

*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

PETER WOOD, COLUMN EDITOR

June 2008 • Page 71

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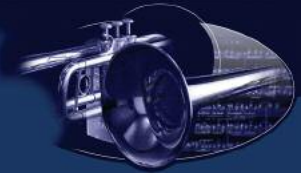
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# RECORDING REVIEWS

PETER WOOD, COLUMN EDITOR



Recording Reviews appear regularly in each issue of the *ITG Journal*. Recently released solo trumpet, trumpet ensemble, brass ensemble, or jazz recordings may be submitted by the artist, agent, recording company, or distributor. Reviewers and items for review are selected by the editor and will not be returned. *Journal* publication deadlines require that reviews of selected items appear at least six months after they are received. Qualified ITG members are invited to review recordings submitted based on their area of expertise (e.g., solo trumpet, brass quintet, jazz). 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 a recording for review consideration or to request to join the review staff, please contact: Peter Wood, Department of Music, 1150 Laidlaw Performing Arts Center, University of South Alabama, Mobile, AL 36688 USA; [cdreviews@trumpetguild.org](mailto:cdreviews@trumpetguild.org); phone: 251-460-7821.

## Bliggidy Blam—Formal I

Brian McWhorter and Nate Wooley, trumpets; Mat Fieldes and Tim Kiah, electric basses; Matt Aiken, drums  
8 Bells 002 (CD); Boiledjar Music; <http://www.boiledjar.com>  
All compositions by Brian McWhorter: 01 – 09 ABCD(X) Forms; Counting; 11 – 19 ABCD(X) Forms; Etude 2; 21 – 29 ABCD(X) Forms; Etude 1.



*Formal I*, Bliggidy Blam's first recording, is composed of thirty tracks in a mere 41 minutes. Perhaps it is appropriate to caution, "Listen with an open mind!" That is, to term Bliggidy Blam's offering as unconventional is a gross understatement. From its instrumentation of two trumpets, two electric basses, and drums, to its implemented "ABCD(X)" compositional form, the ensemble not only requires its listeners to digest music in a new light, it also challenges the status quo, and, perhaps, the often "vanilla" taste of conventional music making. Trumpeters Brian McWhorter and Nate Wooley serve up a delectable blend of flavor as they successfully redefine the role of trumpet in an improvisational context. Despite the redundant instrumentation, a myriad of colors and textures are achieved via mutes, slide removals, and frankly, any other non-traditional method in which to create sound on the trumpet. The selections, ranging from thirteen seconds to a few minutes in length, are presented as seemingly unopened clusters showcasing a collective synergy that is present throughout the album. In fact, it is clear that the musicians within the group are very comfortable with each other's musical contribution. Finally, it seems fitting to note that *Formal I* was recorded under 8 Bells (<http://www.8bells.org>), a label whose intent is to promote "music that moves [the] body, mind, and spirit... but mostly mind for now." With their refreshingly intuitive and compelling collaboration, Bliggidy Blam, without question, fulfills this mission! (Eric Miller, trumpet, United States Military Academy Band, West Point, NY)

## Eric Bolvin—The Night, The Rain and You

Eric Bolvin, trumpet, flugelhorn, keyboards, EVI saxes, EVI trombone, EVI voices/organ, EVI flute, EVI harmoni-

ca, and EVI guitar; Michael Renwick, guitar; Myron Dove and Dan Robbins, bass; Peter Booras, drums; Tim Gutierrez, percussion

EBjazz Records 18382 (CD);

[eric@bolvinmusic.com](mailto:eric@bolvinmusic.com);

<http://www.bolvinmusic.com>

Bolvin: Catwalk; White, Stepney, & White: That's The Way of the World; Bolvin: Sanazzay; Fagen: The Goodbye Look; Bolvin: How Did You Know?; Wonder: As; Bolvin: The Night, The Rain And You; Bolvin: Toejam; Wood & Mellin: My One And Only Love; Gaye, Benson, & Cleveland: What's Goin' On; Bolvin: Bob's Song.



