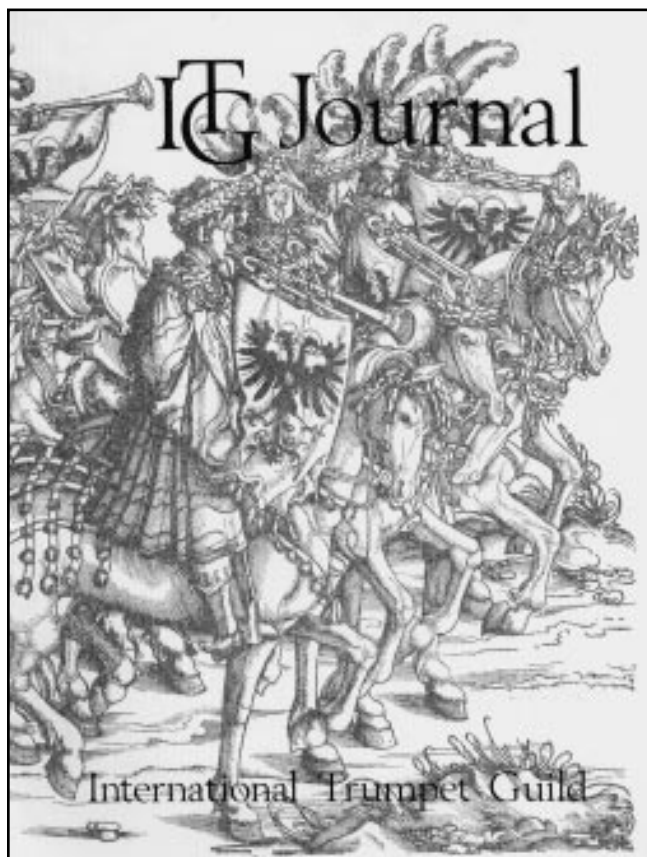


Reprints from the

International Trumpet Guild Journal

Record Reviews – James T. Madeja, Editor (Sep95)



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 regularly 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 November 30 will be listed in the February 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 February issue is November 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

American Brass Quintet – *Fyre & Lightning: Consort Music of 1600*

Raymond Mase and Chris Gekker, trumpet; David Wakefield, horn; Michael Powell, trombone; John D. Rojak, bass trombone; with Mark Springer, trombone

Summit Records DCD 181 (CD)

Elizabethan Dances and Ayres (Adson: Masquing Ayre; Weelkes: Strike It Up Tabor; Anonymous: A Toy; Strawberry Leaves; Morley: Fyre and Lightning; Lady Those Eyes; Wilbye: Sweet Honey Sucking Bees); Venetian Canzoni (Guami: Canzon 19; Merulo: Canzon 23; A. Gabrieli: Ricercar del sesto tuono; Chilese: Canzon 22); et al.

American Brass Quintet and St. Luke's Chamber Ensemble – *Chamber Music of Eric Ewazen*

Raymond Mase and Chris Gekker, trumpet; David Wakefield, horn; Michael Powell, trombone; John D. Rojak, bass trombone; St. Luke's Chamber Ensemble: Mitsuru Tsubota and Mayuki Fukuhara, violin; Louise Schulman, viola; Myron Lutzke, cello; with William Sharp, baritone; Scott Brubaker, horn; Colette Valentine and Eric Ewazen, piano

Well-Tempered Productions WTP 5172 (CD)

Ewazen: Frost Fire; "...to cast a shadow again," Quintet for Trumpet and Strings; Sonata for Horn and Piano.

Brasstime Quartet – *Brasstime*

Jouko Harjanne and Jorma Rautakoski, trumpet; Teppo Alestalo and John Kotka, trombone

Alba Records ABCD 105 (CD)

Schönberg: Tornmusik; Hindemith: Morgenmusik; Bashmakov: In the Steps of Terpsichore; Almila: The Magic Lantern; Stephenson: Six Intradas for Brass Quartet; Linkola: Three Pictures for Brass Quartet.

Carillon Brass – *Carillon Christmas*

Charles Pagnard and Alan Siebert, trumpet; Richard Chenoweth, horn; Walt Oliver, trombone; Steven Winteregg, tuba

Integra IMCD 920 (CD and cassette)

Warlock (Hart): Tyrley, Tyrlow; Tchaikovsky (Frackenpohl): Nutcracker Nuggets; Bach (Frackenpohl): From Heaven Above to Earth I Come; Handel (Frackenpohl): Every Valley from Messiah; Adam (Faulconer): O Holy Night; Gruber (Faulconer): Silent Night; et al.

