

*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*

*Recording Reviews*—Elisa Koehler, Editor (Oct 04/71)

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# Recording Reviews

Elisa Koehler, Editor

Recording Reviews appear regularly in each issue of the *ITG Journal*. Recently released solo trumpet, trumpet ensemble, or brass ensemble recordings may be submitted by the artist, agent, recording company, or distributor. Items for review and reviewers are selected by the editor. *Journal* publication deadlines require that reviews of selected items will appear approximately six months after they are received. Qualified ITG members are invited to review works submitted based on their area of expertise (e.g., solo trumpet, brass quintet, jazz). Review copies of the discs will be forwarded to selected reviewers. Reviews reflect the opinions of individual reviewers and not those of the International Trumpet Guild. The editor strives to present unbiased reviews written by musicians unaffiliated with the recording artists. To submit an album for review consideration or to request to join the review staff, contact: Elisa Koehler, Goucher College Music Department, 1021 Dulaney Valley Road, Baltimore, MD 21204 USA (cdreviews@trumpetguild.org; 410-337-6293; fax 410-769-5063).

## Ole Edvard Antonsen—new sound of baroque

Ole Edvard Antonsen, trumpet, conductor; The Trondheim Soloists, leader Bjarne Fiskum; Jens Petter Antonsen, trumpet (Molter); Wolfgang Plagge, cembalo, organ; Sarah Warner Vik, bassoon; Arnulf Johansen, oboe; Kåre Aambø, oboe  
kat.nr. (CD) 74321784572; 2000 BMG Norway AS;  
www.click2music.no

Albinoni: Concerto in B flat, Op.7 No.3; Marcello: Concerto in D Minor; Molter: Concerto MWN IV 7; Telemann: Concerto – Sonata in D Major; Albinoni: Concerto in D Minor, Op.9 No.2; Händel: Suite in D Minor.



There is not much to say about this album because the brilliant quality speaks for itself. Everything is at the highest level. Antonsen's artistry provides a fine example of how a modern trumpeter should approach Baroque music. The Trondheim Soloists, founded in 1988 by violinist Bjarne Fiskum, have played all over the world and received prestigious musical awards. As such, they are more than a match for Antonsen with their delicate virtuosity and secure ensemble playing. Jens Petter Antonsen, Ole Edvard's brother, does a great job playing the Molter, in which he exhibits all the best characteristics of a fine second trumpet player. The production of this CD is exceptional, which is not a surprise considering that it is a BMG product. It is a pleasure to hear Antonsen's versions of these works that were popularized by Maurice André just as it is the sign of a great artist that he can find something new to say in these concerti. So simply buy this CD and you'll be pleasantly surprised by Antonsen's virtuosity again! (Tomislav M. Spoljar, freelance

trumpeter, Zagreb, Croatia)

**Art of Brass Copenhagen—From the Merry Life of a Spy**  
Maja Markert, trumpet; Nikolaj Vilttoft, trumpet; David M.A.P. Palmquist, horn; Kasper Thaarup, trombone; Jesper Boile Nielsen, tuba

DACAPO 8.226001 (CD); www.dacapo-records.dk

Holmboe: Quintet No.1, op.79; Holmboe: Quintet No.2, op.136; Norholm: From the Merry Life of a Spy; Norden-toft: Three Studies for Brass Quintet; Jorgensen: Quintet; Andresen: Three Norwegian Dances.



Founded in 1996, Art of Brass Copenhagen won prizes at the 8th International Brass Quintet Competition in Narbonne and the Danish Radio Chamber Music Competition. Actively promoting the music of Scandinavian composers, the quintet has premiered works by Norholm, Aagaard-Nilsen, Nordstrom, and Ole

Schmidt. *Quintet No. 1* by Vagn Holmboe was written in 1961 at the request of the New York Brass Quintet, and serves as an appropriate introduction for Art of Brass Copenhagen. Opening with duo trumpets featured in a fanfare style, the first movement presents a compelling argument for the musical merits of the ensemble. A sprightly second movement is three minutes of excitement, allowing all voices ample opportunity to exhibit their skills. Movement three, while being contemplative in nature, meanders slowly through a montage of subdued colors, all of which are enhanced by muted effects and notable control at the softest dynamic levels. Tubist Jester Nielsen establishes a rousing pace in 5/8 time as the fourth movement provides a vehicle for a dazzling technical display from trumpeters Markert and Vilttoft. Art of Brass Copenhagen's performance is an exhilarating one packed with immaculate tuning, superb tone qualities, and stylistic diversity. The group sounds as if their music making is a joyous occasion. Aside from the Holmboe pieces, works by the other Scandinavian composers may be unfamiliar to many readers. The superb musicianship heard on this CD should go a long way toward promoting such fine quintet literature to wider audiences. (Gary Barrow, professor of trumpet, Arkansas Tech University, Russellville, AR)