West Coast trumpeter, educator, composer, arranger, and author Eric Bolvin ventures with this CD into the trendy realm of "smooth jazz." On this recording, Bolvin handles not only most of the composition and arranging, but also the performance of nearly all the sounds. An obviously highly skilled trumpeter, he transfers these skills to the Electronic Valve Instrument (EVI), resulting in some interesting synthesized sounds to add variety to the one-man band approach. The harmonica, guitar, flute, and saxophone solos are nearly indistinguishable from the real thing and are quite well performed. Bolvin's trumpet performance is excellent, and his solos on the diverse instruments are admirable. The music on the disc, quite typical of the genre, can be characterized as light jazz. The well-selected covers and the originals by Bolvin explore a variety of grooves, resulting in a listenable and danceable set of tunes. However, while the recording adequately accomplishes the goal of lighter, popular music, there is no swing at all; and for the jazz trumpet community, nothing exciting really seems to happen. There is no "wow factor." Such may be the nature of the "smooth jazz" form, but this listener was not particularly inspired. That said, this recording possesses many excellent qualities, and trumpeters will certainly prefer Eric B. to Kenny G. (Ron Lipka, retired professor of music, William Penn University; freelance trumpeter, Albuquerque, NM)

### The Flanders Trumpet Quartet—Contrumporary

Steven Bossuyt, Wim Stas, Peter Lejaeghere, and Alain Roelant, trumpets

Dexia Bank FTQ001 (CD)

Lejaeghere: Episodes; Van Cleemput: Four on the Floor; Decancq: Twee Inventies; Landeghem: Three Crystals; Huylebroeck: Before; Nuyts: Theban Rock; Wauters: L'Anno Delle Tredici Lune; Van Hooff: From Galaxies and Stars; Favoreel: Trompture.



As a smaller unit of the Flanders Trumpet Choir, founded by Alain Roelant, the Flanders Trumpet Quartet performs in Germany, Austria, Holland, and Malta. This, their first CD, features a variety of newly commissioned works composed by prominent Flemish composers. Unfortunately, publication information is not provided,

since even a brief listening to this music makes it apparent that much of this new material could easily find its way onto concert stages and contest lists. *Twee Inventies*, the most straightforward selection on the CD, serves as the perfect vehicle for showcasing the musical superlatives of the quartet. Sounding much like classic familiar pieces from the Rubank quartet collection, *Twee Inventies* shows the group's ensemble cohesiveness, along with an uncanny ability to match timbre. On the opposite end of the stylistic spectrum is *Three Crystals*. Marked by its use of experimental techniques, the three contrasting movements in a contemporary style offer up a rich palette of colors achieved through the use of a variety of mutes, as well as instruments in C, B-flat, and E-flat. As for packaging, the notes provide excellent biographical information on the composers in three languages. Kudos, however, are not appropriate for the back of the CD where minuscule black print on dark paper makes it a challenge to read movement titles. *Contrumporary* is a recording that comes highly recommended. Hopefully it will be receive wide distribution, as the Flanders Trumpet Quartet is an ensemble deserving serious attention by the trumpet community. (Gary Barrow, professor of trumpet, Arkansas Tech University, Russellville, AR)

### Chris Gekker—Clarion

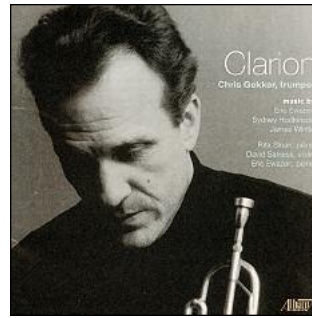
Chris Gekker, trumpet; Rita Sloan, piano; David Salness, violin; Eric Ewazen, piano

TROY962 (CD); Albany Records, 915 Broadway, Albany, NY 12207; <http://www.albanyrecords.com>

Ewazen: Trio for Violin, Trumpet, and Piano; Hodkinson: Clarion: A Canonic Prelude

for Trumpets; Wintle: The Key; Ewazen: New England Portraits.

*Clarion*, Chris Gekker's second release on Albany Records, is an exemplary recording of contemporary music for trumpet. Gekker, professor of trumpet at the University of Maryland, was a member of the American Brass Quintet for eighteen years. The four compositions featured on this CD present a versatile and enjoyable program of twentieth-century works for trumpet. Chris Gekker's smooth, rich tone quality, combined with his lyricism and control, is especially impressive on Eric Ewazen's *Trio for Violin, Trumpet, and Piano*. The balance



among the three instruments is impressive throughout the work and makes this a noteworthy performance demonstrating how well the trumpet can be played in an intimate chamber music setting. As the title implies, Sydney Hodkinson's *Clarion: A Canonic Prelude for Trumpets* is a series of trumpet calls that continually