Carillon Brass – *Those Things Strange and Wonderful*

Charles Pagnard and Alan Siebert, trumpet; Richard Chenoweth, horn; Walt Oliver, 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; Winteregg: Joy from Trilogos; Those Things Strange and Wonderful; et al.

The Emerald Brass – *Jewels*

Peter Lindblom and Jon Lindblom, trumpet; Richard Britsch, horn; Paul Bellino, trombone; Eric Lindblom, bass trombone

The Emerald Brass EOL123 (CD)

Bach: Fantasia in G Minor, BWV 542; MacDowell: Woodland Sketches, Op. 51; Walond: Voluntary; Puccini: Aria and Finale to Act I from Turandot; Tong: Tower of Jewels; Corelli/Geminiani: Adagio and Gigue; Machaut: Love Song [all arrangements by P. Lindblom].

Terry Frenz & Friends – *Big Band Etc.*

Terry L. Frenz II, trumpet; with Terren Frenz, Sr., Michael Manthey, Mike Hazlett, and Robert Hill, trumpet; Ray Kase, Paul Ferguson, Josh Devore, Patrick Halloran, and David Bobroff, trombone; Larry Pindel and Duncan Crooks, piano; John Chambers and Gary Kleptach, bass; Anthony Watson, Raymond Koontz, and Matt Wagner, percussion

Ohio Brass Factory Productions OBFP02 (CD); distributed by Great Lakes Music Enterprises, Inc.

Bernstein (Sorenson): Somewhere; Gershwin (Schultz): Summertime; Duke/Gershwin (Sorenson): I Can't Get Started; Frenz: My Frenz Blues; Mindscapes; El Torro Grande; Schultz/Frenz: That Funk and Bop Tune; Carmichael (Baurle): Stardust; Anderson (Gaber): Los Gatos; Mangione (Frenz/Hill): Just Because, Lullaby; Gaber: Gibb St. Stomp.

Jouko Harjanne – *Trumpet Experience*

Jouko Harjanne, trumpet; with Satu Ala, English horn; Erkki Suomalainen, bassoon; Spiritus Fortis Chamber Orchestra, Jorma Panula, conductor

Alba Records ABCD 108 (CD)

Linkola: Trumpet Concerto No. 2; Bashmakov: Concerto for Piccolo Trumpet and Strings; Hindemith: Concerto for Trumpet, Bassoon, and String Orchestra; Copland: Quiet City.

Kansas City Brass – *A Kansas City Christmas*

Gary Schutza, Jr. and Philip Clark, trumpet; David Everson, horn; Porter Wyatt Henderson, trombone; Steven Seward, tuba; Timothy Jepson, percussion

AMG Classics 1001 (CD)

Joy to the World; Ding Dong Merrily on High; Away in a Manger; French Carol; Jingle Bells; Santa Claus Is Comin' to Town; I Wonder as I Wander; Angels We Have Heard on High; Carol of the Bells; The Coventry Carol; Little Drummer Boy; et al. [all arrangements by Snell and Rutter].

Chris Kase – *Starting Now*

Chris Kase, trumpet and flugelhorn; Bob Mintzer, tenor sax; Tom Varner, horn; John Stetch, piano; Johannes Weidenmüller, bass; Adam Nussbaum, drums

Mons Records LC 6458 (CD)

Kase: Descent from the Favela; Song for Someone; Evening at Sympathy; King of Jazz; True or Waltz?; Dart; Mediterranean Swing; Own Up.

Rhythm & Brass – *Song & Dance*

Wiff Rudd and Bob Thompson, trumpet and flugelhorn; Alex Shuhan, horn and piano; Mark Kellogg, trombone and euphonium; Charles

Villarrubia, tuba; David Gluck, percussion
d'Note Classics DND 1007 (CD); distributed by Rhythm & Brass, Inc.

Khachaturian (Villarrubia): Suite from the Ballet Gayanne; Scheidt (Reynolds): Centone No. V; Bernstein: Dance Suite; Corea (Gluck/Shuhan): Children's Songs; Gluck: Nicole; McCarthy: American Dance Music; Gershwin (Thompson): Summertime.