## Atlantic Brass Quintet—Fanfares and Passages

Jeffrey Luke, trumpet; Hirofumi Noguchi, trumpet; Seth Orgel, horn; John Faieta, trombone; John Manning, tuba

Mark 4247-MCD (CD); Mark Custom Recording Service, Inc, 10815 Bodine Road, Clarence, NY 14031-0406;  
www.markcustom.com

Praetorius (Luke): Dances from Terpsichore; Liszt (Luke): Hungarian Rhapsody No. 2; Handel (Luke): La Rej-

ouissance; J.S. Bach (Nelson): Prelude and Fugue in D minor “Fiddle Fugue”; Byrd (Luke): Earle of Oxford’s Marche; Rands: Fanfare; Luke: Compressions 3; Headrick: Passages; de Falla (Luke): Fanfare from Homenajes; traditional Costa Rican (Nelson): Caballito Nocoyno; traditional Serbian (Luke/Nelson): Zvonce Kolo; Moncayo (Ferrer): Huapango.



Founded in 1985, the Atlantic Brass Quintet has performed in more than a dozen countries and forty-eight states. Their repertoire is varied, and spans from the early music of Dufay to the forefront of modern music, ranging from Duke Ellington to Frank Zappa. This CD, recorded in 2002, highlights the group’s

ability to present a wealth of diverse styles without compromising musical integrity. Three highly original works for brass quintet are the centerpiece of this recording. Rand’s inventive and idiomatic *Fanfare* is challenging both technically and musically. Ray Luke’s *Compressions 3*, written by trumpeter Jeffrey Luke’s father, uses twelve-tone techniques in a way that highlights the myriad sonorities possible within the brass quintet. Samuel Headrick’s two-movement work, *Passages*, represents the culmination of Headrick’s intense study of the Atlantic Brass Quintet. After spending several hours observing the group, Headrick composed a piece that features the soloistic strengths of individual quintet members, while writing other sections that display the Atlantic Brass Quintet’s ensemble strengths. The trumpet playing is virtuosic, and Seth Orgel’s horn playing is of particular merit. The recording draws to a close with four pieces from “around the world” beginning with Manuel de Falla’s “Fanfare” from *Homenajes*, and concluding with Jose Pablo Moncayo’s *Huapango*. The liner notes suggest that the ‘Fanfare’ is used as a tool to tie the various styles of this recording together. As admirable as this may seem, it is difficult to make this connection in a recorded format. Perhaps, with verbal introductions to each piece, the repertoire on this recording would seem more contiguous. Regardless, the Atlantic Brass Quintet clearly deserves its reputation among the top brass ensembles in the United States. (Kevin Scully, band director, The American School in London, freelance trumpeter, London, England)

#### Michael Davis—Trumpets Eleven

Michael Davis, trombone, with guest trumpet players including Eddie Henderson, Randy Brecker, Phil Smith, Chris Botti, Ryan Kisor, Bobby Shew, Scott Wendholt, Malcolm McNab, Tom Harrell, Chuck Findley, and Jim Hynes; Phil Markowitz and Alan Pasqua, piano; Jay Anderson and Dave Carpenter, bass; Adam Nussbaum, Jeff Ballard, and Will Kennedy, drums

Hip-Bone Music M 105, Hip-bone Music, Inc., 119 W 71st St #8B, New York, NY 10023;

www.hip-bonemusic.com; 888-633-2663

Davis: Permit Required; C to Z; Blue Day; Brass Walk; Zona; San Jose; Big City; Cole Henry; Schapa; and Family Tree.

Michael Davis is a trombonist/arranger/composer/music



educator whose performing credits include a mixed bag of artists such as Frank Sinatra, Sarah Vaughn, Lyle Lovett, Aerosmith, and the Rolling Stones. *Trumpets Eleven* is the fifth CD on the Hip-Bone Music label and Davis’s eighth solo album. The collection is comprised of ten original compositions, nine of which are for

trumpet/flugel, trombone, and rhythm section. The last track, *Family Tree*, is a “tone poem” duet for trumpet and trombone featuring Jim Hynes, a collaborating musician with Hip-Bone Music publications. This CD includes a variety of jazz styles ranging from hard bop and funk to ballads, up-tempo grooves, and swing, and features an astounding mix on top named jazz, classical, and studio talent. The performances are extraordinary. Davis’s solos are fresh and new, the support offered by the revolving rhythm section is superb, and the trumpet playing is dazzling. Two hard bop tunes feature Ryan Kisor on *Brass Walk* and Eddie Henderson on *Permit Required*. Tom Harrell’s dulcet flugel enchants on the jazz waltz *Cole Henry*, while Bobby Shew unfolds his fluid magic on the bossa *Zona*. Randy Brecker’s solo grooves in the funk tune *C to Z* and Chuck Findley’s high altitude presentation on *Schapa* is equally impressive. Mixing classical musicians with jazz can be hazardous, but Davis’ beautifully crafted compositions hit the mark. Phil Smith’s opening and closing chorales sandwich a beguiling and lyrical solo by Chris Botti on the ballad *Blue Day*. Malcolm McNab proves why he is a top call player in the through-composed work *Big City*. *San Jose*, is a Latin flavor gem featuring a marvelous solo by Scott Wendholt. *Trumpets Eleven* presents an ocean of musical delight, but the real stars of this project are the compositions by Davis. You will want this recording. (Douglas Wilson, Moderator—Ask the Teacher, ITG Youth Site, Fairfax, VA)