overlap and build in intensity. Gekker writes, "I hear dialogue in *Clarion*, the dialogue of trumpeters meeting in an internal community that reaches across centuries." Gekker had played the premier performance of this work on a two-trumpet version with Ray Mase. On this CD, however, at least three voices are heard, with Gekker playing all three parts. James Wintle's *The Key* is named after a painting by Jackson Pollock. This four-movement work begins and ends with fast tempi, requiring skillful technical agility. An introspectively slow second movement and a playful contemporary rag in the third movement complete the work. The CD rounds out with an additional composition by Eric Ewazen, *New England Portraits*. This piece was written originally for voice under the title *Four Lyrics of Edna St. Vincent Millay* and was renamed *New England Portraits* by the composer to better describe the poet's subject matter when performed with trumpet and piano. The liner notes, written by Gekker, provide helpful insight into the composition and also provide some interesting background into Gekker's relationship with some of the composers and compositions. This CD offers the listener superb and memorable performances of new and exciting contemporary repertoire for trumpet. There is much to be learned and enjoyed from Gekker's performance and musicianship on this recording. (Jon Burgess, associate professor of trumpet, Texas Christian University, Fort Worth, TX)

### Ryan Haines Big Band—People and Places

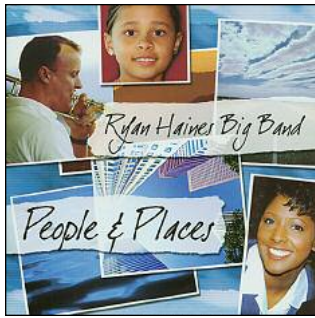
Ryan Haines, tenor/bass trombone; Brian MacDonald, Kevin Burns, Rich Sigler, Tim Leahy, Josh Lies, Pat McDermott, Mike Ramos, and Tony Kirkland, trumpets; Lucas Munce, Andy Axlerad, Andrew Cleaver, and Bill Marr, alto saxophones; Tedd Baker, Dave Stump, Mike Vance, and Darrin Thiriout, tenor saxophones; Doug Morgan and Mary Beth George, baritone saxophones; Ben Patterson, Jeff Martin, Aaron Moats, Susan Chumley, and Dave Sisk, trombones; Todd Hanson and Jay Heltzer, bass trombones; Jess Lightner, tuba; Jim Roberts, guitar; Tony Nalker, piano; Paul Henry, bass; Steve Fidyk, drums

SeaBreeze Jazz Records SEAB-2140 (CD);

<http://www.seabreezejazz.com>

All compositions composed and arranged by Ryan Haines: Tierrasanta; Sabrina's Theme; Underground; Wednesday's Friend; Riding the Bavarian Sidecar; Yvonne; Blaine Street; Thicker Than Water; People and Places.

This new offering from Ryan Haines and his big band features not only stellar performances from the members of the ensemble, but also Haines's expert and expressive arrangements. Each track was composed and arranged by Haines. His musical past from the Falconaires provides context for his



using many of DC's finest jazz musicians on this album, including members of the Army Blues and Airmen of Note. The playing is absolutely first-rate, with killer solos on *Tierrasanta*, *Underground*, and *Blaine Street*. Haines' arrangements are playful, imaginative, and sunny, with humor for good measure where appropriate. In his musical

travels, he comes across a Teutonic Polka band halfway through *Riding the Bavarian Sidecar*. The mixing is excellent; this reviewer had the pleasure of being able to hear clearly the fourth trumpet part, a color often lost to unmusical mixing, even in the large full-band sections. Some of the arrangements dispense with overwrought melodic heaviness and nicely make their mark with very memorable harmonic and rhythmic writing from Haines, especially on *Tierrasanta* and *Blaine Street*. *Thicker Than Water* actually uses a double big band for a thick, full effect. This is especially enjoyable to hear for its almost antiphonal arrangement, featuring a lyrical dialogue, rich with space and color, between the two bands. Haines offers a contemplative moment on *Yvonne*, a ballad showcasing a thoughtful piano solo by Tony Nalker. The brass playing is thunderous, yet nuanced where needed. Haines' trombone solos, in particular, are a high-wire act of upper-register and fiery lines. The saxes/reeds are well balanced, virtuosic, and always in tune. This album is a must for those interested in fine, unconventional arrangements met with flawless and expressive playing. (Paul K. Bhasin, assistant professor of music, Triton College, River Grove, IL)

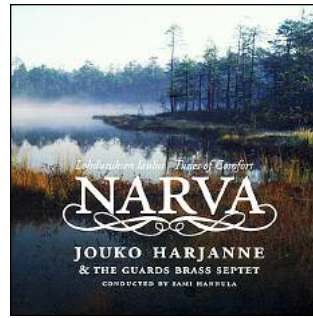
**Jouko Harjanne and The Guards Brass Septet—NARVA Lohdutuksen laulut—Tunes of Comfort**

