

Reprints from the

International Trumpet Guild Journal

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

James T. Madeja, Editor – *Recording Reviews* (Mar 02/55)

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Recording Reviews

James T. Madeja, Editor

Recording Reviews appear regularly in each issue of the ITG Journal. Recently released solo trumpet, trumpet ensemble, or brass ensemble CDs, tapes, or videos may be submitted by the artist, agent, recording company, or distributor. Members of the International Trumpet Guild are invited to review works submitted. 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. 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

(cdreviews@trumpetguild.org; 315-267-2436; fax 315-267-2413).

Ivano Ascari – *Nuove musiche per tromba*

Ivano Ascari, trumpet, Corrado Ruzza, piano
Sonica Studios AZ4758 (CD); distributed by Ivano Ascari, Via Asiago, 3 I-38068 Rovereto TN, Italy;

(+39) 0464 423233;
fax (+39) 0464 435450

Fermi: *Ostinato*; Grisi: *Copla Suite*; Cimagalli: *Canticum Deuteronomii*; Cali: *Concerto for Trumpet and Electronic Music*; Monk: *Concertone*; Giavina: *Serenade*.



Ivano Ascari – *Nuove musiche per tromba 2*

Ivano Ascari, trumpet, Corrado Ruzza, piano
Sonica Studios AZ2750 (CD); distributed by Ivano Ascari, Via Asiago, 3 I-38068 Rovereto TN, Italy;
(+39) 0464 423233; fax (+39) 0464 435450

Nagel: *Music for Giacomo*; Galante: *Three Portraits*; Nicolau: *Two Dances in Greek Mood, Op. 194*; Straffelini: “Q”; Melloni: *Three Preludi*; Ninnananna; Monk: *Tucket with Tender Moments*; Willcox: *Swing Low Sweet Giacomo*; Pallante: *Capriccio*; Roditi: *September 2000*; *Slow Fire*; Giavina: *Jeux*.



Ivano Ascari serves as professor of trumpet at Riva del Garda State Conservatory of Music and is the Artistic Director of the Verona International Brass Ensemble Festival. He has performed with a number of orchestras including the

Orchestra of Bolzano, Scala Theater Milano Orchestra, and Budapest Symphony. *Nuove musiche per tromba* is comprised entirely of new compositions commissioned by Ascari. Volume 1 begins with Fermi’s *Ostinato*, a piece reminiscent of the second movement of the Halsey Stevens *Sonata*. In contrast, *Copla Suite* is a rhythmically driving and technically challenging four-movement work. *Concertone* by Peter Monk makes use of the piano as a resonator, as the trumpet plays into the open piano with the sustain pedal down. *Concertone* challenges the trumpeter’s range, which Ascari handles with ease. *Nuove musiche per tromba 2* opens with the free-flowing work *Music for Giacomo* composed by Robert Nagel for Ascari’s son. In *Three Portraits*, Galante’s colorful character studies of “Elderly Guy,” “Butterfly Girl,” and “Silly Guy,” Ascari and Ruzza demonstrate great flexibility as they change styles from one movement to another. Melloni’s *Ninnananna* is a lullaby performed on flugelhorn. Ascari produces a rich, warm sound providing a graceful air to the piece. Monk’s *Tucket with Tender Moments* proves to be a challenging work filled with lip slurs, half valve-bends, growls, and closes with a call employing natural trumpet. Ascari sounds equally at home in the jazz idiom as can be heard on Claudio Roditi’s *September 2000* and *Slow Fire* as well as on jazz-based works by Giavina and Willcox. These recordings display Ascari’s lyric quality, impressive flexibility, and rich tone color. Ascari and Ruzza complement each other, performing as a balanced duo. Volumes 1 and 2 of *Nuove musiche per tromba* represent a wealth of new music of varying styles for the trumpet. (J. David Seals, Linwood, NJ)

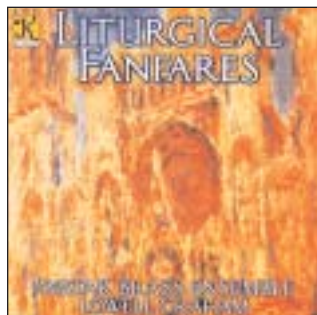
Avatar Brass Ensemble – *Liturgical Fanfares*