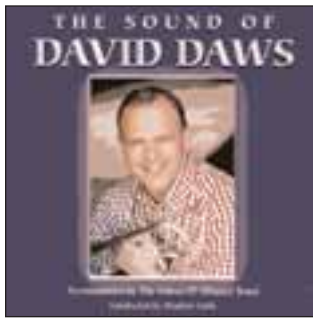
#### David Daws—The Sounds of David Daws

David Daws, cornet; The Fairey FP (Music) Band, conducted by Stephen Cobb; Roger Webster, cornet; Jim Shepherd, cornet

Egon Recordings: CD SFZ 117

Monti (arr. Peter Graham): Czardas; Joseph Molley (arr. Howard Snell): Love’s Old Sweet Song; Terry Camsey: In the Quiet Times; Eric Leidzen: Wondrous Days; Iain Rayner: Lord, with my All I Part; Martyn Thomas: Conquering Swing; Peter Graham: A Time for Peace; Robert Redhead; O Little Town of Bethlehem; Norman Bearcroft: Son of Exultation; Edward Gregson: Before the Cross; Terry Camsey: Reflections; Howard Goodall (arr. Bram Wiggans); The Vicar of Dibley (Psalm 23); Phil Catelinet: The Heralds; Gordon Camsey (arr. Iain Rayner): Our Father; Andrew Wainwright: Fill the World with Glory; G. Caudle (arr. Iain Rayner): A Little Star; J. Hubay (arr. Mark Freeh): Hejre Kati; Charles Skinner: St. Teresa.

David Daws has spent his professional life performing with the Salvation Army Brass in England. The son of a Salvation Army officer, David began playing at age three and joined his first band at age seven. In 1981, David joined The Inter-



national Staff Band and became principal cornet in 1993. He has also been Bandmaster of the Regent Hall Salvation Army Band, principal cornet of Enfield Band and is currently principal cornet of the Hendon Salvation Army Band. *The Sounds of David Daws* is virtuosic cornet playing at its finest.

Daws plays with complete technical control throughout the range of the cornet and his beautiful sound and lyricism grace every track. The CD opens with *Czardas*, which is performed with amazing ease. Daws' clarity of articulation, technical precision, and intonation make this piece and the remaining selections on this CD an enjoyable listening experience. Other selections such as *Hejre Kati*, *Wondrous Days* (in theme and variation form), and *Song of Exultation* stand out as selections that display his complete technical mastery of the instrument. One of the many highlights of the recording is *The Herald*, in which David Daws is joined by cornet greats Roger Webster and Jim Shepherd. The majority of the remaining selections are hymn arrangements written for Salvation Army Bands. These arrangements provide David Daws a wonderful vehicle to reveal his beautiful sound and ability to shape and communicate the musical line. The Fairey FP (Music) Band is equally impressive in its accompaniment role. The recording quality is excellent with good balance between the soloist and the band. For cornet and brass band enthusiasts, this is a CD you will want to add to your library. (Jon Burgess, associate professor of music, Texas Christian University, Fort Worth, TX)

#### Dave Douglas—Strange Liberation

Dave Douglas, trumpet; Uri Caine, Fender Rhodes; Chris Potter, tenor saxophone and bass clarinet; James Genus, acoustic and electric basses; Clarence Penn, drums and percussion; Bill Frisell, guitar

Bluebird / Arista Associated Labels, 1540 Broadway, New York, NY 10036; [www.bluebirdjazz.com](http://www.bluebirdjazz.com); [www.davedouglas.com](http://www.davedouglas.com)

A Single Sky; Strange Liberation; Skeeter-ism; Just Say This; Seventeen; Mountains From The Train; Rock of Billy; The Frisell Dream; Passing Through; The Jones; Catalyst. All compositions by Dave Douglas.