Jouko Harjanne, trumpet; The Guards Brass Septet, Sami Hannula, conductor; Lassi Ikäheimo, E-flat cornet; Hannu Raijas and Antero Suvilaakso, B-flat cornets; Raine Kasper, E-flat alto horn; Jouko Auramo, B-flat tenor horn; Matts Remell, B-flat baritone horn; Antto Pesonen, tuba; Thomas Rönnohem and Aki Virtanen, percussion; Anni Kuusimäki, harp

SAMCD34 (CD); The Finnish Defence Forces, P.O. Box 6, FIN 00860 Helsinki; <http://www.mil.fi>

Morricone (Raijas): *La Califfa*; Sibelius (Raijas): *Pelléas och Mélisande*, op. 46; Hannikainen (Blosari): *Suojelusenkeli* (Guardian Angel); Mason (Blosari): *Nearer My God to Thee*; Järnefelt (Raijas): *Berceuse*; Rota (Raijas): *The Good Father Valse*; Chopin (Blosari): *Marche Funèbre*; Kuusisto (Heikkinen): *Suomalainen rukous* (Finnish Prayer); Flemming (Blosari): *Integer vitae*; Roever & Korb: *Highland Cathedral*; Sibelius (Raijas): *Sydämeni laulu*, op. 18 (*The Song of My Heart*); Sibelius (Raijas): *Valse triste*, op. 44; Sibelius (Raijas): *Elegia*; Kokkonen (Auramo): *Ukko-Paavon virsi*; Mackeben (Raijas): *Warum*; Traditional (Blosari): *Peltoniemen Hintriikin surumarssi* (*Marche Funèbre*); Traditional (Kajanus/Blosari): *Narvan marssi* (*The March of Narva*).

Recorded in February and March of 2007, this release from Jouko Harjanne and The Guards Brass Septet features all lyrical



cal (and somewhat melancholic) repertoire representing the two most poignant moments in life: birth and death. The album consists of lullabies and funeral marches, along with other works of similar beauty and poignancy—many of which were arranged by members of the ensemble. Jouko Harjanne has been the solo

trumpeter with the Radio Orchestra in Helsinki since 1984, and he won first prize in the ITG's Ellsworth Smith competition in 1990. The Guards Brass Septet was formed in 1988 as an ensemble operating within the Guards Band of the Finnish Defence Forces. Consisting of all conical-bore instruments, the brass septet is a uniquely Finnish concept, with a darker timbre than that of British brass bands which use a combination of conical- and cylindrical-bore instruments. As one would expect from Jouko Harjanne, the playing throughout is superb, a real lesson in "flow." His tone is so sweet and pure, and he demonstrates great intonation, breath control, and sustaining power on all the pieces, especially on his long phrases. Memorable lyrical playing abounds, particularly on Ennio Morricone's gorgeous *La Califfa* and on the inspirational Scottish *Highland Cathedral*. Chopin's well-known *Funeral March* tune, that most people commonly hear and associate with impending doom, is paired with his contrastingly beautiful and sweetly played lyrical B theme, melody number 70 from "The Art of Phrasing" in *Arban's*. A few times the recording levels seemed to change abruptly; and although the liner notes contain excellent biographies of the major players, there is little information about the individual works played. Also, the text is printed in such a small font that this reviewer literally needed a magnifying glass to read it. However, those minor flaws aside, the outstanding musicianship on the disc is inspiring. This is a very enjoyable and highly recommended recording to which the listener can relax and enjoy. (Peter Wood, assistant professor of music, University of South Alabama, Mobile, AL)

**David Hickman—Masterclass Series: Baroque Trumpet**

David Hickman, Emery Harvison, P. Ryan Lehr, Joshua Whitehouse, trumpets; Gail Novak, piano

DCD 491 (CD); Summit Education, P.O. Box 26850, Tempe, AZ 85285-6850; <http://www.summitrecords.com>

Hickman: Introduction to Baroque Trumpet Repertoire; Torelli: Concerto in D Major, G.1; Torelli: Concerto in G major; Vivaldi: Concerto in C Major for Two Trumpets; Telemann: Concerto in D Major, "di Melante;" Hickman: Baroque Style-Affections and Tactus; Fasch: Concerto in D Major; Handel: Suite in D Major; Purcell: Suite in D Major; Hickman: Clarino and Principale styles of trumpet playing; Molter: Symphonia for Four Corni da Caccia; Bach: Brandenburg Concerto No. 2 in F major; Hickman: Approach to playing modern piccolo trumpets in a Baroque style.

