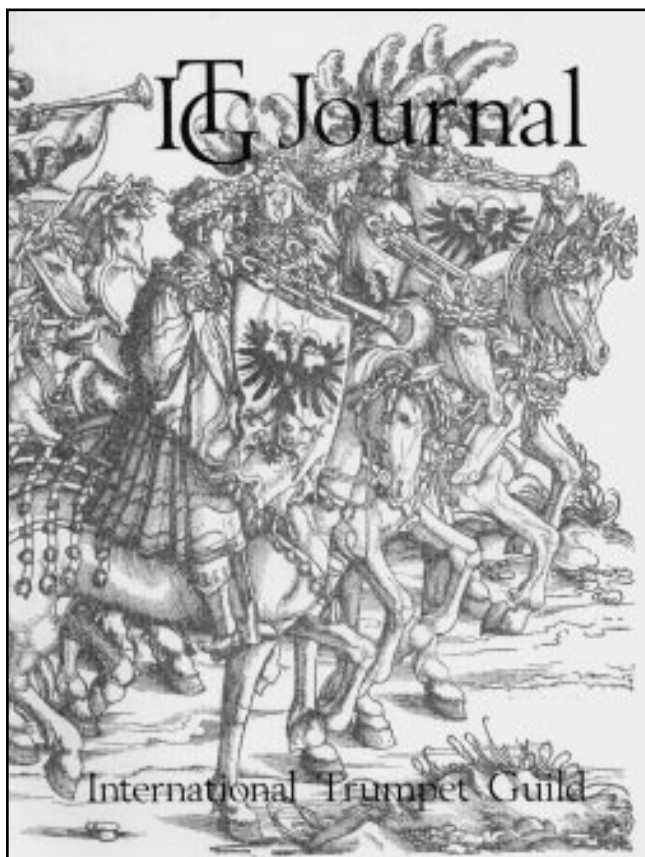


Reprints from the

International Trumpet Guild Journal

Record Reviews – James T. Madeja, Editor (May96)



to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet

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Record Reviews

JAMES T. MADEJA, EDITOR

Record Reviews appear in each issue of the *ITG Journal*. Recently released solo trumpet, trumpet ensemble, or brass ensemble albums, CDs, tapes, or videos may be submitted by the artist, agent, recording company, or distributor. All items received by June 30 will be listed in the September issue at which time they will be considered for feature review.

Members of the International Trumpet Guild are invited to review works listed in the "Records Received" section of the column. Reviewers may request specific albums or genre (e.g., solo trumpet, brass quintet, jazz). Review copies of the albums will be forwarded to qualified reviewers. Reviewers should provide a typescript of each review or a disk copy (Macintosh Microsoft Word) accompanied by a typescript. The deadline for submitting reviews to be included in the September issue is June 1.

To submit an album for review consideration or to request to review an album, contact: James T. Madeja, The Crane School of Music, State University of New York at Potsdam, Potsdam, NY 13676 USA.

Records Received

ALTSYS Jazz Orchestra - *Uncorked*

Jennifer Bell, Jacques Lelièvre, and Colin Biggin, saxophone; Bill Mahar, François McNeil, and Aaron Doyle, trumpet; Jocelyn Veilleux, horn; Jill Townsend, trombone; Christopher Smith, bass trombone and tuba; Bill Coon, guitar; Alec Walkington, bass; Dave Robbins, drums; John Rudel, percussion

ALternative SYStem Records CD 6251 (CD)

Mahar: The Mingusian Grinder; Streetmode; South-end Stomp; Coon Caresses Caged Cockatoos; Traffic Jammin'; The Tholean Web; Wheeler: Kayak; Coon: Uncorked; Esprit de Corps; Fraser (Mahar): Thirteen for Peace.

Basel Brass Quintet - *Johann Sebastian Bach*

Marc Ullrich and Patrick Marzullo, trumpet; Jean-François Taillard, horn; Henri-Michel Garzia, trombone; George Monch, tuba; with Daniel Maurer, organ

Aurophon CD AU 32315 (CD)

Bach (Herbillon): Orchestra Suite No. 3 in D Major, BWV 1068; (Ullrich): Praeludium and Fugue No. XVI in G Minor, BWV 885; Choral No. 64 in D Major from Christmas Oratorio, BWV 248;

(Chappuis): Canzona in D Minor, BWV 588; Fantasia in C Minor; et al.

Jeff Beal - *Contemplations*

Jeff Beal, piano, electronics, soprano; Steve Cárdenas, guitar; John Patitucci, bass

Triloka Records 7204-2 (CD)

Beal: Contemplation; Improvisation – Every Moment; Being a Tree; Improvisation – Love; Improvisation – A Deux Mains; The Dance; Improvisation – The Call; Discovery; Unquiet City; First Steps; Ascension.

Jeff Beal - *Objects in the Mirror*

Jeff Beal, trumpet, keyboards, sequencing; Bob Sheppard, sax; Steve Cárdenas & Danny Heines, guitar; John H. Burr, piano; Gary Brown, bass; John Hayashi, Greg Sudmeier, & Mike Hyman, drums; Paulinho de Costa, percussion; Joan Beal, vocals

Triloka Records 189-2 (CD)

Beal: Madame Josephine; A Different Shade of Blue; Objects in the Mirror; Colla Voce; Improvisation No. 2; Waiting Game; Wish; From the Ashes; Aztec Moon; Colombe d'Or.