Jeffrey Kaye, Tye Riter, Brian Stanley, and Richard Stoelzel, trumpet; Lisa Dunham, Thomas Hadley, Andrew Lewinter, Julie McAlister, and Jeffrey Meyer, horn; James Bermann, Katherine McGown, Stephen Rawlins, and John Thevenet, trombone; Amy Stubbs, timpani; David Cochran, Richard Graber, Deborah Loach, and Sy Pryweller, percussion; Randolph Del Lago, speaker; Lowell Graham, conductor

Klavier Music Productions K 11112 (CD); Klavier Music Productions, PO Box 810157, 6403 West Rogers Circle, Boca Raton, FL 33481-0157; www.klavier-records.com; efkalmus@aol.com; 800-434-6340; 561-241-6169; fax 561-241-6347

Tomasi: *Fanfares Liturgiques*; Britten: *Russian Funeral*; Stamp: *Declamation on a Hymn Tune*; Kuhnau (Hazell): *The Battle Between David and*

Goliath; McAlister: The Sleep of the Immortal One; Reed: Joyeux Noël; Castérède: Trois Fanfares pour des Proclamations de Napoléon.



Liturgical Fanfares is an astounding compilation of large brass ensemble literature sensitively recorded by the Avatar Brass Ensemble. The ensemble performs with the homogeneous blend and rhythmic precision of a single refined instrument, resulting in an aesthetically satisfying listening experience. *The Sleep of the Immortal One* by Clark McAlister exhibits the group's mastery of phrasing along with a breathtaking horn solo played by Andrew Lewinter. The transcription (from keyboard) of *The Battle Between David and Goliath* depicts the great Biblical battle with great vigor. Included with this CD are extensive liner notes offering insight into two important works for brass ensemble—Tomasi's *Fanfares Liturgiques* and Britten's *Russian Funeral*. Both works are played with great conviction. Blend and balance are also strengths of this recording. Alfred Reed's *Joyeux Noël* adds an energetic flavor typical of Reed's writing, while the ensemble interacts with a narrator in Castérède's *Trois Fanfares pour des Proclamations de Napoléon*. This is a wonderful recording which successfully demonstrates the amazing sounds that can be produced by a brass ensemble. (Brian Shook, Arizona State University, Tempe, AZ)

Brass Band of Columbus – *Americans We*

Brass Band of Columbus, Paul Droste, director; Les Susi, associate director

BRC CD-1009 (CD); distributed by Brass Band of Columbus, c/o Ray Spillman, 7887 Concord Rd, Delaware, OH 43015; <http://www.netset.com/~bbc>

Jenkins (Sarsany): American Overture for Band; Fillmore: Americans We; La Plante (Stevens): Prospect from The Southern Harmony; Dougherty: Accumulations; Sousa: Hail to the Spirit of Liberty; King Cotton; Ancient and Honorable Artillery Company; Anonymous/ Traditional (Susi): Swing Low; Emancipation Blues; (Himes): Amazing Grace; Curnow: Maestoso from Sinfonietta for Brass Band; Gould (Jenkins): Pavane; King: Robinson's Grand Entrée March; Daehm: As Summer Was Just Beginning; Bulla: Armed Forces Salute; Bilik (Himes): American Civil War Fantasy; Smith (Susi): The Star-Spangled Banner.

The Brass Band of Columbus, formed in 1984 by Dr. Paul Droste, is known to most brass band players as one of the finest British-style brass bands in the USA. *Americans We*, recorded in May 2000, contains music for their then-upcoming appearance on "The World of



the Brass Band" concert in Birmingham, England as part of the British Open. The CD presents a mix of American brass band concert music (some of it arranged from the wind band repertoire) and traditional American marches. Three members of the band contributed arrangements to this recording: Associate Director Les Susi, Martin Jenkins, and Brian Stevens. It is worth noting that former ITG Secretary Gordon Mathie plays ripieno cornet in the band. The marches are the real glory of this CD. They are flawlessly performed and are a credit to the Brass Band of Columbus and its music director. The concert pieces, however, do not fare as well. Perhaps some of this has to do with the makeup of the band which is much larger than the traditional 24-member British band. The BBC lists 39 players plus percussion on its roster, and since all parts are doubled, there is less chance for individuality of tone and interpretation to be heard, leading to a very straightforward and not very adventuresome interpretation of the concert pieces. While the playing is generally superb, some of the more technical passages do not quite come off, leading one to suspect that, perhaps, another "take" or two would have been in order. The recording was done at Liberty Presbyterian Church in Delaware, OH, a very dry hall—perhaps too dry to present the band at its best. In spite of these criticisms, however, this is a recording which can be recommended to anyone interested in brass band music performed by an ensemble that has long set the standard in the American brass band field. (H. M. Lewis, Georgetown College, Georgetown, KY and the Lexington Brass Band, Lexington, KY)