Baroque repertoire is the topic of the first release in the *Masterclass Series* by trumpet soloist, author, and pedagogue David Hickman. This CD is an excellent companion to his *Piccolo Trumpet Big Book*. The format of the recording is narration by



Hickman, followed by musical examples performed on various piccolo trumpets with piano accompaniment. This reviewer felt as if he were sitting in a lesson with Hickman due to the intimate quality of the recording. The booklet that accompanies the CD has helpful lists of suggested recordings, readings, and piccolo trumpet/etude

books. Hickman also provides a list of the editions that were performed and the trumpets used in making the recording. *Baroque Trumpet* opens with a brief but thorough history of the trumpet, its repertoire, and methods available in the Baroque era. Other topics addressed by Hickman are affections and tactus of Baroque style, clarino and principale trumpet playing, and modern piccolo trumpet performance in the Baroque style. Hickman provides insightful ideas on how to approach and perform individual works by Torelli, Vivaldi, Telemann, Fasch, Handel, Purcell, Molter, and J.S. Bach. He also addresses rehearsal techniques, equipment selection, tuning, and warming-up. This reviewer found Hickman's thoughts on tactus, as well as his rehearsal techniques on Bach's *Brandenburg Concerto No. 2* and Telemann's *Concerto in D Major*, to be of particular interest. David Hickman's *Master Class Series: Baroque Trumpet* is highly recommended, an invaluable tool for both students and teachers alike. Hickman's demonstrations provide clear examples of performances in the Baroque style. The CD is helpful not only for modern piccolo trumpet performers, but also for performers of the natural and Baroque trumpets. The cost of the CD is a small price to pay for the tremendous wealth of knowledge gained from this recording. (David Seals, freelance trumpet player, Northfield, NJ)

#### David Hickman—Masterclass Series: Classical Trumpet

David Hickman, trumpet  
Summit Records DCD492 (CD); Summit Education, P.O. Box 26850, Tempe, AZ 85285-6850; 800-808-4449; [sales@summitrecords.com](mailto:sales@summitrecords.com); <http://www.summitrecords.com>

Excerpts from: L. Mozart: Concerto in D Major; Hertel: Concerto No. 1 in E-flat Major; Hertel: Concerto No. 3 in D Major; M. Haydn: Concerto in D Major (A Major); Riepel: Concerto in D Major; Neruda: Concerto in E-flat Major; Haydn: Concerto in E-flat Major; Hummel: Concerto in E Major.



David Hickman's masterclass CD on the Classical-era solo literature for trumpet gives the student a thorough introduction, by both verbal lecture and performance demonstration, to the stylistic challenges involved in performing that repertoire. While there are probably some musicological quibbles that could be raised, Hickman does

an excellent job of presenting this important segment of the trumpet literature in ways that an advanced college-age player

can assimilate. Hickman's playing is flawless (as one would expect from a soloist of his caliber), and young trumpeters would do well to study his musicality and expressiveness. Particularly interesting are the excerpts from the Hummel *Concerto in E* played on a keyed trumpet and the version Hickman has published of the Michael Haydn *Concerto* (originally in D, but transposed down to A major in order to bring it into a more playable range). While the keyed trumpet shows slight variances in tone quality from note to note, the differences are nowhere near as great as one might have been led to believe. On the other hand, the A major version of the Michael Haydn *Concerto* seems strangely unfulfilling at the lower pitch level, and the piccolo trumpet is played, for the most part, in a range that does not produce the best sound. It is worth noting that all of the modern editions used in this recording are made and published by Hickman, with the exception of Riepel's *Concerto in D*, which was done by Kevin Eisensmith. While not copious, the liner notes are adequate, considering that a great deal of text is involved in the lecture on the CD. Trumpeters will appreciate the list of instruments and mouthpieces used, along with the list of performing editions used and a short working bibliography. This recording should be in the library of every school of music, and most teachers and students of the instrument should own a copy as well. (H. M. Lewis, professor of music, Georgetown College, Georgetown, KY)

#### Thomas Reiner—Baroque Trumpet Concertos

Thomas Reiner, trumpet; Southwest German Chamber Orchestra Pforzheim, Sebastian Tewinkel, conductor

Naxos 8.570501 (CD); <http://www.naxos.com>

Torelli: Sinfonia for trumpet in D major, G.4; Albinoni: Oboe Concerto in D minor, op. 9, no. 2; Handel: Suite in D major, HWV 341; Fasch: Concerto à 8 in D major, FWV L:D1; Handel: Oboe Concerto No.3 in G minor, HWV 287; Gabrieli: Trumpet Sonata No.4 in D major; Telemann: Oboe Concerto in F minor, TWV 51:fl; Sonata in D major, TWV 44:1.