Jeff Beal - *Three Graces*

Jeff Beal, trumpet; Steve Tavaglione, tenor sax; John Beasley, piano; Steve Cárdenas, guitar; John Patitucci, bass; Vinnie Colaiuta and Dave Weckl, drums

Triloka Records 7197-2 (CD)

Beal: Jazz Habit; Three Graces; I Saw Isabella; Wrong Number; Through a Glass Dimly; The Watchers; Prayer of St. Francis; Dizzy Spells; For Miles; Waltz for Mary.

Brassil - *Quintetto Brassil Plays Brazil: Brass Music from Northeastern Brazil*

Nailson Simões and Ayrton Benck, trumpet; Cisneiro de Andrade, horn; Radegundis Feitosa, trombone and euphonium; Walimir Vieira, tuba; with Glauco Andreza, percussion

Nimbus Records NI 5462 (CD)

José Ursicino da Silva "Duda": Suite Recife; Gonzagueando; Concertino para trompete; Música para metais No. 1; Marquinhos no frevo; Andrezza; Coletanea '93; Serenata no Capibaribe; Nairam; Tema para um trompetista; Sedícias: Trilogia matuta; Villa-Lobos (Kaplan): Tres cirandas; Espírito Santo (Fernandes): 220.

Brassil - *Brassil toca Brasil*

Naílson Simões and Anor Luciano, trumpet; Cisneiro de Andrade, horn; Radegundis Feitosa, trombone; Walmir Vieira, tuba

Comep 6592-7 (CD)

Barroso: Aquarela do Brasil; Azevedo: Brasileirinho; Abreu: Tico-Tico No Fubá; Merlin: Música Para Uma Avenida; Moraes/Jobim: Garota de Ipanema; Jobim: Wave; M. Valle/P. Valle: Samba de Verão; Menescal/Boscoli: O Barquinho; et al.

David Cooper - *Bach Cello Suites on Trumpet*

David Cooper, trumpet

Blue Mounds Productions BMP 9502 (CD)

Bach: Suites Nos. 1, 2, and 3.

Elan Eshed - *A Dance With a Trumpet*

Elan Eshed, trumpet; Yehoshua Ben Yehoshua, piano; Naor Dayan, guitar; Michael Benson and Rami Blaufarb, bass; Igi Dayan and Naor Dayan, drums; Yitzhak Hezkia, narrator

Helicon Records HL-8108 (CD); distributed by Elan Eshed

Vivaldi (Yehoshua): Concerto for Two Trumpets (Mvt. 1); Hummel (Kleinstein): Trumpet Concerto (Mvt. 2); Bach (Yehoshua): Badineri; Bach: Air; Mozart (Yehoshua): Queen of the Night; Bizet: Aria from The Pearl Fishers; et al.

Jonathan Fields - *Jonathan Fields*

Jonathan Fields, trumpet; Kate Stevens, piano

Jonathan Fields (CD)

Honegger: Intrada for Trumpet and Piano; Albinoni: Concerto Saint Marc (Mvts. 2 and 3); Chaynes: Concerto for Trumpet (Mvt. 4).

Armando Ghitalla - *Armando Ghitalla, Trumpeter Emeritus*

Armando Ghitalla, trumpet; with Roger Shermont, violin; Jean Cauhape, viola; Alfred Zighera, cello; James Weaver, piano; Boston Chamber Ensemble, Pierre Monteux and Harold Farberman, conductors; Chamber Orchestra of Copenhagen, John Moriarty, conductor

Crystal Records CD760 (CD)

Hummel: Concerto in E for Trumpet and Orchestra; Albrechtsberger: Concertino in E-flat; Molter: Concerto in D for Trumpet and Strings; Anonymous: Suite in D for Trumpet and Orchestra; M. Haydn: Concerto in C for Trumpet and Orchestra.

Raymond Mase - *Trumpet Vocalise*

Raymond Mase, trumpet; Diana Mase, piano

Summit Records DCD 185 (CD)

Villa-Lobos: Vocalise; Pedrell: Vocalise; Castelnuovo-Tedesco: Vocalise; Rachmaninoff: Vocalise, Op. 34,

No. 14; Caplet: Le Pain Quotidien (Le Douzième); Ravel: Vocalise (en forme de Habanera); Auric: Vocalise; Canteloube: Vocalise (en forme de Bourrée); et al.

Millar Brass Ensemble - *Brass Surround*

Bruce Daugherty, David Inmon, Matthew Lee, Kari Phelps, and Channing Philbrick, trumpet; Daniel Fackler, Sharon Jones, Catherine Moss, Greg Roosa, and Virginia Sandstrom, horn; John McAllister, Eric Mathis, John Mindeman, and Jeffrey Taylor, trombone; Sean Shurden, tuba; James Boznos, Mike Folker, Jon Johnson, Deborah Katz, and Tina Laughlin, percussion; Vincent Cichowicz, music director; Stephen Squires, principal guest conductor

Delos International DE3171 (CD)

Prokofiev (Mindeman): March, Op. 99; Prokofiev (Tull): March from The Love for Three Oranges; Susato (Iveson): Six Dances from La Danserie; Grieg (Emerson): Funeral March; Mouret (Mindeman): Rondeau; Morley (Snedecor): Now Is the Month of Maying; et al.

Alan Morrison - *Memorable Melodies*

Alan Morrison, cornet and trumpet; BBC Burnished Brass Ensemble; The Goff Richards Orchestra, Goff Richards, conductor; Grimethorpe Colliery Band, Garry Cutt, conductor

Huntcliff Recording Services HRS CD 302 (CD); distributed by Arthur Morrison

Dubin-McHugh (Richards): South American Way; Woods/Campbell/Connelly (Richards): Try a Little Tenderness; Morrison: Buster Strikes Back; Richards: One Day; Dinicu/Heifetz (Richards): Hora Staccato; Moorhouse/Rees/Bradley (Seibert): High on a Hill; et al.