Bobby Shew – *Tribute to the Masters*

Bobby Shew, trumpet and flugelhorn; Jamey Aebersold, saxophone; Steve Schmidt, piano; Tyrone Wheeler, bass; Ed Soph, drums

Double-Time Records DTRCD-101 (CD)

Silver: Nica's Dream; Golson/Feather: Whisper Not; Monk: Rhythm-A-Ning; Brubeck: In Your Own Sweet Way; Parker: Confirmation; Brown: Tiny Capers; Ellington/Mills/Kurtz: In a Sentimental Mood; Mobley: This I Dig of You; Gillespie/Paparelli: A Night in Tunisia.

Record Companies and Distributors

Alba Records, P.O. Box 549, SF-33101 Tampere, Finland

AMG Classics, Tempo Music Publications, Inc., 3773 W. 95th Street, Leawood, KS 66206

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

Arbors Records, Inc., P.O. Box 58059, Tierra Verde, FL 33715

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

Double-Time Records, Jamey D. & Julia Aebersold, P.O. Box 1244, New Albany, IN 47151-1244

Éditions BIM, CH-1630, Bulle, Switzerland

The Emerald Brass, 45 Whiteford Road, Rochester, NY 14620

Great Lakes Music Enterprises, Inc., Box 804, Mentor, OH 44061

Hänssler-Verlag, Postfach 1220, D-7303 Neuhausen-Stuttgart, Germany

Huntcliff Recording Services, (Ralph Dagleish), 6A Station Street, Saltburn-by-Sea, Cleveland, TS12 1AE, England

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

Mons Records, Taubenplatz 42, 67705 Trippstadt, Germany

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

NMBQ, Department of Music, University of New Mexico, Albuquerque, NM 87131

Rhythm & Brass, Inc., 3405 Birch Court, Rowlett, TX 75088

Streetnix, 1010 Ste. Marguerite #1, Montreal, QC,
H4C 2X8 Canada
Summit Records, Box 26850, Tempe, AZ 85285-6850
Well-Tempered Productions, 1678 Shattuck Avenue,
Suite 156, Berkeley, CA 94709

Reviews

Charlie Bertini – *Christmas Cookies*

Charlie Bertini, trumpet and flugelhorn; Randy Morris, piano and banjo; Dave Gannett, tuba, Ed Metz, Jr., drums; Renee Dover, violin

Arbors Records ARCD 19122 (CD)

(Group): Oh Christmas Tree; We Wish You a Merry Christmas; Pierpont (Morris): Jingle Bells; Cahn/Styne (Group): The Christmas Waltz; Let It Snow; Anderson/Parish (Group): Sleigh Ride; Wells/Torme (Bertini/Morris): The Christmas Song; Jones/Wilder (Group): A Child Is Born; Connor (Group): I Saw Mommy Kissing Santa Claus; Livingston/Evans (Group): Silver Bells; Guaraldi (Bertini/Dover): Christmastime Is Here; Marks (Group): Rudolph, the Red-Nosed Reindeer; Berlin (Morris): White Christmas; Bernard/Smith (Group): Winter Wonderland; Blane/Martin (Robertson/Gannett/Dover): Have Yourself a Merry Little Christmas; Willis/Sears (Bertini): It Came Upon a Midnight Clear; Loesser (Bertini/Dover): What Are You Doing New Year's Eve?; Coots/Gillespie (Group): Santa Claus Is Coming to Town; Autrey/Haldeman and Beal/Booth (Morris): Here Comes Santa Claus/Jingle Bell Rock Medley; Gannon/Kent/Ram (Dover): I'll Be Home for Christmas.

Charlie Bertini and friends offer a wonderful menu of jazz treats for the holidays on this new CD entitled *Christmas Cookies*. Covering all styles from ballad to Latin to dixieland to up-tempo swing, the feeling is always light and joyful.

Bertini is a veteran of the Ringling Brothers and Barnum & Bailey Circus orchestras and has a gorgeous sound on both trumpet and flugelhorn. He has a relaxed, unerring sense of swing, and when he navigates into the upper register, his attack and intonation remain strong and sure. On the ballads, his approach is warm and lyrically intimate.

Dave Gannett is a tuba virtuoso whose bass lines are strong enough to support a house. His solos cover the range of the horn and are light and very fleet of finger. Through the magic of overdubbing, Gannett joins himself on several selections. Not to be missed are the multiple-tuba accompaniments to Bertini's glowing lead on *Sleigh Ride* and *Have Yourself a Merry Little Christmas*. Another highlight is the salsa-flavored trumpet and two-tuba shout chorus on *Rudolph the Red-Nosed Reindeer*.