Thomas Reiner is active in Europe as a soloist, chamber musician, conductor, and teacher. On this recording, he plays with a singing tone reminiscent of Maurice André, Reiner's first inspiration, incidentally at age twelve. This CD brings fresh interpretations to a broad range of Baroque repertoire. Throughout the recording,

Reiner plays with a beautiful resonant sound, well-crafted ornamentation, and a true melodic flair. The South West German Chamber Orchestra of Pforzheim, conducted by Sebastian Tewinkel, plays with great poise and a rich sound that supports and balances the soloist nicely. Reiner's excellent phrasing in the opening trumpet melody of the disc's first track, Torelli's *Sinfonia*, G. 4, foreshadows the rest of the recording. He plays with superb line and tasteful ornamentation. On Albinoni's well-known *Concerto in D minor*, the second movement stands out because of Reiner's impressive phrasing on the sustained passages. Handel's *Suite in D* and Fasch's *Concerto à 8* highlight Reiner's remarkably light articulation. The Fasch is a real standout because of Reiner's ability to play as both soloist

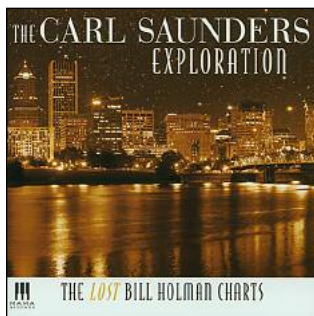
and chamber musician. His articulation on the Fasch, particularly in the third movement, is light and clean with each phrase played with a virtuoso's touch. Recording a CD like this is no easy feat, because of the fact that so many excellent recordings of these works already exist. Reiner, though, offers listeners fresh, masterful interpretations. This recording is highly recommended for anyone wanting to hear new life breathed into some old standards. (Mark Dulin, lecturer of trumpet, Winthrop University, Rock Hill, SC)

### The Carl Saunders Exploration—The Lost Bill Holman Charts

Carl Saunders, trumpet and flugelhorn; Andy Martin, trombone; Pete Christlieb, tenor saxophone; Bob Efford, baritone saxophone; Sam Most, baritone saxophone and flute; Christian Jacob, piano; Kevin Axt, bass; Santo Savino, drums

MAA 1032 (CD); MAMA Records; [info@mamajazz.org](mailto:info@mamajazz.org); <http://www.mamajazz.org>

Kalmar & Ruby: Three Little Words; Gillespie: Ow; Holman: Mahogany Run; Holman: Primrose; Kern & Mercer: Dearly Beloved; Saunders: The Hook; Laine & Fisher: We'll Be Together Again; Ellington: All Too Soon; Holman: Doctor Deep; Holman: Hannibal; Holman: Scratch.



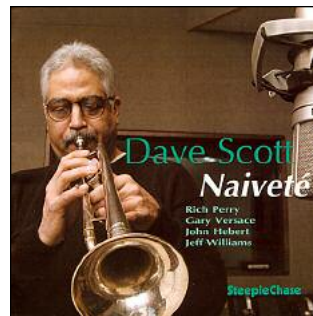
Carl Saunders's latest release is a pure joy. Utilizing a septet for this recording, Saunders presents eleven superb arrangements by Bill Holman. Saunders is an outstanding soloist, and he flourishes in the chamber format of the septet. Holman's arrangement of *Three Little Words* is very creative and features a variety of styles in the presentation of the head. After inspiring solos by Saunders and Martin, the entire septet shines in an extremely tight ensemble shout. Saunders plays with a seemingly endless stream of ideas in all of his solos, especially on *Primrose*, *The Hook*, and *Ow*. The sidemen on the album are exceptional as well, and Saunders gives them plenty of solo space. Andy Martin soars on *Mahogany Run* and *We'll Be Together Again*. Pete Christlieb, a veteran of Johnny Carson's *Tonight Show* band, is especially hot on *Dearly Beloved*. Sam Most's solo work on flute in exceptional on *Hannibal*, a Bill Holman original written for this recording. The entire rhythm section deserves kudos, especially pianist Christian Jacob who is featured on virtually every tune. The recording quality is superb and the packaging is first rate, with insightful comments by Ken Poston of the Los Angeles Jazz Institute. A visit to Carl Saunders's web site (<http://www.carlsaunders.com>) reveals that he has recorded four other albums. This reviewer plans to purchase all of them with a strong recommendation for the reader to follow suit. This is straight ahead jazz at its finest. (Douglas Lockard, associate professor of trumpet, East Texas Baptist University, Marshall, Texas)