Das Rennquintett - *5 Klassiker!*

Uwe Zaiser and Peter Leiner, trumpet; Sjöen Scott, horn; Jochen Scheerer, trombone; Ralf Rudolph, tuba

Bayer Records BR 100 251 (CD)

Crespo: Suite Americana No. 1; Arnold: Quintet; Koetsier: Brass Quintet, Op. 65; Ewald: Quintet No. 1, Op. 5; Horovitz: Music Hall Suite.

Charles Schlueter - *Bravura Trumpet*

Charles Schlueter, trumpet; Robert Suderburg and Deborah Dewolf Emery, piano; Joel Moerschel, cello

Vox Classics VOX 7513 (CD)

Ketting: Intrada; Suderburg: Chamber Music VII – Ceremonies for Trumpet and Piano; Chamber Music VIII – Sonata for Trumpet in C and Piano; Chardon: Sonate pour Trompette en Re et Violoncello, Op. 21; Hindemith: Sonate für Trompete in B und Klavier.

Solid Brass - *Gershwin to Sousa*

Douglas Haislip, David Sampson, Barry Browner, and Tom Hoyt, trumpet; JoBeth Crimmins, horn; Bruce Eidem, Carl Della Peruti, and Don Hayward, trombone; Jeff Caswell, bass trombone; Kyle Turner, tuba; Adrienne Ostrander, percussion

Joseph Grado Signature Recordings (CD); distributed by Solid Brass

Anderson: Bugler's Holiday; Parker: Radio City; Echoes of Harlem; Tuxedo Junction; Ellington: I'm Just a Lucky So and So; Gershwin: Allegro ben ritmato e deciso; Rialto Ripples; Joplin: Solid's Joplin (The Ragtime Dance); Copland: Zion; Hoe Down from Rodeo; et al.

Allen Vizzutti - *Skyrocket*

Allen Vizzutti, trumpet; Joe Farrell, tenor sax; Harold Garrett, trombone; Chick Corea and Ken Shima, piano; Grant Geisman and Mike Miller, guitar; Bunny Brunel and Leon Gaer, bass; Tom Brechtlein, drums

Summit Records DCD 179 (CD)

Vizzutti: In the Pocket; Night Breeze; Zig Zag; Sunflower Fields; Down at Sunset Sound; Aries Eyes; Skyrocket; Everything's Going to Be Alright; Colossus; Tyzik/Severinsen: Reflections.

Record Companies and Distributors

ALternative SYStem Records, 1010 Ste. Marguerite #1, Montréal, QC H4C 2X8 Canada

Antara Music Group, 211 Whitsett Road, Nashville, TN 37210

Aurophon, P. O. Box 1121, 79216 Staufen, Germany

B-flat Music Production, P. O. Box 5043, Laytonsville, MD 20882

Blue Mounds Productions, 2255 Cty Hwy Z, Blue Mounds, WI 53517

Channel Classics Records, Jacob van Lennepkade 33 E, 1053 NJ Amsterdam, Netherlands; or Channel Classics Records, P. O. Box 5642, Englewood, NJ 07631

Comep, Rua Botucatu, 171-CGC:53.781.423/0001-52, São Paulo-SP, Brazil

Crystal Records, 28818 NE Hancock, Camas, WA 98607

Delos International, Inc., Hollywood & Vine Plaza, 1645 North Vine Street, Suite 340, Hollywood, CA 90028

Editions Marc Reift – Marcophon, Case Postale 308, CH-3963 Crans-Montana, Switzerland

Ilan Eshed, 24 Manne Street, Tel Aviv 64363, Israel
Jonathan Fields, 4325 Cockrell Avenue, Fort Worth, TX 76133

Joseph Grado Signature Recordings, 921 Tice Place, Westfield, NJ 07090

Integra Music Group, Inc., 7301 Cavalier Road, Nashville, TN 37221

Arthur Morrison, 6 Brookdale Road, Marton, Middlesbrough, Cleveland TS7 8HB, England

Musikproduktion Ambitus, Rotkreuzstr. 14, 86919 Utting, Germany

Nimbus Records Ltd., Wyastone Leys, Monmouth NP5 3SR, United Kingdom

Solid Brass, 5 Sunset Drive, Chatham, NJ 07928

Summit Records, Box 26850, Tempe, AZ 85285

Triloka, Inc., 1327 Electric Avenue, Venice, CA 90291

Vox Classics, The Vox Music Group, 560 Sylvan Avenue, Englewood Cliffs, NJ 07632

Richard Waddell, 244 Chestnut Avenue, Jamaica Plain, MA 02130

Feature Reviews

Basel Brass Quintet - *Johann Sebastian Bach*

Marc Ullrich and Patrick Marzullo, trumpet; Jean-François Taillard, horn; Henri-Michel Garzia, trombone; George Monch, tuba; with Daniel Maurer, organ

Aurophon CD AU 32315 (CD)

Bach (Herbillon): Orchestra Suite No. 3 in D Major, BWV 1068; (Ullrich): Praeludium and Fugue No. XVI in G Minor, BWV 885; Choral No. 64 in D Major from Christmas Oratorio, BWV 248; (Chappuis): Canzona in D Minor, BWV 588; Fantasia in C Minor; (Taillard): Fantasia super "Komm, Heiliger Geist" in F Major, BWV 651; "Kyrie, Gott Heiliger Geist" in B-flat Major, BWV 671; Aria (Quoniam...) in D Major from B Minor Mass, BWV 232; Choral and Variations Nos. X and XI of "Sei gegrüßet, Jesu gütig" in G Minor, BWV 768; "Wachet auf, furt uns die Stimme" in E-flat Major from Schübler Chorales, BWV 645; (Glasel): Contrapunctus IX in D Minor from The Art of Fugue, BWV 1080; (Mills): Toccata and Fugue in D Minor, BWV 565.