The Collective – *North*

Larry Engstrom, trumpet; Francis Vanek, saxophone; David Ake, piano; Hans Halt, bass; Andrew Heglund, drums

The Collective COL-002 (CD); music@scs.unr.edu; www.unr.edu/artsci/music/jazz; 775-784-6145

Halt: Premonition; Twelve Tune; Farewell; Ake: The North; Community; Stream Within a Stream; Eleanor Roosevelt; Porter: You'd Be So Nice to Come Home to; Gillespie: Bebop; Parker: Moose the Mooche; Vanek: Blue Déjà Vu.

North is an appropriate title for this CD, as the music of The Collective, a group comprised of University of Nevada at Reno jazz faculty, is cold, cerebral, and academic. Pianist and composer David Ake, who contributes much of the music to this collection, seems to be strongly influenced by Thelonius Monk, but Monk always had "fun" with jazz, a feeling that does not come through in this recording. Surprisingly, Ake comments, "Jazz can become very self-important,



you know, stuffy.... The music should be fun, joyous.” Yet that stuffy, self-important feeling is just what happens in *North*. The group has a strong post-bop feel, and trumpeter Larry Engstrom demonstrates excellent chops throughout the CD. He soars through the demands of up-tempo charts like *Bebop* and *Moose the Mooche*. Engstrom’s improvisations seem unwilling to give in to clichés. The only one having fun here is drummer Andrew Heglund. He is superb throughout the session and adds an element of humor evident in his wonderful New Orleans feel behind *Moose the Mooche*. *Blue Déjà Vu* swings, but *Farewell* returns to the depression of *North*. This is a fine group of super players who have not realized the entertainment value of their music on this particular recording. (Ron Lipka, Albuquerque, NM)

Igino Conforzi – *Tra Sacro e Profano: Unpublished Italian Works of the Eighteenth Century*

Igino Conforzi, Baroque trumpet; Claudio Brizi, organ; with Marco Nesi, Baroque trumpet
Arts Music LC 2513 (CD); Arts Music
artsmusic@t-online.de

Anonymous: Works from Manuscript Biblioteca comunale di Montecatini Terme; Toccata; Gherardeschi: Sonata per organo a guisa di banda militare che suona una marcia; Versetti per organo a pieno e concertati in tutti i toni; Ugolini: Offertorio a Organo; Pera: Versetto; Palafuti: Post-comunio; Panerai: Offertorio XVIII, Sonata 69 da Organo; Feroci: Versetti in G ut—Versetto terzo; Zingarelli: Marcia per organo; Bergamo: Allegro.



Trumpeter Igino Conforzi has spent the last twenty years studying historically correct performance practices and perfecting his skills on the Baroque trumpet. *Tra Sacro e Profano* is an admirable illustration of his success on all counts.

All of the music on this CD is from unpublished Italian sources of the eighteenth century. This is good news for those of us longing to hear “new” Baroque repertoire, and we are amply rewarded. Conforzi is accompanied by organist Claudio Brizi. Brizi makes the most of the sounds available to him on four historic organs in Perugia and Pistoia. His colorful registrations provide an excellent complement to the stylish Baroque trumpet playing offered here. The music comes from sources that do not necessarily specify trumpet, but are trum-

pet-like in the treatment of melodic material (e.g., pieces for organ with the trumpet taking the melody, pieces for unspecified solo instrument with keyboard that fit the tonal requisites of the Baroque trumpet). The “sacro” portions of the program are works of the “offertorio” or “postcomunio” variety, while the “profano” selections include a wide variety of airs and dances. A dance for organ with trumpet happily precedes the “Elevazione” from *Messa piana per organo con registri a piacere*. The result is a program that is neither too sacred for the more worldly listeners, nor too profane for the most devout. This 24-bit 96 kHz audiophile recording presents the stunning sound of Igino Conforzi and the inventive colors provided by Claudio Brizi in the most admirable manner. Conforzi displays solid range, brilliant tone, inventive articulation, and overall fine musicianship. This is a delightful program, thoughtfully and skillfully rendered. (Lee J. Weimer, Lambuth University, Jackson, TN)

Chuck Findley – *Chuck Findley Live: Star Eyes*

Chuck Findley, trumpet; The Metropole Orchestra, Rob Pronk, conductor
Chuck Findley CF001 (CD); Chuck Findley, 4888 Coyote Wells Circle, Westlake Village, CA 91362
Rodgers (Pronk): The Surrey with the Fringe on Top; You Are Too Beautiful; Pronk: Just a Tad; Meyer/Bretton/Edwards (Pronk): Being Green; Heavens Sake; Raye/Gaul (Elsen): Star Eyes; Porter (Pronk): What Is This Thing Called Love; Porter (Napper): I Love You; Berlin (Pronk): The Best Thing for You; Young (Pronk): Street of Dreams.