Trumpeter Dave Douglas is perhaps best known for his attempts to expand the language of jazz by incorporating widely diverse stylistic influences into his music. Reflecting this, he has eight or nine different working groups. This current CD is the second recording to feature his traditional jazz quintet, comprised of a two-

horn front line with piano/bass/drums rhythm section. The guest appearance of guitarist Bill Frisell on several tracks expands the quintet into a sextet. On the surface, this music seems to travel the well-worn musical paths that Miles Davis explored in the 1960s and 70s. On closer listening, however, it

is clear that Douglas is taking this music and making it his own. Everyone's playing in this setting is splendid. No one player stands out any more than another. The collective "vibe" is what this music is all about; superb communication among the musicians whether they are soloing in the foreground or playing more of a supporting role in the background. The balance and clarity are excellent and all the subtleties and nuances of the group interaction are there for the hearing. Improvisational music of this sort can be somewhat inaccessible to the casual listener and might easily degenerate into chaos and boredom in the hands of lesser artists. However, making the effort to truly listen to this music will be richly rewarded, with more surprises uncovered at each hearing. If you are already a fan of Dave Douglas' music I don't need to say any more. If you are looking for some new directions for contemporary jazz, this CD is an excellent place to start. (David Johnson, professor of harmony, Berklee College of Music, Boston, MA)

#### Harlequinade—Brass Works by Michael Forsyth

James Blunt, trumpet; Bruce Hellmers, trumpet; Craig Ross, trumpet; Brian Evans, trumpet; Remo Izzi, horn; Anton Schoeder, horn; Gregory van der Struik, trombone; Brendan Collins, trombone; Will Farmer, trombone; Mark Howcroft, euphonium; Steven Harlow, baritone; Matthew Walmsley, tuba; Anthony Baldwin, piano; Amy Johansen, organ

GV 004 CD; Trombonis Australis Project, PO Box 816 Avalon NSW 2107 Australia;

[mikefor@ozemail.com.au](mailto:mikefor@ozemail.com.au); [trombone@rivernet.com.au](mailto:trombone@rivernet.com.au)

Forsyth: Ceremonial Fanfare; Harlequinade; Momentum; Three Sketches; Piece for Lyndal; Le Cloître de Saint Tromphime; Three Slovak Scenes; An Angel for Max; Welzheim Flourish.



*Harlequinade* showcases brass compositions by Australian composer Michael Forsyth, performed by some of the most prominent brass musicians in Australia. Although there are nine compositions on *Harlequinade*, the ITG readership will be particularly interested in three works that feature the trumpet. *Ceremonial Fanfare* is

a dramatic work in a canonic style for a large brass ensemble of four trumpets, three trombones, and tuba. The clarity of articulation and brilliance of tone quality are stunning, making *Ceremonial Fanfare* a favorite track on the CD. *Le Cloître de Saint Tromphime* is a work for brass quintet reflecting on the composer's travels in France. The difficult ensemble rhythms in the opening are performed crisply and accurately, while a lovely contrasting section shows off the lyric, introspective colors of the trumpet. *An Angel for Max* is a work for solo trumpet and piano, performed by James Blunt and Anthony Baldwin. Blunt is the principal trumpet of the Australian Opera and Ballet Orchestra, and is on staff at the Sydney Conservatorium and The University of New South Wales. The confidence and strength of Blunt's trumpet playing are obvious, as he negotiates technical difficulties with ease. Blunt is very fluent and accurate in technical passages, and lets his

emotions soar in the lyrical passages. The tone quality and articulate playing on this CD are very impressive, but there are some places where the recording seems over-produced. Some edits are a bit too obvious, and there are tracks where the reverb seems inconsistent within the selection. This CD is an enjoyable introduction to Forsyth's works for brass and to these wonderful musicians from "down under." (John Falskow, assistant professor of music, Lander University, Greenwood, SC)

#### Paul Merkelo—Baroque Transcriptions

Paul Merkelo, trumpet; Luc Beauséjour, organ and harpsichord; Amanda Keesmaat, baroque cello  
Analekta AN 2 9812 (CD); Groupe Analekta Inc., 1600 Notre-Dame Ouest #305, Montréal, Québec H3J 1M1, Canada; info@analekta.com; www.analekta.com; +1-514 939-0559; fax +1-514 939-0232

J.S. Bach: *Trio in B Minor* (after BWV 790); J.S. Bach: *Prelude in E Major* (BWV 878); J.S. Bach: *Chorale Prelude "Nun komm der Heiden Heiland"* (BWV 659); Purcell: *Sonata in D Major*; Handel: *Aria "Ombra mai fu"* (Serse); Stölzel: *Aria "Bist du bei mir"* (BWV 508); Handel: *Sonata in G Major* Op. 1, No. 5; Purcell: "Hornpipe" from *Suite in D Major*; J.S. Bach: *Trio Sonata in G Major* (after BWV 1039, 1027, & Kellner); J.S. Bach: *Chorale Prelude "Es ist das Heil uns kommen her"* (BWV 638); J.S. Bach: *Chorale Prelude "Ich ruf zu dir, Herr Jesu Christ"* (BWV 639); J.S. Bach: *Chorale Prelude "Herr Christ, der einig' Gott's Sohn"* (BWV 601); J.S. Bach: *Prelude in A-flat Major* (BWV 862); Albinoni: *Adagio*.