A careful perusal of the current *Schwann Opus: Reference Guide to Classical Music* (Winter 1995-96) reveals very few brass recordings composed entirely of the works of J.S. Bach. The 746-page catalogue lists only two offerings in this realm: *A Bach Festival for Brass and Organ* (Angel CDC 47395-2) by the Empire Brass with organist Douglas Major and *Guy Touvron [Brass] Ensemble* (Classic Studio Berlin CS 11308), which includes twelve pieces by Bach transcribed for brass quintet. With the voluminous corpus of Bach's music accessible to brass players in printed form, it is remarkable that so few recordings have been made featuring exclusively the master's works. In this regard, the Basel Brass Quintet's newly released compact disc *Johann Sebastian Bach* is a comparatively novel marketing concept and might



well attract listeners for this reason alone. However, it does possess other enticing qualities, one of which is spectacularly executed music.

Founded in 1987 by members of the Basel Symphony Orchestra and the Radio Symphony Orchestra Basel, the group is deeply endowed with exemplary performance experience. In addition to the two Basel orchestras and a recent appearance at the Euro-ITG Trumpet Days in Bad Säckingen, the quintet members have held various solo positions with the Orchestre Régional de Mulhouse, the Orchestre Symphonique de Mulhouse, the Hong Kong Philharmonic, and the Philharmonic Orchestra of Caracas. It is also worth noting that trumpeters Marc Ullrich and Patrick Marzullo received their primary training from Maurice André, Roger Delmotte, and André Presle.

Embracing a performance philosophy common to many classically oriented ensembles, the *raison d'être* of the Basel Brass Quintet is "to present a fascinating and rich diversity of music." In *Johann Sebastian Bach*, a superb performance of compositions representing the epitome of the Baroque style is given. Each piece on the program has been carefully chosen from Bach's keyboard, orchestral, and choral literature. These are all masterful transcriptions that maintain the supreme integrity of Bach's music while illustrating the highest level of performance on brass instruments.

The CD opens with an extremely precise delivery of the *Orchestra Suite No. 3 in D Major* (BWV 1068). Almost immediately, the French conservatory influence on Ullrich and Marzullo's brilliant trumpet style becomes quite apparent, displaying itself particularly on the famous second movement, "Aria." Nine monuments of the organ repertoire follow. The most well

known are "Contrapunctus IX" from *The Art of Fugue* (BWV 1080), "Wachet auf,..." from the *Schübler Chorales* (BWV 645), and the immortal *Tocatta and Fugue in D Minor* (BWV 565). "Chorale No. 64" from the *Christmas Oratorio* (BWV 248), an outstanding *tour de force* for orchestral trumpeters, comes off tastefully in this brass chamber setting. The remainder of the tracks are well-documented in the discographic information given above. It is sufficient to say that each of these works receives a meticulous rendering. The lines are clear because of the carefully delineated counterpoint, appropriately chosen ornamentation, and precise articulations. In short, the Basel Brass Quintet's *Johann Sebastian Bach* provides an absolutely impeccable and thrilling performance. (Scott Sorenson, ITGJ Associate Editor)

Wolfgang Guggenberger - Ensemble Voice and Trumpet: Musik des 18. Jahrhunderts

Wolfgang Guggenberger, trumpet; Elisabeth Haumann, soprano; Martin Hoffmann, organ
Musikproduktion Ambitus AMB 97 913 (CD)

Händel: *Quel fior che all' alba ride*; No, di voi non vo' fidarmi; *Meine seele hört im Sehen*; In den angenehmen Büschen; Eberlin: *Benedictus* aus *Missa solemnis*; Biechteler: *Regina coeli*; Keiser: *Drei Arien* aus der *Markuspassion*; Demmler: *Benedictus* aus *Missa in G*; Telemann: *Arien* aus – *Der Harmonisch Gottesdienst*: aus der *Kantate No. 2*; Bach: aus der *Kantate*: *Weinen, Klagen* (BWV 12).

Wolfgang Guggenberger - Rokoko-Romantik: Musik für Trompete und Orgel

Wolfgang Guggenberger, trumpet; Anton Guggemos, organ
Musikproduktion Ambitus AMB 97 810 (CD)

Senaiillé: *Sonate in D*; Franck: *Andantino g-moll*; Martini: *Sonata al Postcommunio*; *Largo*; *Tocatta*; Fauré: *Pavane*; Baldassari: *Sonate in F*; Mozart: *Adagio in Es-Dur*; Boyce: *Voluntary No. 1 D-Dur*; Lindberg: *Gammal fabodpsalm* aus *Dalarna*; Romanino: *Concerto in D*.

This CD is a collection of works for soprano and trumpet which were not originally conceived as soprano/trumpet duets, but as combinations of soprano with other solo instruments (flute, oboe, violin, voice). Baroque music for trumpet and soprano is by no means scarce, and Wolfgang Guggenberger and Elisabeth Haumann add delightful new settings to the repertoire.