Pianist and banjoist Randy Morris is the third member of this trio. He shines on his three solo selections, striding through *Jingle Bells*, *White Christmas*, and *Here Comes Santa Claus* with great good humor. Also making contributions on several cuts are drummer Ed Metz, Jr. and violinist Renee Dover. Metz supplies the drive behind *I'll Be Home for Christmas* and *Rudolph* and is a strong presence on a few other tunes as well. Dover adds some lovely string seasoning to four of the ballads.

These *Christmas Cookies* are definitely fun and will get you in the spirit, so curl up in front of the fireplace with a little eggnog and enjoy. (Reviewed by David A. Johnson, Berklee College of Music, Boston, MA)

The Finnish Brass Ensemble – *Charm & Passion of Youth*

Jouko Harjanne, Pertti Kulku, Touko Lundell, Veli-Sakari Sihvo, and Mika Tuomisalo, trumpet; Miska Miettunen, Hannu Pajuoja, Tommi Viertonen, and Jorma Vuorenmaa, horn; Teppo Alestalo, Simo Kanerva, John Kotka, and Tom Bildo, trombone; Simo Kanerva and John Kotka, baritone horn; Tom Bildo and Raimo Pesonen, tuba; Jukka Koski and Tomi Wikström, percussion; Jukka-Pekka Saraste, conductor

Alba ABCD 102 (CD)

Sibelius: Overture F Minor; Petite Suite for Brass Septet; Allegro for Brass Septet; Tiera; Meriläinen: Partita for Brass; Rautavaara: A Requiem in Our Time.

The Finnish Brass Ensemble was founded in 1981 and has toured extensively throughout Europe. The



group performs both old and new music and has placed particular emphasis on the music of Finnish composers. The members are from the Finnish Radio Symphony Orchestra, the Helsinki Philharmonic, and the Orchestra of the Finnish National Opera. The core of the group includes five trumpets, four trombones, and one tuba; other instruments – baritones, horns, percussion – are added as needed. The ensemble is conducted by Jukka-Pekka Saraste, who was recently appointed music director of the Toronto Symphony Orchestra.

In the album *Charm & Passion of Youth*, the Finnish Brass Ensemble explores the early music of three Finnish composers, Jean Sibelius, Usko Meriläinen, and Einojuhani Rautavaara. The recording begins with *Overture F Minor* by Sibelius. This piece highlights the fine ensemble playing of the group and gives the listener an idea of the high level of performance one can expect throughout the CD. Baritones are featured in this piece, augmenting the normal ensemble. Intonation is impeccable, and the characteristic style of this march-like piece is perfectly captured, as one would expect of a group from Finland. Sibelius' *Petite Suite for Brass Septet*, *Allegro for Brass Septet*, and *Tiera* are performed equally well.

Those who enjoy the music of Sibelius will also enjoy Meriläinen's *Partita for Brass* and Rautavaara's *A Requiem in Our Time*. Although this music is more adventurous than that of Sibelius, his influence is certainly evident. These pieces feature fine solo playing by all instruments in the group. The tuba solos are superb and the trumpet performance is excellent throughout. Listeners who have not heard *A Requiem in our Time* will be quite impressed. Although only

ten minutes long, it is written well and would be a refreshing new piece in a recital setting. The ensemble does an excellent job of displaying the true power of this work.

By concentrating on music from their native Finland, the Finnish Brass Ensemble has created a recording of educational and cultural significance. The high quality of playing by the ensemble makes this CD one which listeners will enjoy. (Reviewed by Kevin Scully, Pine Bush, NY)

Clyde Hunt – *Sail the Seven C's: An Easier Way to Play the Trumpet*

Clyde Hunt, trumpet

B-flat Music Production (cassette)

Recorded text and 11 etudes from *Sail the Seven C's*.

Clyde Hunt, trumpeter with Brooks Tiegler's Hot Jazz, a swing band in the Washington, D.C. area, is a multi-talented performer, composer/arranger, author, and teacher. He has produced a series of cassette tapes entitled the *Grifton School Audio Teacher Trumpet Pedagogy Series*, which is designed to assist beginning to advanced trumpeters in a variety of instructional areas including elementary fundamentals, range expansion, jazz improvisation, and musical interpretation. In 1990, Hunt released an instructional method for expanding the trumpeter's range. Appropriately entitled *Sail the Seven C's*, this publication includes a book consisting of thirty pages of instructional text, twenty-one pages of range-building exercises, and eleven extremely challenging etudes along with taped demonstrations of the exercises. In 1994, Hunt released a companion tape for this package, which includes a reading of the thirty pages of instructional text followed by Hunt's performance of the eleven etudes. Because the original 1990 release has been previously reviewed in this journal [February 1993], this review will address the 1994 tape.