Paul Merkelo currently serves as principal trumpet of the Montreal Symphony Orchestra and is a faculty member at McGill University. He is recognized for his "ability to create ambience, character, and drama in everything he performs." In his latest release, *Baroque Transcriptions*, he does not disappoint. This recording features adaptations of Baroque music written originally for other instrumental combinations. Mostly works for trumpet and organ are featured, though three are for organ alone, one is for harpsichord alone, and one is for trumpet with harpsichord and Baroque cello. Merkelo's playing is inspiring. His tone is pure, rich, and brilliant, and his vibrato is warm and stylistically appropriate. He handles the many wide intervals with ease, and his articulation is perfectly crisp, clear, and light. He is also highly expressive, with a clear sense of phrasing and musical character. The listener can feel the passion and lament in Albinoni's *Adagio*. He performs Stölzel's *Bist du bei mir* with harpsichord accompaniment—a pleasant timbre in combination with the trumpet. Particularly striking is Merkelo's ensemble sensitivity... intonation is impeccable, and the balance among all the instruments is excellent.

It is nice to hear artistic Baroque trumpet playing on less-often-performed repertoire. Transcription of works written originally for other instruments is something that great artists throughout history have done, and Paul Merkelo successfully follows in their footsteps. (Peter J. Wood, assistant professor of trumpet, Morningside College, Sioux City, IA)

#### Mike Metheny—KC Potpourri

Mike Metheny, flugelhorn, muted cornet, EVI; Paul Smith; keyboards; Roger Wilder, piano; Danny Embrey, guitar; Rod Fleeman, guitar; Bob Bowman, bass; Gerald Spaits, bass; Tommy Ruskin, drums; Todd Strait, drums; plus the SoundTrek Big Band

3V-002 (CD) 3 Valve Music, P O Box 7004, Lee's Summit, MO 64064; www.mikemetheny.com

Hanna/Barbera (Pemberton): *The Flintstones Theme*; Pat Metheny (Curnow): *Always and Forever*; Lewis: *Two Degrees East, Three Degrees West*; Embrey: *Tell Me Now*; Jobim: *How Insensitive*; Golson: *Are You Real?*; Van Heusen/DeLange (Mantooth): *Darn That Dream*; Peterson: *Hey, Man!*; Fischer/Laine: *We'll Be Together Again*.



This is a CD you just can't stop listening to. Mike Metheny's flugel is so pure and human a sound that it is mesmerizing. His clarity of tone, almost without vibrato, and crispness of technique is reminiscent of the concept of Paul Desmond's alto sax. His improvisation, while bowing to the heritage of Clark Terry and

Art Farmer, is strictly his own... introspective, inventive, and personal. His sound and ideas are gorgeous in the ballad genre, energetic and swinging in the up-tempo tunes. Metheny is presented on this CD in two settings. The combo includes some wonderful players, notably, bassist Bob Bowman in *Two Degrees East, Three Degrees West* and Danny Embrey's guitar in *Tell Me Now* and *Are You Real?* The SoundTrek Big Band, which includes such standout leaders as trumpeter Jay Sollenberger and saxophonist Kim Park, contrasts the combo with *The Flintstones, Always and Forever, Darn That Dream* and Jack Peterson's *Hey Man!* In *Darn That Dream* Metheny demonstrates the musical possibilities of the EVI in a tasteful improvisation over this great old standard. He shows he can swing hard too, especially with his Harmon muted cornet during *The Flintstones* and *Are You Real?* While Metheny excels in each of the settings and styles, it is as a balladeer that he stands out. *Always and Forever* (penned by his brother Pat Metheny) has Mike showing his mellifluous flugel, wonderfully mellow, delightfully expressive and inventive. It is not to be missed. (Ron Lipka, retired professor of music, William Penn University; freelance trumpeter, Albuquerque, NM)

#### William Picher—Te Deum

William Picher, organ & trumpet; Michelle Rego Reatini, piano

Stemik CD-104; Stemik Music, 9212 Sabal Palm Circle, Windermere FL 34796, stemikmusic@aol.com

Monteverdi (Picher): "Orfeo" Suite; Pepin: *Sonata for Trumpet & Piano*; Telemann: *Air De Trompette*;

Pascuzzi: *Variants on Three Hymn Tunes*; Mozart (Picher): *Alleluia*; Arutunian: *Concert Scherzo*; Handel: *Suite in D Major*; Picher: *Te Deum Laudamus*; Scheidt: *Canzon Cornetto*; Frank Picher: *Chansonette in Blues*; Arban (Picher): *Fantaisie Brillante*.