The performance is first rate. Throughout the recording, Guggenberger demonstrates great control, finesse, and sensitivity in this difficult chamber setting. His command of the instrument in all registers and dynamic levels is impressive. Haumann, as well, provides a beautiful, full, yet not heavy quality that



allows Guggenberger the timbral freedom that he exhibits.

Several melodies are immediately recognized as selections from Handel's *Messiah*, but as soon as this inference is made, one realizes that this sense of familiarity is deceptive. Handel later parodied the Italian duets performed here as he set his oratorio.

An obscure work by Johann Ernst Eberlin exemplifies some of the most controlled playing on the recording. The "Benedictus" from *Missa solemnis* displays both Guggenberger and Haumann's sensitivity.

In such an undertaking as this, this reviewer would have enjoyed hearing several of the more traditional trumpet and soprano works in the repertoire. The program notes are published in both German and English; however, the biographical information is published only in German.

The second compact disc, *Rokoko-Romantik: Musik für Trompete und Orgel*, demonstrates the timbral potential of the trumpet and organ in works of the Rococo and Romantic periods. The Wieskirche (Church in the Meadow) is an acoustically beautiful setting in which to record these works. The audio quality allows the attractiveness of the setting to bear through the recording. Like the previous CD, this disc represents works that were not originally conceived as organ and trumpet pieces; however, each of the settings sound to the listener as if it could be the intended performance medium. Near-flawless technique on the part of both performers is impressive and gives further credence to the programming of these "nontraditional" arrangements.

The disc is structured with serene Romantic settings alternating with the more regal, heroic Rococo works. This varied and coloristic model keeps the lis-



tener from becoming overwhelmed by the sometimes overbearing timbres that trumpet and organ can offer. An edition of the "Pavane" from Faure's *Requiem* is a representative sample of this type of programming and is a good example of Guggenberger's well-controlled playing. Another illustration of this type of work is Cesar Franck's tranquil "Andantino g-moll." Among the Rococo works is the familiar *Toccata* by Martini, which is performed on this CD as part of a suite.

Because the CD is indexed only by work, it is difficult to locate individual movements within that larger context. Disappointingly, the publisher has only provided partial English translation of the notes. The programmatic notes that are present are informative and thorough, but none of the performer biographies have been translated. (Matthew R. Inkster, Florida State University, Tallahassee, FL)

Meridian Arts Ensemble - Prime Meridian

Jon Nelson, trumpet/vocals; Kevin Cobb, trumpet/electric guitar/vocals; Daniel Grabois, horn/alto saxophone/percussion/vocals; Benjamin Herrington, trombone/vocals; Raymond Stewart, tuba/vocals; John Ferrari, drums/percussion/vocals

Channel Classics CCS 8195 (CD)

Stravinsky: Fanfare for a New Theatre; Zappa (Nelson): Peaches en Regalia; Let's Make the Water Turn Black; Oh No; Igor's Boogie; Eat that Question; Echidna's Arf; Wheeler: Song for Someone; Beefheart (Grabois/Nelson): Ice Rose; A Carrot is as Close as a Rabbit Gets to a Diamond; When I See Mommy, I Feel Like a Mummy; Apes-Ma; Dropout Boogie; Suction Prints; Babbitt: Fanfare for All; Nelson: Song for a Dead King; Paterson; Shemaria: Pandora's



Magic Castle; Hancock (Herrington): Jessica; London (Stewart): Shvitz Suite.

The Meridian Arts Ensemble is not a traditional brass quintet. This group goes out of its way to be different – and it works beautifully! Founded in 1987, the Meridian Arts Ensemble (MAE) is based in New York City, where all its founding members were once students or freelancers. Since its first performance at a Club Med resort in the Dominican Republic, this group has never backed away from offbeat opportunities to reach new audiences. After winning the highly respected Concert Artists Guild New York Competition in 1990, the MAE released four albums, *Prime Meridian* being the most recent.

This recording is a mixed bag of different genres, with rock and jazz predominating. Much of the music here has been arranged by its own members, some of which is fiendishly difficult. MAE is a tight, cohesive ensemble, and this cohesion shines throughout the entire CD. The Frank Zappa set provides a good example. All the metric shifts, mixed meter passages and tempo changes that characterize Zappa’s music come off effortlessly. The trumpets shine, particularly on *Peaches en Regalia*, as players match and dovetail their lines, and a hauntingly beautiful trumpet solo opens *Eat That Question*.

Virtually every selection uses drums, handled rather capably by John Ferrari. Unlike other brass quintet/percussion groups (Dallas Brass, for example), here the drummer’s primary responsibility is to drive the ensemble in a big band/rock band tradition. There is no mallet work here by Ferrari.

Other works stand out. The Captain Beefheart selections are performed with great spirit and rhythmic drive. *Suction Points* highlights some splendid

“gut bucket” trombone playing by Herrington and some good improvisation by both trumpets. But, with the exception of the latter Beefheart song and a nice effort by Jon Nelson on *Song for a Dead King*, the improvised solos throughout much of the CD are not particularly well executed – the only disappointment in an otherwise outstanding effort by the MAE.

Pandora’s Magic Castle, a samba, and Herbie Hancock’s *Jessica*, a ballad, are both tastefully written and performed. These pieces in particular would be accessible to a wide range of audiences and are not nearly as difficult as the Frank Zappa set. If these works were published in the future, they would find a ready market.