In an advertisement for this method, Hunt himself makes reference to his "eleven 'outrageous' etudes." Outrageous may be an understatement when one takes into consideration the fact that the most accessible etude ascends to g^{'''}, while the most challenging etude, after taking the performer to pedal d, requires the performance of d^{'''} four measures prior to the etude's conclusion on g below middle C. Since each etude would significantly test the range and endurance of today's most skilled trumpeters, they are approachable only by students who are religiously committed to developing a phenomenal range.

Hunt's performance of these etudes proves that in spite of their difficulty, they are not impossible. His incredible range and endurance are aptly demonstrated at the conclusion of the tenth etude, where he plays five octave Cs from pedal c to c^{'''}. In several lyric etudes, he displays a clear, warm sound with an

expressive vibrato in the middle register, even after descending from extended visits to the extreme high register. While the difficulty of these etudes may well preclude the possibility of any human being rendering a near-perfect technical and musical performance, Hunt's endeavor, though not always perfect, is nonetheless astounding and might well motivate a listener to read the text and practice the exercises in *Sail the Seven C's*.

The spoken text portion of the tape serves to bolster this reviewer's confidence in Hunt's instructional methodology. Delivered in an unassuming scholarly manner, his remarks strongly suggest that *Sail the Seven C's* is a result of extensive research and is solidly founded on universally-accepted pedagogical principles.

The entire *Sail the Seven C's* package – book and two audio tapes – would make a valuable addition to the library of any teacher or student interested in developing range and endurance. (Reviewed by Jerry Makeever, Montana State University, Bozeman, MT)

Alan Morrison – *Mark of a Champion*

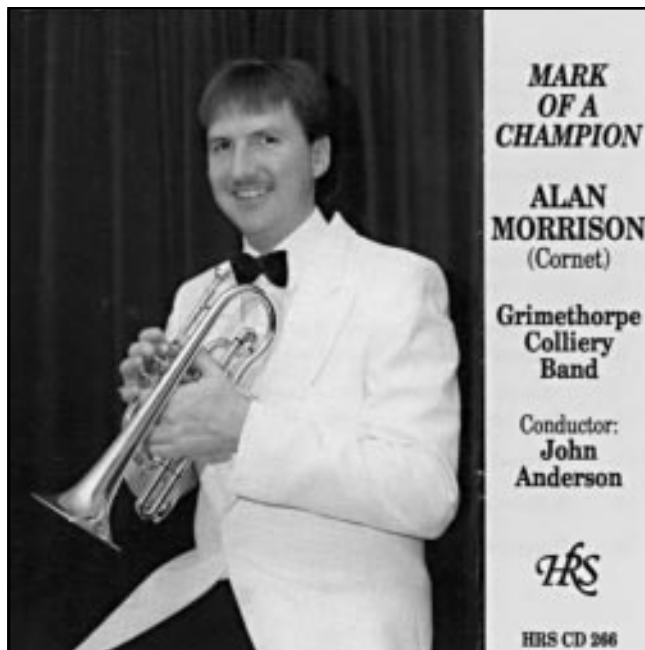
Alan Morrison, cornet; Grimethorpe Colliery Band, John Anderson, conductor

Huntcliff Recording Services HRS CD 266 (CD); distributed by Arthur Morrison

(Iveson): Charivari; Debussy (Snell): The Girl with the Flaxen Hair; Morrison: Mark of a Champion; Kathryn Louise; (Drover): Ye Banks and Braes; James/Matthias (Twitchings): Trumpet Blues and Cantabile; Abreu (Iveson): Tico Tico; Chopin (Morrison): Nocturne; Anderson (Barsotti): Buglers' Holiday; Cosmar (Greenwood): Only Love; Paige/Stone (Wilby): Serenade in Mambo; Wood/Barry (Dodd): A Brown Bird Singing; Damare: Pandora.

Alan Morrison, one of today's foremost English cornetists, started playing at the age of seven. As a youth, he earned numerous honors in solo contests, including Champion Soloist of Great Britain and Champion of Champions in Queensland, Australia. He has played principal cornet in many of England's leading brass bands and is currently principal cornetist in the world-famous Grimethorpe Colliery Band. His award-winning solo performances with Grimethorpe have created a great demand in Europe and Australia for his talent as a cornet soloist. This recording features an interesting variety of shorter, lighter selections for solo cornet with brass band accompaniment, including traditionally-styled cornet solos, conventional and pop ballads, several variety numbers, and a cornet trio.