William Picher is Director of Music Ministries and Organist



at Mary, Queen of the Universe Shrine in Orlando, Florida. He was previously a member of the US Navy Band in Washington, DC. *Te Deum* features a variety of original works for trumpets and organ or piano. The CD has several standards, works written for Picher, as well as his own transcriptions and original compositions.

It is notable for the repertoire that would go well on any recital. *Te Deum* opens with Picher's own powerful arrangement of music from Monteverdi's *Orfeo*, set for organ, trumpets, and flugelhorn. The Pepin *Sonata*, written for Picher, is one of the highlights of the CD. Another very enjoyable work is the Pascuzzi *Variants on Three Hymn Tunes* for trumpet, flugelhorn, and piano. Throughout the CD, the trumpet and piano tracks have a musical synergy that is delightful. To this reviewer, the multi-tracked works were too apparent, and although all the parts were executed well, they lacked synthesis. Also, the recording was perhaps compressed too much. All the individuals are excellent musicians, but the music never "goes for it" dynamically. Aside from these minor production points, the fine performances and intriguing repertoire make this album worth hearing. (Amanda Pepping, trumpet teaching assistant, Arizona State University, Tempe, AZ)

#### Valery Posvalyuk—Concert Compositions for Trumpet and Piano

Valery Posvalyuk, trumpet; Natalya Romenska, piano  
Rostok Records RRCD-365 (CD); Rostok Records, Kiev, Ukraine; www.rostokrecords.kiev.ua; +38-044 408-7442

Telemann: Concerto in D Major; Viviani: Sonata No. 1 in C Major; Gabrieli: Sonata No. 2 in C Major; Clarke (Hunsberger): Carnival of Venice, An Irish Ballad; Barat: Andante et Scherzo; Anderson: Trumpeter's Lullaby; Bozza: Rustiques; Lysenko (Posvalyuk): Elegy; Arutunian: Concert Scherzo; Kolodub: Lyrical intermezzo; R. Svirksy: Scherzo, Nocturne; Howarth: The Amazing Mr. Arban; Zubstov: Concerto for Trumpet and Trombone.



Valery Posvalyuk and Natalya Romenska combine efforts in *Concert Compositions* to bring the listener a compendium of music suitable for trumpet and piano. The program spans the Baroque to the 20th century and clearly highlights Posvalyuk's technical brilliance and spirited approach to the trumpet. Most impressive are

his interpretation and execution of Alexander Arutunian's *Concert Scherzo* and his fellow Ukrainian Janna Kolodub's *Lyrical Intermezzo*. The program also includes a solid performance of Eugene Bozza's *Rustiques*. Romenska's accompanying is excellent and provides Posvalyuk with finely nuanced support. From a production standpoint, some tracks have a bit of

distortion in the trumpet sound and the ambient noise and sonic imaging varies from track to track. Given the large number of transcriptions on this CD, it might have been nice to include more original works for trumpet and piano, particularly those of Russian, Ukrainian, and Eastern European composers. This CD is certainly appropriate for young aspiring trumpeters who require a solid foundation of both repertoire selection and interpretation from which to build an understanding of fine trumpet playing. More seasoned trumpeters will recognize Posvalyuk's fresh interpretations, lyric expressiveness, and impressive technical facility as elements worthy of study and consideration in approaching the core trumpet repertoire. (Andrew Wilson, principal and solo cornet, United States Air Force Band, Washington, D.C.)

#### Philippe Scharz—The Magic Of Brass

Phillipe Scharz, trumpet; Buy As You View Cory Band; Robert Childs, conductor.

Doyen Doy CD159; www.phillipescharz.net

Mozart: Adagio (from The Magic Flute Overture), Queen of the Night Aria; Caccini (Fretwell): Ave Maria; Chopin (Snell): Minute Waltz; Delibes (Langford): Maids of Cadiz; Dvorak (Langford): Rusalka's Song to the Moon; Debussy: Syrinx; Sparke: Song and Dance; Burtch: Will of the Wisp; Richards: Chablis; (Richards): Breezin' Down Broadway; Staigers (Muscroft): Carnival of Venice; Sondheim (Fernie): Send in the Clowns; Louiguy (Siebert): La Vie en Rose; Baker (Peberdy): Virtuosity; Hogarth Lear: Paris le Soir; James (Howarth): Trumpet Concerto; Anderson (Barsotti): Bugler's Holiday; Iveson: Charivari.