With four CDs on the market and two more currently in production, the Meridian Arts Ensemble is a group on the move. The sonic quality of this recording is excellent, as is the group itself. Don’t miss them! (Alan Siebert, College-Conservatory of Music, University of Cincinnati, Cincinnati, OH)

Summit Brass - *Paving the Way*

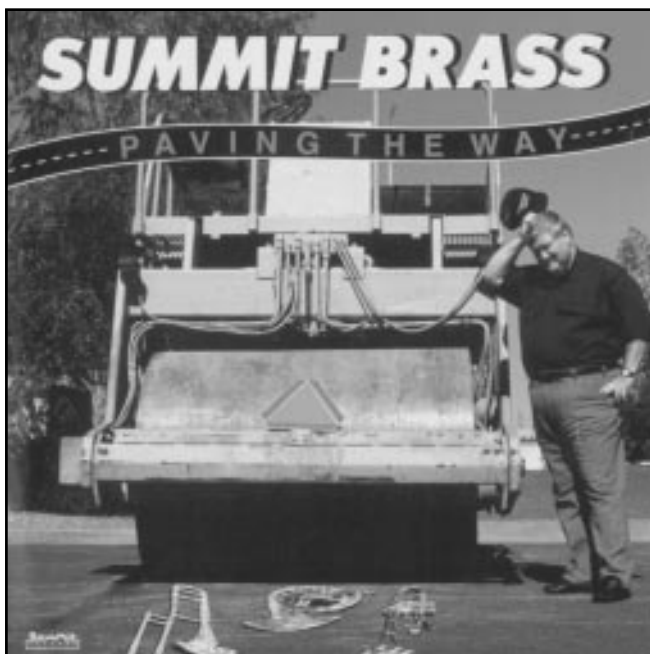
Allan Dean, David Hickman, Raymond Mase, and Anthony Plog, trumpet; Thomas Bacon, Lowell Greer, Arthur David Krehbiel, and Gail Williams, horn; Mark H. Lawrence, Michael Mulcahy, Jeffrey Reynolds, and Ralph Sauer, trombone; Michael Mulcahy, tenor tuba; Daniel Perantoni and Sam Pilafian, tuba; J. B. Smith, William Wanser, and Vincent DiMartino, percussion; Carl Topilow, conductor

Summit Records DCD 171 (CD)

Holst (Sauer): Mars from *The Planets*; Ewazen: *Symphony in Brass*; Tomasi: *Fanfares Liturgiques*; Shostakovich (Singleton): *Concertino*, Op. 94; Ives (Topilow): *Variations on America*; Copland (Topilow): *Hoe-down from Rodeo*.

The new Summit Brass CD entitled *Paving the Way* is another fine recording from the group many call “America’s Premiere Brass Ensemble.” What is striking about this recording is the level of individual technical expertise that every member of Summit Brass displays, as well as their ability to play together. The blend, especially between the horns and trombones, is exemplary, and the quality of the ensemble playing is astounding. It may be presumptuous for the liner notes to call them “the dream team of brass,” but they certainly are all-stars.

The program is a blend of transcriptions of familiar orchestral works intermixed with both new and traditional brass ensemble pieces. Eric Ewazen’s *Symphony in Brass* is the most compelling piece and is also the best performed work on the CD. Ewazen creates a huge palette of colors from the group. The players perform with expert precision in all technical passages and with a beautiful, expansive quality in



the slow movement. This work should become a staple in the repertoire.

The other original work for brass already has a place in the standard repertoire. Henri Tomasi's *Fanfares Liturgiques*, like the Ewazen piece, is evocatively scored, and is a *tour de force* for brass. The French horns are perfect throughout, and Mark Lawrence plays the trombone solo with both strength and sensitivity.

The rest of the CD is made up of transcriptions, some of which work better than others. Holst's "Mars" from *The Planets* captures the power of the original score. Ralph Sauer's transcription is excellent, and Michael Mulcahy shows his huge, powerful sound on the tenor tuba. Kenneth Singleton's transcription of the *Concertino, Op. 94* by Shostakovich includes some wonderfully played lyrical and plaintive melodies, especially between the trumpets and trombones. There is some great piccolo trumpet playing.

The other two transcriptions are a little less convincing – especially the Ives *Variations on America*. Although there is some spectacular tuba playing, the transcription does not capture the feel or excitement of the original. The Copland "Hoe-down" from *Rodeo* is fun to listen to, but there are a few ensemble problems between the percussion and the brass.

Although the overall sound quality of the engineering is acceptable, there are some minor problems with the microphone placement. Too much hall reverb results in more bass than treble and a little bit of a muddled feeling, especially in the percussion. If the playing were not so precise, this would be more of a distraction.

Summit Brass has produced another fine recording that shows just what is possible when some of the

finest brass players in the world get together to make music. This CD should be a part of every brass player's collection. (David Bilger, Philadelphia Orchestra, Philadelphia, PA)

Just for the Record...

Clyde E. Hunt - *Hunt Plays Brandt*

Clyde E. Hunt, trumpet and cornet
B-flat Music Production BMP #10018 (cassette)
Performance of etudes in Vassily Brandt's 34 Studies.