The traditionally-styled solos *Kathryn Louise* and *Pandora* each present a lengthy melody followed by a cadenza, fast triple-tongued section, and virtuosic coda. On these performances, Morrison is at his best,



spinning beautifully-shaped lyric phrases with his delicate tone and vibrato and executing the triple-tongued sections with nearly flawless grace and precision. The Grimethorpe band provides an accompaniment that is musically and technically solid.

Performances of the four traditional ballads – *The Girl with the Flaxen Hair*, *Ye Banks and Braes*, *Nocturne*, *A Brown Bird Singing* – combine well-conceived phrasing and sensitive ensemble playing with Morrison's lyric sound to create a truly artistic effect. Although a few low register intonation problems are apparent in *The Girl with the Flaxen Hair*, Morrison's velvety middle register and delicate flute-like upper register tone colors are so musically attractive on this tasteful arrangement that one barely notices the minor flaws. Of these ballads, the performance of *Nocturne* is noteworthy as Morrison repeatedly makes slurred leaps of a tenth into the high register with perfect musical elegance.

Three pop ballads, *Mark of a Champion*, *Only Love*, and *Serenade in Mambo*, add variety to his collection. The volume of the additional drum set on two of these selections was, in this reviewer's opinion, too loud and detracting from an otherwise tasteful rendition of these simple ballads.

The cornet trio performance of *Bugler's Holiday*, despite an obvious performance flaw just prior to the concluding fanfare, is exhilarating. Brilliantly executed runs performed by the cornet section of the accompanying ensemble add an extra level of excitement to the performance and show off the depth of Grimethorpe's fine cornet section.

Of the three variety numbers, *Trumpet Blues and Cantabile* is not consistent with the otherwise high

level of musical arranging and performing on this CD. *Tico Tico*, on the other hand, gives the soloist, as well as the band members, an opportunity to exercise their remarkable agility and flexibility. *Charivari*, a delightful John Iveson arrangement of some traditional Italian folk songs, is without doubt one of the highlights of this entire collection. From the first notes of the brilliant Hollywood-styled introduction through the quiet ballad-like middle sections and the virtuosic double-tongued conclusion, both the soloist and the band richly display everything that has made them famous. The Grimethorpe band demonstrates an incredible degree of musical flair and technical precision, skillfully integrating a rich variety of tonal colors through a wide dynamic range, while Morrison sings and dances playfully over the top.

The sonic quality of this CD is outstanding, clearly presenting the virtuosity and artistry of these fine musicians. This recording would be a welcome addition to the library of anyone who enjoys fine cornet playing and the sound of the British brass band. For those who have not yet had the pleasure of hearing this marvelously unique and exciting sound, this recording provides an excellent introduction. (Reviewed by Jerry Makeever, Montana State University, Bozeman, MT)

New Mexico Brass Quintet – *Fore!*

Jeffrey Piper and Bryan DePoy, trumpet; Ellen Campbell, horn; Karl Hinterbichler, trombone; Cameron Gates, tuba

NMBQ CD 001 (CD); European distribution by Editions BIM

Plog: *Four Sketches*; Moore: *Brass Quintet*; J. Stevens: *Seasons – A Symphony for Brass Quintet*; Anonymous (Hinterbichler): *Spanish Renaissance Villancicos*.

The New Mexico Brass Quintet (NMBQ), founded in 1977, is one of the deans of university brass quintets, having remained active particularly in commissioning new works for the medium. NMBQ has developed an international reputation and has performed at numerous significant festivals including the Philip Jones International Festival in Hungary and the Ottoni di Verona Festival in Italy. The ensemble's recent release *Fore!* contains contemporary original compositions, as well as an arrangement of *Spanish Renaissance Villancicos*.

The first selection, *Four Sketches* by Anthony Plog, was originally commissioned in 1988 by the St. Louis Brass Quintet, although this recording presents the 1989 revised version. As the title suggests, this work is divided into four movements, three of which are rhythmically vibrant. This work has extensive interplay throughout, particularly in the trumpets, and demonstrates the group's magnificent ensemble playing.



Timothy Moore's *Brass Quintet* is in four contrasting yet connected movements. The first movement exhibits the group's beautiful blend and balance, a characteristic that is displayed throughout the recording. A rondo in 5/8 time rhythmically transforms and cleverly uses material from Bizet's *Carmen*. The final movement is a trite jazz-inspired piece requiring each member to perform a solo over a twelve-bar blues progression.