Chuck Findley is an unsung hero of the Los Angeles television, movie, and pop music recording scene. After making a name for himself in the Buddy Rich Orchestra, he gravitated to the West Coast and eventually became lead trumpet of the famed Tonight Show Orchestra. He also made the transition to Branford Marsalis’ band when Jay Leno took over as host of the show. In addition to all the qualifications of a studio player in terms of sound, intonation, range, and accuracy, Findley possesses no small talent as a jazz improviser. That talent is on display in this set of well-worn standard tunes, in which Findley is ably backed by the world famous Netherlands Metropole Orchestra under the direction of pianist/arranger Rob Pronk. The Metropole Orchestra utilizes a full complement of strings along with the standard brass and woodwind instrumentation of a big band to create lush settings for the soloist. It seems, however, that this collection is somewhat undecided as to what it really wants to be. The arrangements are all well-conceived, but the use of strings and

the stylistic gestures of the orchestrations give a very smooth commercial flavor to most of the music, reminiscent of the over-produced studio recordings of countless pop vocalists. When Findley is turned loose, and allowed to shine with just the rhythm section and minimum accompaniment, he is able to generate some interesting jazz moments. The performance of the Metropole Orchestra on this CD is beyond reproach. The quality of the recorded sound is superb. It took several hearings for this music to grow on me, but in spite of the few disappointments mentioned above, I have to say that ultimately I enjoyed it well enough (especially Findley's contributions as featured soloist) to recommend it to any connoisseur of fine trumpeting. (David A. Johnson, Berklee College of Music, Boston, MA)

Reinhold Friedrich – *Paul Hindemith: Complete Orchestral Works, Volume 3*

Radio-Sinfonie-Orchester Frankfurt and Queensland Symphony Orchestra, Werner Andreas Albert, conductor; with Reinhold Friedrich, trumpet

CPO 999 784-2 (4 CDs); distributed by Naxos of America, Inc, 416 Mary Lindsay Polk Dr, Suite 509, Franklyn, TN 37067; 615-771-9393; fax 615-771-6747; Naxos Sweden AB, Kryptogatan 6, 703 74 Örebro, Sweden; info@naxos.se; www.hnh.com; 019-20-68-60

Hindemith: Concerto for Trumpet, Bassoon, and Strings; plus Concerto for Clarinet and Orchestra; Concerto for Horn and Orchestra; Concerto for Flute, Oboe, Clarinet, Bassoon, Harp, and Orchestra; Violin Concerto; Kammermusik No. 4, Op. 36/3; No. 5, Op. 36/4; No. 6, Op. 46/1; No. 7, Op. 46/2; Tuttifantchen, Orchestral Suite; Konzertmusik, Op. 48; Der Schwanendreher; Trauermusik; Organ Concerto.



CPO Recordings has recently released the third installment in its series of recordings entitled *Paul Hindemith: Complete Orchestral Works*. Volume 3, a four-CD set, includes Kammermusik Nos. 4, 6, and 7; solo concertos for clarinet, horn, violin, and organ;

chamber concertos including *Concerto for Trumpet, Bassoon, and Strings* and *Concerto for Flute, Oboe, Clarinet, Bassoon, Harp, and Orchestra*; and several other miscellaneous compositions. All works are performed by the Frankfurt Radio Symphony Orchestra and Queensland Symphony Orchestra, both conducted by Werner Andreas Albert. *Concerto for Trumpet, Bassoon, and Strings* features trumpeter Reinhold Friedrich and bassoonist Carsten Wilkening, both principal players of the Frankfurt Radio Symphony Orchestra since 1983. Friedrich's performance is stellar. He possesses a dark, Germanic sound; his performance is

mature, balancing excitement and control. Friedrich demonstrates exquisite musicality and a beautiful sound quality. The performance by the Frankfurt Radio Symphony matches Friedrich and Wilkening in sound and style, presenting a cohesive musical performance. This recording could easily lay claim as the definitive performance of this work. Volume 3 is packaged in four separate jewel cases, each with its own set of liner notes printed in German, English, and French. The musical analyses included in the text are thorough and well written. This collection is highly recommended. (James T. Madeja, Recording Reviews Editor)