Clyde E. Hunt - *Hunt Plays Clarke*

Clyde E. Hunt, trumpet
B-flat Music Production BMP#10020 (cassette)
Performance of etudes in Herbert L. Clarke's Twenty-Four Characteristic Studies

Clyde E. Hunt - *Hunt Plays Hering*

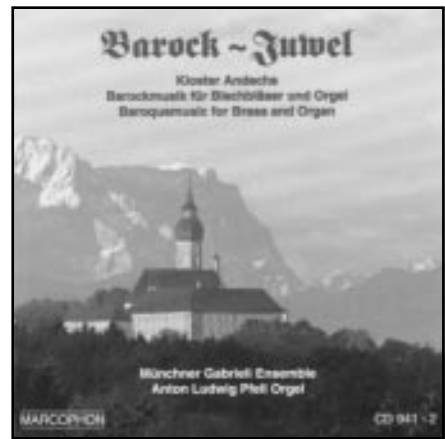
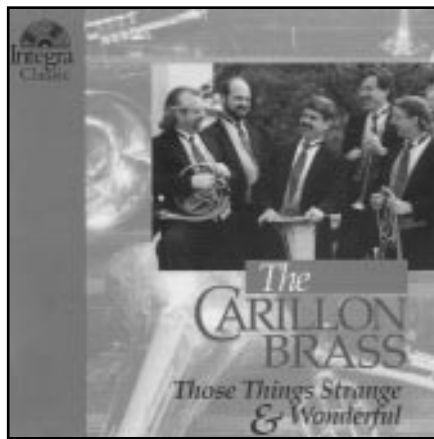
Clyde E. Hunt, trumpet
B-flat Music Production BMP#10022 (cassette)
Performance of etudes contained in Sigmund Hering's Thirty-Two Studies for Trumpet or Cornet

Clyde E. Hunt - *Hunt Plays W.M. Smith*

Clyde E. Hunt, trumpet and cornet
B-flat Music Production BMP #10019 (cassette)
Performance of etudes contained in W.M. Smith's Top Tones for the Trumpeter – 30 Modern Etudes.

Trumpet performer and pedagogue Clyde Hunt has done a commendable job of making available to young students quality performances of the standard trumpet etude literature. The performances by Hunt on all four albums are strong both technically and musically. Hunt performs in a cornet style throughout all four albums, which is particularly appropriate for the materials by Clarke, Hering, and Smith, but some listeners may prefer a more orchestral approach to the Brandt etudes. Although most teachers do tend to develop their own personal interpretations of the etude literature, it is still nice to have available high quality performances for students to hear, learn, and enjoy. As Hunt suggests in the liner notes, "While we are able to present only one approach to each exercise, the student should be certain to exploit the many possibilities for each exercise."

The one frustration in using these materials is the difficulty in locating specific etudes. If these albums had been released on CD, any individual etude could be cued up in an instant; however, it is understandable that the cost of CDs would be prohibitively expensive for Hunt to produce and prohibitively expensive for young players to purchase. Still, with the etudes recorded without any spoken words appearing between etudes, it may be difficult for a student to find a particular etude. Despite this setback, these recordings of the works of Vassily Brandt, Herbert L. Clarke, Sigmund Hering, and Walter M. Smith can be of enormous value to the progressing trumpeter. (J.M.)



Boston Brass - *Fire in the Chamber*

Richard Waddell and Jeff Conner, trumpet; Suzanne Chasalow, horn; Ed Clough, trombone; Velvet Brown, tuba

Boston Brass Recordings (CD); distributed by Richard Waddell

Shostakovich (Brown): Festive Overture; Anonymous (Hinterbichler): Renaissance Villancicos; Puccini (Waddell): Nessun Dorma; McDowell (Waddell): Forgotten Fairy Tales; Holst (Brown): First Military Suite in E-flat; Purcell (Waddell): A Purcell Suite; Borodin (Waddell): In the Steppes of Central Asia; Bach (Waddell): My Spirit Be Joyful.

The Boston Brass, formerly the Chamber Brass of Boston, is composed of artists-in-residence at Boston College. The ensemble has received numerous awards, including those presented at the 1988 and 1989 Raphael Méndez International Brass Competitions, the 1990 Yellow Springs National Chamber Music Competition, and the 1992 International Brass Quintet Competition in Narbonne, France.

Fire in the Chamber is an exciting CD. The performance level is virtuosic in all parts. The highly technical demands of the repertoire are handled ably by all five players. Balance and intonation are good, especially between the trumpets who are frequently scored in octaves in the Waddell arrangements. The upper brass can be overpowering at times, as in the Chaconne movement of the Holst *Suite in E-flat*, and a few minor pitch problems exist in the Borodin *In the Steppes of Central Asia*, but overall, this is an ensemble worth hearing.

The acoustics are beautiful, and the recording quality is outstanding. The arrangements are particularly exciting and colorful. Some of the more ambitious arrangements lack sufficient instrumentation to stay true to the original brass scoring (e.g., the opening fanfare in *Festive Overture*), but generally the transcriptions are exceptional. Arrangements are available directly from Richard Waddell. (J.M.)

Carillon Brass - *Those Things Strange and Wonderful*

Charles Pagnard and Douglas Lindsay, trumpet; Richard Chenoweth, horn; Andrew Millat, trombone; Steven Winteregg, tuba

Integra IMCD 940 (CD); distributed by Antara Music Group

Speer (Pagnard): Sonata; Byrd (Barnhill): Fantasia; Mahler (Winteregg): Funeral March from Symphony No. 1; Grieg (Winteregg): Wedding Day at Troldhaugen; Brahms (Winteregg): How Lovely Is Thy Dwelling Place from German Requiem; Rameau (Winteregg): Gavotte I, Doubles I-IV, Gavotte II; Winteregg: Joy from Trilogos; *Those Things Strange and Wonderful*.

The Carillon Brass is composed of five musicians who teach and perform in the Cincinnati/Cleveland/Dayton area. The ensemble has performed in major brass festivals in the United States, France, and Hong Kong. *Those Things Strange and Wonderful* is a delightful collection of some of the finest transcriptions for brass quintet, as well as new original works.