### Dave Scott—Naïveté

Dave Scott, trumpet; Rich Perry, tenor saxophone; Gary Versace, piano; John Hebert, bass; Jeff Williams, drums

SteepleChase Records SCCD 31608 (CD); SteepleChase Productions ApS, P.O. Box 35, DK-2930, Klampenborg, Denmark; <http://www.steeplechase.dk>

All compositions by Scott: Hypervigilance, Nothing is Sacred, Oxaqueno, Chromaddict, Naïveté, Nice Treatment, Sense of Urgency.



If you enjoy abstract modern art, you'll love the playing and writing of Dave Scott! The trumpet playing on this CD is imbued with a warmth, introspection, and free-thinking nature that is reminiscent of late-1960s Miles Davis. Like Miles, Scott's writing is absolute music to be discovered somewhere within the listener's mind. In the seven original compositions on this release, Scott and fellow front-line man Rich Perry seem at times to share a single brain. Throughout the recording, they simultaneously craft lines that are obviously improvised; yet neither steps on the other's toes in the process. Much like Pablo Picasso's later work, Scott et al embark on "organized chaos," often wandering and free-wheeling, but always meeting again at the other end of the canvas. Highlights include the pensive dodecaphonic sounding *Chromaddict*, the innocence and beauty of *Naïveté*, and the dexterity of *Sense of Urgency*. Much like Scott and Perry, the rhythm section of Gary Versace, John Hebert, and Jeff Williams exhibit an approach that is cohesive yet individual, free thinking yet like-minded. Williams's drum solo to introduce *Sense of Urgency* is creative and engaging. Versace's approach to accompaniment is supportive and interactive, yet never interfering with the soloists. Hebert's bass playing is rock-solid, with a huge sound and pointed, rhythmic articulations that propel the band forward with exciting momentum. Much like Picasso, Kandinsky, or Jackson Pollock, the artists on this release require the listener to use his or her own imagination to discover the meaning of each work, rather than spoon-feeding the intent of each piece to us. Dave Scott and friends pay us the ultimate compliment on this CD. Give your brain a workout and check out *Naïveté*. (Graham Breedlove, trumpet soloist, The Army Blues, Washington, D.C.)

### Bobby Shew with Kjell Ohman Trio—I Can't Say No

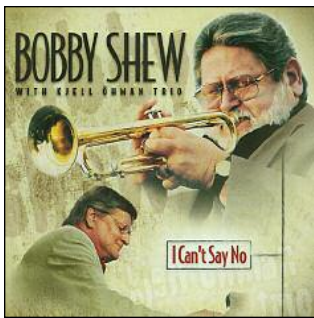
Bobby Shew, trumpet and flugelhorn; Kjell Ohman, piano and organ; Hans Backenroth, bass; Jaokim Ekberg, drums

Four Leaf Clover Records FLCCD 179 (CD); Four Leaf Clover Records, Sweden, P.O. Box

1231, S-172 24 Sundbyberg, Sweden; <http://www.flc.se>

Montgomery: West Coast Blues; Arlen: It's Only A Paper Moon; Shew: Providence; Churchill: Some Day My Prince Will Come; Lins and Martins: Love Dance; Shew: I Can't Say No; Carmichael: Sky Lark; Ronnell: Willow Weep For Me; Bonus Video Track: Interview with Bobby Shew.

This 2002 recording by Bobby Shew and the Kjell Ohman Trio features musical interaction that is both genuine and engaging. In a recent clinic, Bobby Shew stated, "You can play to impress people, or you can play to touch their hearts." Shew is an artist who "impressively plays from/to the heart." On this delightful CD, Shew and his Swedish colleagues swing hard



and improvise beautifully melodic lines over a menu of blues, American Songbook standards, and originals. Miles Davis stated, "It takes a long time to sound like yourself." Shew has reached that level of artistry where every phrase is complete and internalized. Nothing is superfluous. This disc is filled with pleasurable moments. On