John Stevens wrote *Seasons: A Symphony for Brass Quintet* in 1987 for the Wisconsin Brass Quintet of which he is a member. This composition, inspired by the changing seasons in Wisconsin, is very well-crafted and displays beautiful harmonies throughout. A salient feature of this work is the reliance upon solo passages presented by all of the instruments, particularly the tuba, which display each member's command of his/her instrument. The influence of Stravinsky's *The Rite of Spring* is obvious (though it was most apparent in the "Winter" movement rather than in "Spring").

The *Four Spanish Villancicos* are vocal works from the late fifteenth century manuscript entitled *Cancionero de Palacio*, beautifully transcribed by Karl Hinterbichler. In addition to the dramatic dynamic contrasts and impressive ornaments edited by the arranger and skillfully executed by the group, Jeffrey Piper demonstrates some excellent piccolo trumpet playing.

The recording quality found on the CD, as well as the performance by NMBQ, are both first rate. One annoying feature of the album is the numbering of the tracks. The album cover lists fifteen tracks; however, the actual CD contains only four tracks, as each

complete work appears on a single track, making it difficult for listeners to locate specific movements. In spite of this minor inconvenience, the CD provides excellent material for anyone interested in new and challenging repertoire for brass quintet. (Reviewed by Keith Winking, Southwest Texas State University, San Marcos, TX)

**Armin Rosin and Brass Philharmonie Stuttgart
– Baroque Trombone and Chamber Brass**

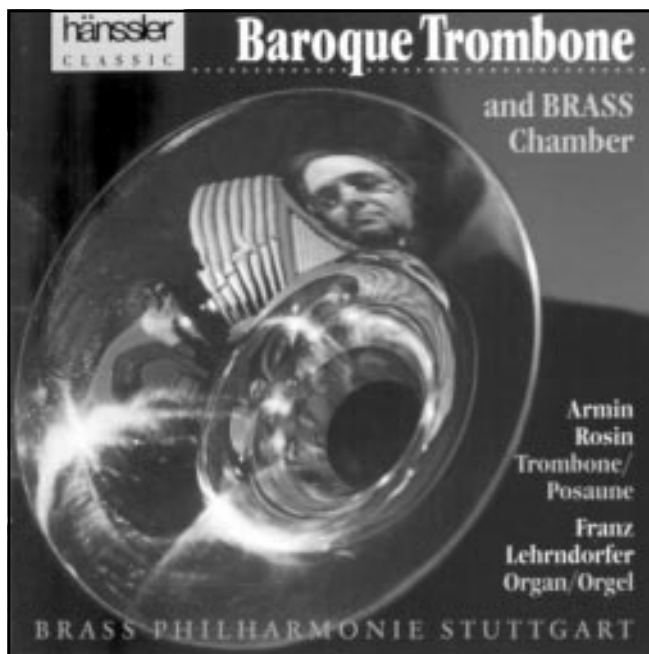
Armin Rosin, trombone; Franz Lehrndorfer, organ;
[Brass Philharmonie Stuttgart personnel not listed]

Hänssler-Verlag 98.985 (CD)

Speer: Sonata à 3 (2); Sonata à 4; Aufzug; Gabrieli: Canzon Vigesimasettima Fa sol la re; Canzon septimi toni à 8; Lappi: Canzon 26 “La Negrona”; Koetsier: Kolloquium für Blechbläser, Op. 67b; plus works for solo trombone and organ.

Baroque Trombone and Chamber Brass by Armin Rosin and Brass Philharmonie Stuttgart features an assorted collection of original and transcribed works for trombone and organ, as well as pieces for brass ensemble. All are in the Baroque style with the exception of Jan Koetsier’s *Kolloquium für Blechbläser, Op. 67b*, written in 1978 and exploring contemporary harmonies and jazz rhythms.

The liner notes explain that during the Baroque era, it was somewhat customary to transcribe works, particularly popular vocal music, for common instruments. Clearly Rosin performs at a level that makes the transcribed pieces enjoyable to the listener. The works are well chosen, and Rosin’s style is excellent throughout the recording.



The brass ensemble pieces by Daniel Speer and Giovanni Gabrieli are performed with good balance and feature fine trumpet playing by the members of the Brass Philharmonie Stuttgart. Recording quality of this CD is excellent, however separate movements from individual pieces are placed on the same track, making it cumbersome to find individual movements within works.