The quintet possesses a lovely dark sound that is particularly effective in the performance of the Romantic works included on the album. The works by Mahler, Grieg, and Brahms are particularly well played and show off the rich, velvety sound that characterizes the quintet. The arrangements by Steven Winteregg are truly outstanding. Grieg's *Wedding Day at Troldhaugen* is as finely scored a work as one will ever hear.

The album cover and liner notes are deceiving. The cover photo and text all refer to current Carillon Brass members (Charles Pagnard, Alan Siebert, Richard Chenoweth, Walt Oliver, and Steven Winteregg) and never acknowledge the actual performers on the album (Douglas Lindsay and Andrew Millat).

This album includes fine performances of some outstanding transcriptions – a must for collectors of brass quintet music. (J.M.)

Münchner Gabrieli Ensemble - *Barock-Juwel*

Jean-François Michel and Erich Rinner, trumpet;
David Moltz, horn; Hansjörg Profanter,
trombone; Thomas Walsh, tuba; Anton Ludwig
Pfell, organ

Marcophon CD 941-2 (CD); distributed by Editions
Marc Reift – Marcophon

Monteverdi (Profanter): Toccata; Cantate Domino;
Telemann (Kanzleiter): Sonatina d-moll; Bach
(Profanter): Arie "Ich will von Jesu Wunden
singen"; Gabrieli (Profanter): Canzona a 5;
Walther: Präludium und Fuge d-moll; Purcell
(Profanter): Overture zum IV. Akt aus "The
Fairy Queen"; Händel (Stuer): Einzug der
Königin von Saba; Kolberer (Pfell): Magnificat;
Scheidt (Rinner): Suite in drei Sätzen; Vivaldi
(Profanter): Dixit Dominus; Händel (Pfell):
Concerto in F.

Münchner Gabrieli Ensemble was founded in 1980 and has performed throughout much of Germany. *Barock-Juwel* provides an interesting collection of works that are not among the more popular and more frequently recorded works in the quintet repertoire. Some of the arrangements recorded on this CD are available through Marc Reift.

Listeners' attention will be immediately drawn to the tight, mature sound of the ensemble. The players have developed a common quality of sound and a common style of performance. The tone of the quintet is definitely brilliant – perhaps too brilliant for some tastes – but consistent among all five voices. The ensemble does tend to explore the loud end of the dynamic spectrum much more so than the soft end, but the variety in the program makes up for the lack of variety in dynamics.

Organist Anton Ludwig Pfell does a good job of selecting registrations that match the color of the ensemble. The recording quality is excellent. (J.M.)

***Book Reviews* continued from page 75**

There was a general agreement that a player "thinks about music, not physiology, when performing." This cannot be emphasized enough, for the player must have a clear mental concept of the sound to be produced and not be concerned with the mechanics involved. Many of these functions are reflexes as the player cannot consciously control every muscle involved. Failure in this area brings to mind Adolph Herseth's famous axiom: "paralysis by analysis." This seems to be the most valuable section of the book.

The remainder of the volume deals with matters of embouchure change, warm-up procedures, range, and stamina. Although the section on breathing is quite inclusive, the book is only 60 pages long and the author has not gone into great detail on many of the

issues involved. The text is presented in a concise manner, with diagrams and photographs adding clarity. There are some minor reservations, but taken as a whole this is a much needed attempt to clear up some of the misconceptions and myths traditionally inherent to brass pedagogy. (Conrad Ross, Tri-Cities Opera Orchestra, Binghamton, NY)

Mark Van Cleave. *Maximizing Practice, Vol. 1: A Daily Routine for Developing Trumpet Skills; Vol. 2: Developing Trumpet Range, Power, and Endurance.* Bloomington, IN: D'note Publications, 1993. 54 and 30 pp, paperbound, \$15.00 each.

In the world of trumpet technical and etude studies, the amount of good music that can be composed for practice has just about been done. Most of the books written and published today lean heavily on their predecessors, and for good reason. It's difficult to write better or more appropriate practice material than Herbert L. Clarke's *Technical Studies* (Carl Fischer), or Max Schlossberg's *Daily Drills and Technical Studies* (M. Baron).

A new offerings in this category is by Mark Van Cleave. His brief two-volume collection of computer-generated warm-up and technical studies excerpts much from other trumpet preparatory material. In *Volume 1*, for example, the warm-up section encapsulates many of the same type of exercises as James Stamp's *Warm-Ups and Studies* (Editions BIM). In the advanced long tone section, Philip Cansler's *Cansler's Proven Routine* (Pro-Motion Music) appears to be the source of inspiration as the concept of flowing slurred lines taken up a half-step at a time is explored. The flexibility (lip slurs) and fingers (chromatic runs) sections are reminiscent of Schlossberg and Arban's *Complete Method* (Alphonse Leduc), respectively. The section on tonguing appears, in concept, drawn almost entirely from A.A. (Sandy) Adam's *Terrific Tongue* (Bold Brass Studios). This is not to say that it isn't good to have all this material placed together in one book, especially in the order in which it appears, it's just that it's available in greater concentrations elsewhere.

The second book has fewer exercises, and more text. Many of Van Cleave's comments are solid and well founded, especially the sections on smart practice and avoiding bad habits. Be aware, however, he does strongly advocate the use of pivoting and devotes the greatest portion of the musical exercises to developing the pivot system.

Perhaps their greatest fault lies in the price. However, if you're looking for this specific combination of exercises for students, and you don't want to have them buy the other books listed above, then these two volumes may be the right choice. (Thomas R. Erdmann, Elon College)