Ryan Haines – *To the Sky*

Ryan Haines, trombone; Kevin Burns, trumpet; Scott Webring, bass; George Thompson, drums; Steve Rempelos and the Springs Contemporary Jazz Ensemble

Sea Breeze SB-2113 (CD); Sea Breeze Vista Records, PO Box 1910, Pismo Beach, CA 93448; www.seabreezejazz.com; 805-489-2055

Haines: The Sky Blue Suite.



Trombonist/arranger/US Air Force bandsman Ryan Haines brings together a powerhouse group of Colorado Springs buddies for a 55-minute set of big band glory. The arrangements and the performance are outstanding. Originally conceived as *The Sky Blue*

Suite, Haines' selections reflect on life in the Air Force without being overtly military. *To the Sky* and *Back to the Blues* are loosely based on the Air Force song, and other titles relate to aspects of military life, but the musical values are not compromised and the result is impressive. Noteworthy is the solo work, especially the dazzling trombone of Ryan Haines. For the trumpet-based listener, the powerful lead trumpet of Kevin Burns dominates the entire proceedings while Mark Israel contributes wonderful flugelhorn solos. Israel's solo on *To the Sky* is quick, accurate, and inventive with a wonderful sound. He is also outstanding on *Goodbye for Now*, a Latin-flavored optimistic winner. Another highlight is great flugel and trumpet work by Kevin Burns on his feature *The Reunion*. The CD has a litany of fine moments: the driving opener *To the Sky*, the scorching cascades and up bop tempo of *Like Lightning*, Haines' solos on *Beach Assignment* and *Back to the Blues*, the rock-solid and exciting drumming of George Thompson, the fine shuffle feel of *Back to the Blues*, the salsa groove of *Beach Assignment*, the dark opening of *Like Thunder* with military drum cadence devolving into a great jazz samba, and the solo alto of Lucas Munce. The band swings! A bonus for band directors is the availability of all Ryan Haines' compositions on this recording from

Walrus Music Publishing. Ryan Haines and his Air Force Band of the Rockies friends provide a fine big band recording. (Ron Lipka, Albuquerque, NM)

Newcastle Brass Quintet – *Convergence*

James Wood and Brendan Kierman, trumpet; Kate Pritchett, horn; James Kazik, trombone; Ronald VonDreau, tuba; North Texas Wind Symphony, Eugene Migliaro Corporon, conductor

Klavier K-11110 (CD); Klavier Music Productions, PO Box 810157, 6403 West Rogers Circle, Boca Raton, FL 33431-0157; 800-434-6340; 561-241-6169; fax 561-241-6347; efkalmus@aol.com; www.klavier-records.com

Tull: Concerto Grosso (for brass quintet and wind band); plus other works for wind band.



The Klavier Wind Project was established in 1989 under the creative direction of Eugene Migliaro Corporon to identify and preserve the standard wind band repertoire while encouraging composers worldwide to contribute new quality wind band

compositions. *Convergence* combines works by established composers (Paul Hindemith, Percy Grainger) with compositions by more recent writers (David Dzubay, Stephen Gryc). Included on this CD is the rarely recorded *Concerto Grosso* by Fisher Tull for brass quintet and wind band. The Newcastle Brass Quintet presents a clean and accurate performance. The quintet maintains a generally bright quality of sound, although the color is consistent among the five players. The brilliant timbre contrasts with the darker accompaniment by the North Texas Wind Symphony. The recording quality on the Tull is somewhat unusual as the featured quintet sounds considerably drier than the accompanying ensemble; however, the sound quality on the other tracks is quite good. The North Texas Wind Symphony, conducted by Corporon, performs with a rich, homogenous sound throughout the recording. The highlights of the CD are the new works—*Masquerade Variations* by Stephen Gryc, *Myaku* by David Dzubay—both impressive contributions to the wind band repertoire. *Convergence*, as well as other recordings from the Klavier Wind Project, are worth examining. (James T. Madeja, Recording Reviews Editor)

Norgesmesterskapet for Brass Band – *Highlights from the Norwegian Brass Band Championships 2001*