Phillipe Scharz was born in Luxembourg where his father played in the village band. He began his studies with Dino Tomba, continued in London under David Mason, and later studied at the Eastman School of Music in Rochester, New York. As an orchestral musician he has played under Claudio Abbado, Pierre Boulez, and

Bernard Haitink. His solo career includes many recitals and solo appearances all over Europe. On this, his fourth solo CD, Scharz has selected repertoire that runs an emotional gamut from comedy to drama. Trumpet players searching for some dazzling new repertoire for solo trumpet and brass band will surely find much to enjoy on this recording. A particular highlight is his rendition of Debussy's popular flute piece, *Syrinx*. Believe it or not, he actually makes the trumpet sound like a flute. Bravo! Conductor Robert Childs deserves credit for his sensitive direction of the Buy As You View Cory Band as well as for his fine work behind the scenes as the director of the Doyen recording company. This is an enjoyable CD packed with virtuosity and musicianship of the highest level. (Tomislav M. Spoljar, freelance trumpeter, Zagreb, Croatia)

#### Eddie Severn – Equilibrium

Eddie Severn, flugelhorn; Steve Hamilton, piano

Gyro 7001 (CD); Gyro Records, A Division of Gyro Music; www.gyromusic.com

Severn: The Wishing Well; Severn: Lament; Caribe: Long Time No C; Severn: Too Little Too Late; Severn: Equilibrium; Hamilton: Song For Jane; Hamilton: Interlude; Severn: Carousel; Monk: Blue Monk; Mitchell: Blue Silver; Severn: Over and Out.



Scotland's Eddie Severn, who currently teaches at both the Birmingham Conservatoire and Royal Scottish Academy of Music and Drama, is an extremely fine flugelhornist with a pure tone, intuitive sense of improvisational line and ominous compositional style. Hamilton, late of Bill Bruford's Earthworks, is a fine foil, able

to lay out harmonies and shadowy moods with ease. Together they create music full of introspective turns that show these two musicians to be in perfect sync with each other's musical temperaments. It's rare to hear duets with such fine interplay. On the negative side, all the tunes are similar in tempo (medium), not mastered to have a succinct and even sound from cut to cut (*Too Little Too Late*, as one example, sounds as if it was recorded with the mixing board's effects "tweaked up") and Severn always raises his dynamics dramatically when going into the upper register. Despite these criticisms of the production values, this disc does feature some intense and subtly beautiful playing. (Thomas Erdmann, associate professor of music, Elon University, Elon, NC)

#### St Luke's Chamber Ensemble—Bach Brandenburg Concertos

St. Luke's Collection SLC 0302(CD); 330 West 42nd Street, 9th floor, New York, NY 10036; 212-594-6100; [www.orchestraofstlukes.org](http://www.orchestraofstlukes.org)

J.S. Bach: Brandenburg Concertos Nos. 1 – 6.



There is no shortage of recordings of the *Brandenburg Concertos*. However, this fine release by the St. Luke's Chamber Ensemble (the core ensemble of the Orchestra of St. Luke's) is an important addition to other available recordings of these works. The popularity of period instrument performance and scholarship over

the past decades has had a profound effect on the way this music is interpreted, and this recording is a wonderful example of that influence. The St. Luke's Chamber Ensemble infuses their modern instrument performances with period sensibility. Overall, the ensemble achieves a balance among all voices, without sacrificing the transparent texture, keeping this highly contrapuntal music from becoming too heavy. The bright tempos and fluid articulation work beautifully, and feel right at home here. *Brandenburg Concerto No. 2* is naturally of most interest to ITG readers, and the trumpet playing by Chris Gekker is spectacular. Gekker is a veteran performer of the *Brandenburg No.2*, having performed the piece over 80 times. In listening to this recording, it is easy to understand why he has been in such high demand. Gekker's soft dynamics and

changing tone colors help the trumpet to blend amazingly well with the other three instruments of the concertino. He is able to go directly from playing underneath the other instruments with an almost flute-like sensitivity, to leaping out of the texture with brilliant virtuosity. Also noteworthy is the program booklet that includes brief but informative comments about performing the *Brandenburg Concertos* from musicians in the ensemble. Altogether, this is a wonderful recording, and is highly recommended. (Richard Roper, trumpet professor, University of Maine)

#### Summit Brass—Live

Allan Dean, David Hickman, Jens Lindemann, John Marchiando, Terry Sawchuck, Allen Vizzutti, trumpets; Thomas Bacon, Martin Hackleman, Arthur David Krehbiel, David Pinkow, Gail Williams, horns; Carl Lenthe, John Lofton, John Neurohr, Matthew Plummer, William Stanley, Milton Stevens, Larry Zalkind, trombones; Brian Bowman, euphonium; Michael Allen, Daniel Perantoni, J. Samuel Pilafian, tubas; Peter Cooper, Mark Foster, Scott Higgins, percussion; Arthur David Krehbiel, Milton Stevens, conductors

Summit Records DCD 380(CD); Summit Records, Inc, Box 26850, Tempe, AZ 85285; [www.summitrecords.com](http://www.summitrecords.com)

Strauss: Vienna Philharmonic Fanfare; Bach: Fugue in g minor; Air from *Orchestral Suite III*; Traditional (Elam): Doina Fantasy; Shostakovich: Four Preludes, Op. 34; Ewazen: A Western Fanfare, Symphony in Brass; Vizzutti: Prism: Shards of Color for Brass and Percussion.