Baroque Trombone and Chamber Brass is a well-performed recording, which would be enjoyed by trombonists and trumpeters alike. (Reviewed by Kevin Scully, Pine Bush, NY)

Streetnix – Ugly Bags of Mostly Water

Bill Mahar, trumpet; Jennifer Bell, saxophone; Jill Townsend, trombone; Christopher Smith, tuba; Dave Robbins and George Clarke, drums; Jeff Kyle, vocals

Streetnix NIXCD-01 (CD)

Wheeler (Mahar): The Little Fella; Song for Someone; Old Ballad; Mahar: The Mingusian Grinder; B.T.Z.; Ugly Bags of Mostly Water; Dance of the Denouvians; Berlin (Mahar): Alexander’s Ragtime Band; Berlin (Townsend): Cheek to Cheek; Gershwin (Mahar): Summertime; Theard/Moore (Mahar): Let the Good Times Roll; Smith: Monk Chunks; Davis (Streetnix): Jean Pierre; Nelson (Streetnix): Hoedown; Primrose (Mahar): St. James Infirmary Blues; Waller (Streetnix): The Jitterbug Waltz; Calhoun (Mahar): Smack Dab in the Middle; Goodman/Christian/Mundy (Mahar): Airmail Special.

Streetnix is a five-piece band based in Montreal, Quebec, Canada. The band seems to have a cooperative leadership, although trumpeter/arranger/composer Bill Mahar has done the majority of the writing. The instrumentation is unusual to say the least, with the tuba taking over the role of the bass, anchoring the rhythm section with the absence of any harmonic instrument such as guitar or piano. The choice of material is definitely eclectic, ranging from old Irving Berlin and George Gershwin evergreens such as *Cheek to Cheek* and *Summertime*, to Fats Waller, to Miles Davis, to several compositions from contemporary trumpeter/composer Kenny Wheeler, to four original compositions by Bill Mahar.

The liner notes suggest another one of those pseudo-New Orleans marching bands that play a brand of jazz characterized by volume and enthusiasm if not musical content. But from the opening unaccompanied soprano sax introduction to Kenny Wheeler’s *The Little Fella*, the album is a pleasant surprise. This band has a very contemporary sound. Its repertoire has a high jazz content, well played with good



intonation, sensitivity, and balance. The recording quality is excellent. Each instrument is clearly defined. The drums are mixed just right, not overpowering the horns.

The real star of this outing, however, is the writing. Mahar has a talent for creating a wide variety of sounds from the limited instrumentation. Everyone gets a chance to play lead and the accompaniments are always harmonically and rhythmically interesting. Of the three Kenny Wheeler compositions, *Song for Someone* is a standout. Only the four horns are used here in a chamber music-like setting. Gershwin's *Summertime* finds the tuba stating the melody, with the rest of the band paraphrasing the Gil Evans arrangement from Miles Davis's historic recording of the score from *Porgy and Bess*. Jill Townsend's arrangement of *Cheek to Cheek* brought a smile to this reviewer's face. The introductory ostinato establishes the meter as 7/4, pumping unexpected new life into the well-worn standard.

Among the many other highlights in this collection are Mahar's original compositions (especially the album's title cut), Jennifer Bell's contributions on alto and soprano saxes, the tasteful drumming of Dave Robbins and George Clarke, and the blues-inspired vocals of Jeff Kyle. Special mention goes to Christopher Smith on tuba, whose cast iron chops propel the band along with an unflinching sense of time, no matter what the style of the "groove."

There are eighteen selections on this CD, which range from about two-and-a-half to four-and-a-half minutes in length. In this setting, the band sounds almost too controlled. The improvised solos are the weakest aspect of this session, and the lack of space

given to the soloists to develop their own individual statements is disappointing. It is likely that in a live performance this would be less of a problem. In the liner notes, Streetnix is billed as a "good time" band that offers a little something for all tastes. This reviewer found them at their best when they took themselves seriously enough to play some very good jazz. Overall, Streetnix has offered up a pleasant change of pace on this, their debut CD, and it's definitely worth a listen. (Reviewed by David A. Johnson, Berklee College of Music, Boston, MA)

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Candelaria then mentioned funding problems for the National Endowment of the Arts and recommended that the membership call their national legislators and give endorsement to continued funding.

Questions/comments were requested from the floor:

Member John Dexter voiced enthusiasm for our work in the international area, and his concerns for awareness of the diversity issue, particularly concerning African Americans. Candelaria responded by encouraging members to bring others into ITG. Everyone is welcome, regardless of background or ethnicity.

There being no more business, the meeting was adjourned at 10:06 a.m.

Respectfully submitted,
James Olcott, Secretary