Eikanger-Bjørsvik Musikklag, Nicholas Childs, conductor; Ila Brass Band, Bjørn Sagstad, conductor; Alexander Brass, Morten E. Hansen, conductor; Frei Hornmusikk, Stein Åge Sørлие, conduc-

tor; Stavanger Brass Band, Frank Renton, conductor; Molde Brass Band, Alan Morrison, conductor; Sørum Musikklag, Trond Elnes, conductor; Bergen Brass Band, Knut Harald Ryland, conductor

Doyen DOY CD 123 (CD); Doyen Recordings Ltd, The Doyen Centre, Vulcan St, Oldham, Lancs, OL1 4EP England; sales@doyen-recordings.co.uk; www.doyen-recordings.co.uk; 0161-628-3799; fax 0161-628-0177

Aagaard-Nilsen: *Seid*; Wilby: *Masquerade*; *Montage*; *Redhead*; *Quintessence*; Fletcher: *Labour and Love*; Bourgeois: *Concerto Grosso*; Ellerby: *Tristan Encounters*; Ball: *Journey into Freedom*; Sparke: *Triptych*.



The 2001 Norwegian Brass Band Championships were held in Grieghallen, Bergen's main concert hall. A total of fifty brass bands with combined power of over 1500 musicians gathered from all parts of Norway to compete in four divisions. This CD

represents the first and second place finishers in each division. The test piece for the competition, *Seid* by Norwegian composer Torstein Aagaard-Nilsen, is recorded by the elite division winner, the Eikanger-Bjørsvik Musikklag under the direction of Nicholas Childs. The composition takes its inspiration from Viking mythology and is highly technical for all members. The music has a driving rhythmic force and relies heavily on percussion and strong individual performance. The performance of *Seid* as well as the Bourgeois *Concerto Grosso* is outstanding and clearly justifies Eikanger-Bjørsvik Musikklag's first place finish in the elite division. Overall, this CD presents some of Europe's finest brass bands and their rich tradition of musical excellence. The CD contains a nice balance of works demonstrating a wide variety of tonal colors, textures, and styles. The sound quality is consistently high throughout the disc. This recording would make a nice addition to any brass band enthusiast's library. (Janel M. Reed, University of Missouri-Kansas City, Kansas City, MO)

Pasi Pirinen – *Heptade*

Pasi Pirinen, trumpet; Kari Tikkala, piano; Sami Koskela, percussion

Jasemusiikki Oy (JaseCD 0033); Jasemusiikki Oy, PL 136, FIN-13101, Hämeenlinna, Finland; +358-3-682, or +358-50-563-2851; fax +358-3-6532 102; jarmo.sermila@sci.fi; www.fuga.fi

Jolivet: *Heptade*; Wessman: *Sonata for Trumpet and Piano*; Sermilä: *But I Didn't Know It Was Spring*; Jokinen: *Rise IV*; Hindemith: *Sonate for Trumpet and Piano*.



Internationally recognized trumpet soloist Pasi Pirinen, winner of the 1998 Ellsworth Smith Solo Trumpet Competition and principal trumpet in the Finnish Radio Orchestra, performs works of native Finnish composers along with solo works by Jolivet

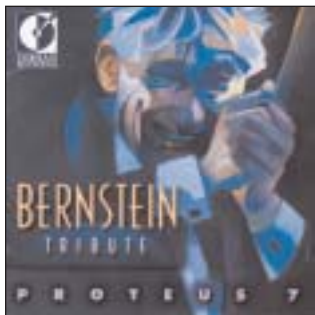
and Hindemith in his latest solo recording. Pirinen opens with André Jolivet's *Heptade* for trumpet, piano, and percussion. One of the most technically demanding solos in the trumpet repertoire, Jolivet's work challenges the trumpeter's endurance and flexibility with melodic passages in extreme registers. Pirinen performs these with the grace and ease one has come to enjoy from this accomplished performer. The interplay among the trumpet, piano, and percussion is extremely tight, giving the impression of the "shamanistic dance that exceeds its limits in ecstasy" as described in the notes on the piece. The next three pieces are premier recordings by Finnish composers. The use of prerecorded synthesizer and trumpet in Sermilä's *But I Didn't Know It Was Spring* gives Pirinen the opportunity to use many of his wide variety of tone colors. Pirinen's interpretation of the Hindemith *Sonata* has a stark and vivid quality to it that is wonderfully captured by the recording technicians. Pirinen's solo effort, *Heptade*, is a rich tapestry of colors, styles, and techniques that trumpet enthusiasts will enjoy. It is an exceptional recording by a remarkable artist. (Joseph Bowman, University of Tennessee at Martin, Martin, TN)