*Summit Brass: Live* is the tenth recording of this impressive group, recorded at the final concert of the 2003 Rafael Méndez Brass Institute. David Hickman wrote the liner notes, providing a brief synopsis of each of the pieces, and a little information about each of the performers. The recording captures every virtuosic aspect of

the Summit Brass, whether it is a precise, quiet attack, or a powerful wall of brass sound. The repertoire is varied, showcases the group's versatility, and keeps the listener engaged throughout. The ensemble's skillful intonation, balance, and sensitivity are displayed with the opening Strauss fanfare and the two beautifully arranged Bach pieces. The *Doina Fantasy*, an exciting collection of traditional Jewish songs and dances, is played with skill and power, and demonstrates the group's versatility and ability in interpreting unusual scoring techniques. The Shostakovich *Four Preludes, Op. 34*, gives the ensemble (especially the low brass!) the opportunity to show off their powerful orchestral interpretive skills. Vizzutti's exhilarating new work, *Prism*, is performed here for the first time. It is in five movements, featuring notable solos on tuba, trombone, euphonium, horn, and trumpet. Vizzutti performs the solo for the final movement of the piece, in which he displays his virtuosic technique, range, and precision in typical "Vizzutti" fashion. Both entertaining and inspiring, the level of playing on this live recording is simply astounding. It is sure to become a favorite in any brass player's collection. (Kurt Zemaitaitis, trumpet section leader, Fort Gordon Army Band, Augusta, GA)

## Briefly Noted

*With the marked increase in CDs submitted to the journal, space does not permit us to review all of them. As a service to the membership, the Recording Reviews Editor instituted this compromise solution in October 2004 as a way to expand the coverage without enlarging the column. This section aims to recognize more CDs submitted to the journal and to update the membership on recent releases.*

### European Brass Band Association—25 Years of the European Brass Band Championships

DOY CD156 (CD); Doyen; Salvationist Publishing & Supplies, Ltd; Mail\_Order@SP-S.CO.UK

This lavish three-disc set features fifteen of the prize-winning performances from the last twenty-five years of this esteemed organization. The impressive 23-page liner notes by Roy Newsome outline the history of the EBBA along with a “Role of Honour” listing all of the champion bands from 1978 – 2002. A veritable anthology of major brass band literature, this collection features such bands as the Black Dyke Mills Band, the Brass Band Willebroek, and the Fröschl Hall Band performing works by James Curnow, Morley Calvert, and Bertrand Moren, just to name a few. Although the solo cornet players are not identified in each band, exceptional virtuosity and musicianship abound on every track.

### Arne Kollandsrud—Music for a While

ARNKOL1 (CD); Arnkol Music; arnkol@c2i.net

This enjoyable disc serves up a buffet of light classics and jazz-flavored works featuring Norwegian trumpeter Arne Kollandsrud along with organist Trond Dahlen and vocalists Ragna Dahlen and Kari Gjaerum. Kollandsrud’s versatility is on display in works for piccolo trumpet (Tartini’s *Concerto in D*), flugelhorn (Ellington’s *Almighty God*) and trumpet (Theselius’ *Trumpet Polka*), among others. His sensitive collaborations with his colleagues on various arias (e.g. *Summertime* and *Dido’s Lament*) provide notable highlights.

### Dave C. Norman—Screaming at the Flea

(CD); www.surfwaremedia.com

This self-produced CD features an eclectic mix of jazz classics like *Here’s That Rainy Day* and *Lush Life* with techno-pop originals by Norman, who plays trumpet on all of the tracks. According to the liner notes, Norman performs exclusively on a raw brass Calicchio and provides “another attempt at placing the trumpet in a variety of rare contexts.” Those contexts feature collage-like overdubbing, experimental sounds, and occasional rap. Norman also provided cover art for the 35-minute disc.

### James Stephenson—Colors: Music of James Stephenson

JMS3 (CD); James Stephenson, 6629 New Haven Circle, Naples, FL 34109; 239-254-9136; SalandJim@comcast.net

This collection of Stephenson’s compositions for various instrumental combinations features his *Sonata for Trumpet and Piano*. Commissioned by Richard Stoelzel in 2001, the work receives a fine performance on this 2002 recording from trumpeter Matthew Sonneborn and pianist Richard Bosworth. Stephenson, a trumpeter with the Naples Philharmonic, has

contributed an attractive, substantial work to the repertoire that reminds the listener at times of Hindemith and Prokofiev. The sheet music for the sonata is available from the composer at the address listed above. This one is not to be missed!