Proteus 7 – Bernstein Tribute

Anthony DiLorenzo and Geoffrey Hardcastle, trumpet; Charles Pillow, woodwinds; Hans Bohn and Scott Hartman, trombone; Matthew Gaunt, tuba; F. Feza Zweifel, percussion

Dorian Recordings xCD-90278 (CD); Dorian Recordings, 8 Brunswick Rd, Troy, NY 12180; info@dorian.com; www.dorian.com; 518-274-5475; 1-800-DORIAN-6

Bernstein (Zweifel): Fancy Free; Divertimento for Orchestra; DiLorenzo: Mostly Influential; Bernstein (Sorenson): West Side Story; Bernstein (Zweifel and Richard): Mass; Bernstein (Miller): Wrong Note Rag.



Bernstein Tribute is a collection of works written or influenced by Leonard Bernstein and performed by Proteus 7. According to percussionist and arranger Feza Zweifel, the selections presented are from materials which are "not overplayed, yet accessible, clas-

sical, and would transcribe well." The rather eclectic musical style is hard to pin down. It is not traditional brass chamber music, jazz, or crossover music, but it is a striking display of beauty, power, and lyrical playing. The music comes from a variety of Bernstein settings—the score to the Jerome Robbins ballet *Fancy Free*, portions of *Mass* and *Divertimento for Orchestra*, a whimsical rendering of *Wrong Note Rag*, and two separate suites inspired by *West Side Story*. *Mostly Influential* is an original composition by DiLorenzo written for this project "in Prokofiev style with a touch of Bernstein." The performance is quite good. The members exhibit accuracy and precision; the ensemble never wavers. The literature is exceptionally performed, but is at times predictable. This noteworthy recording produced by Dorian belongs in the recording libraries of those yearning for the unexpected in brass chamber music. (Douglas Wilson, Oral Roberts University, Tulsa, OK)

Chris Tedesco – Introducing Chris Tedesco

Chris Tedesco, trumpet; Bryan Pezzone, Shari Raynor, and Ed Martel, piano; with Larry Hall, trumpet; Stephanie Mijanovich, horn; Randy Aldcroft, trombone; Les Benedict, tuba

PROdigital Records PRO-4028 (CD); distributed by Chris Tedesco, 23665 Community St, West Hills, CA 91304; ceeteetrpt@earthlink.net; 818-888-7384; fax 818-888-5984

Goedicke: Concert Etude; Levy: Grand Russian Fantasia; Honegger: Intrada; Kennan: Sonata for Trumpet and Piano; Bellstedt: Napoli; Clarke: The Debutante; Maid of the Mist; Anderson: Trumpeter's Lullaby.



Chris Tedesco has been enjoying a career as a top studio/commercial player in Los Angeles since 1987. *Introducing Chris Tedesco* is his debut classical solo effort. The choice of literature for this recording is both traditional and challenging. The virtuosic technical montage displayed throughout the CD is impressive. Goedicke's *Concert Etude* is performed with bold and stirring precision. Performed on cornet, the warmth and character of the work are not compromised by use of trumpet. The Honegger *Intrada* has moments of brilliant shimmers and heroic bravura. The interaction between soloist and ensemble seems a bit skewed at times, but overall is generally good. More often than not, the dynamic contrast feels narrow. The brass quartet arrangements for Herbert L. Clarke's *Maid of the Mist* and Leroy Anderson's *Trumpeter's Lullaby* are delightful. The balance is wonderful throughout providing a firm foundation for the solo voice. Throughout the recording, Tedesco demon-

strates strong technique and the capability to interpret many genres well. This CD is recommended for anyone searching for an array of ideas on these immortal works. (James R. Martincic, University of Missouri-Kansas City, Kansas City, MO)

Mike Vax and TRUMPETS – *On a Jazz Mission*

Mike Vax, Warren Gale, Steve Campos, and Bob Doll, trumpet; Larry Dunlap, piano; Steve Draper, guitar; Bill Langlois, bass; Eric Thompson, drums

Summit Records DCD 308 (CD); Summit Records, Box 26850, Tempe, AZ 85285-6850; 1-800-543-5156; www.summitrecords.com

MacDonald/Parker (Vax): Louis Meets the Bird; Davis (Gale): Freddie the Freeloader; Stordahl/Weston/Cahn (Vax): Day by Day; Gillespie (Gale): A Night in Tunisia; Mochel: Night of the Capricorn Moon; James/Matthias (Vax/Dunlap): Trumpet Blues and Cantabile; Armstrong (Gale): Wild Man Blues; Coslow (Gale): Kiss and Run; Field (Vax): Licketysplit; Duke/Gershwin (Gale/Vax/Dunlap): I Can't Get Started; Rogers (Wilson): Short Stop; Eldridge (Gale): Heckler's Hop.



Summit Records has added another unique number to its jazz catalog with the re-release of this effort from a few years ago by Mike Vax and TRUMPETS (a.k.a. TRPTS). The band TRUMPETS is the brass world's answer to Supersax, the five-saxes-plus-rhythm group that played Charlie Parker solos harmonized in five-part soli. In this collection, tribute is paid to jazz trumpet masters from several eras including Louis Armstrong, Miles Davis, Dizzy Gillespie, Clifford Brown, Harry James, Bunny Berigan, Shorty Rogers, and Roy Eldridge. In addition, the band expresses its own personality through interesting arrangements of other material. The members of the front line—Stan Kenton alumni Mike Vax, Warren Gale, Steve Campos, and Bob Doll—have plenty of individual solo space, revealing their substantial jazz chops. For this reviewer, however, the real highlight of the collection is the ensemble playing of the four trumpeters. Listening to *A Night in Tunisia* and *Kiss and Run* is a lesson in how a tight trumpet section should sound. The four-piece rhythm section handles the wide variety of styles, and each contributes several excellent individual solo statements. The recording quality is generally excellent, although on several cuts, I wish the trumpets had been mixed a bit more prominently in front of the rhythm. Some of the muted solos had a rather distant quality to their sound. That criticism aside, this music is fun and highly enjoyable. If you are a real trumpet “junkie,” this CD is for you. The

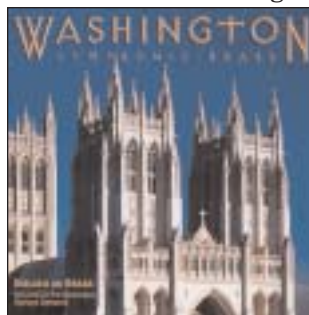
photograph on the CD jacket alone is worth the price of admission. (David A. Johnson, Berklee College of Music, Boston, MA)

Washington Symphonic Brass – *Nielsen on Brass*

Chris Gekker, Carlton Rowe, Phil Snedecor, and Tim White, trumpet; Teresa Bosch, Martin Hackleman, Amy Horn, and Jim Vaughn, horn; Bryan Bourne, Charles Casey, David Sciannella, and Paul Schultz, trombone; David Sciannella, euphonium; David Brown, tuba; Douglas Wallace, timpani; Joseph Connell and Shari Rak, percussion; Douglas Major, organ; Milton Stevens, conductor

Summit Records DCD 305 (CD); Summit Records, Box 26850, Tempe, AZ 85285-6850; 1-800-543-5156; www.summitrecords.com

Nielsen (Snedecor): Symphony No. 3, Op. 27; The Aladdin Suite, Op. 34; Nielsen (Stevens): Short Preludes for Organ, Op. 51



Founded in 1993, the Washington Symphonic Brass is composed of musicians from the Washington, DC/Baltimore area. Under the baton of Milton Stevens, who also serves as principal trombonist with the National Symphony Orchestra, the ensemble makes use of personnel from professional orchestras and the top military bands. As if the tone color of a full symphonic brass section plus euphonium is not enough, the ensemble is joined on this recording by percussion as well as the splendid 185-rank Skinner organ at the Washington National Cathedral. The playing of superb personnel coupled with the unique acoustics of this hall (100 feet from floor to vault results in a five-second reverberation) yields an auditory experience that is nothing short of stunning. Devoted entirely to the music of the Danish composer Carl Nielsen, the program commences with his *Symphony No. 3*, a mammoth undertaking at over thirty-six minutes. Trumpeter and arranger Phil Snedecor has produced a transcription that faithfully recreates the drama and exhilaration of Nielsen's original score. Copious notes regarding the composer, the organist, and the brass ensemble come as a bonus. *Nielsen on Brass* is a notable addition to a brass ensemble legacy comparable with the Philip Jones Brass Ensemble and Summit Brass. (Gary Barrow, Arkansas Tech University, Russellville, AR)