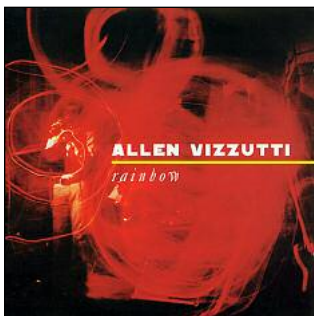
*Providence*, Shew's composition and poignant tribute to the wistful lyricism of cornetist Bobby Hackett is full of reverential restraint and nuance. On *Some Day My Prince Will Come*, Shew adds his distinctive Harmon-muted sound to this delightful jazz waltz as his lines glide with wonderful harmonic detail. On *Love Dance*, Shew's buttery flugelhorn sound is beautifully supported by both the quartet arrangement and the trio's sensitive accompaniment of the tune. On *I Can't Say No*, Shew's soulful shuffle (ala *Moanin'*) features Kjell's hard-driving organ playing. On *Sky Lark*, Shew and the trio interpret this haunting ballad as an up-tempo Latin tune. On *Willow Weep For Me*, Clifford Brown and Thad Jones must make room for another significant trumpet recording of this sultry melody. The CD ends with a fun bonus video track (3:30) titled Interview with Bobby Shew. Shew uses the short interview to introduce us to his Yamaha trumpet and flugelhorn, referring to them as his "children." This reviewer strongly urges all to "say yes" to Shew's and Kjell's recording *I Can't Say No*. (James Ketch, professor of trumpet and Director of Jazz Studies, University of North Carolina, Chapel Hill, NC)

#### Allen Vizzutti—Rainbow

Allen Vizzutti, trumpet, flugelhorn, piccolo trumpet; Janne Schaffer, electric and acoustic guitar; Stefan Nilsson, keyboards; Pekka Pohjola, electric bass; Per Lindvall, drums; Malando Gassama, percussion

FLC CD 5054 (CD); Four Leaf Clover Records, FLC Distribution, P.O. Box 7012, 174 07 Sundbyberg, Sweden; flc@flc.se; <http://www.flc.se>; 46-8-6288205; fax 46-8-6288206

All selections composed and arranged by Allen Vizzutti: Skylights; Rainbow; Walk On The Air; Dragonfly; From The Other Side; Jami; Small Fry.



The name Allen Vizzutti should be familiar to anyone reading this review. Vizzutti's music, over thirty-plus years on the concert stage, in the recording studio, and on the educational clinic circuit, has run the full range of styles from classical to jazz. This current CD is a 2007 re-release of a recording Vizzutti made in

Sweden back in 1980. While the performances are all excellent, and while the re-mastering easily meets today's standards for sound quality, the twenty-seven years between then and now occasionally weigh a bit heavily on the music. The first cut, *Skylights*, presents a medium disco-funk groove that is reminiscent of Herb Alpert's post-Tijuana Brass recordings. The introduction on the title cut, *Rainbow*, suggests the Bee

Gees or Barry White, but instead leads to an engaging disco samba with Vizzutti on flugelhorn. *Walk On The Air* has a tricky metric modulation in the B section. All the soloists are able to generate quite a bit of heat here. The leader's remarkable technique is on display with his trademark wide interval leaps at a very quick samba tempo on *Dragonfly*. One of the high points in this collection is *From The Other Side*, a somewhat atmospheric contemporary pop ballad. Vizzutti plays from the heart and occasionally reaches into the Maynard Ferguson register as the tune builds to several satisfying climaxes. Another rubato introduction leads into a fast samba groove on *Jami*. A high level of intensity is sustained all the way through as Vizzutti makes a very convincing solo statement on flugelhorn. The closing tune, *Small Fry*, opens with a quasi-Baroque piccolo trumpet passage before jumping into an up-tempo modal jazz feel. Everyone plays well on this chart. Vizzutti is supported admirably throughout by a superb rhythm section of Swedish musicians. Apart from the sometimes dated sound, this reviewer thoroughly enjoyed the music in this set and would not hesitate to recommend it to any Allen Vizzutti fan. (David Johnson, professor of music, Berklee College of Music, Boston, MA)

#### Briefly Noted

##### Infinity: The Music of Timothy J. Brown

Capstone Records CPS-8750 (CD); Capstone Records, 252 DeKalb Avenue, Brooklyn, NY 11205; <http://www.capstonerecords.com>

This disc, featuring seven works by Denver-based composer Timothy J. Brown, is worth checking out for listeners interested in contemporary music that is accessible, interesting, and often emotionally powerful. Brown does not limit himself to any one school of composition. He explores neo-classical, minimalist, aleatoric, serial, and other modern styles. One work on the disc, the *Suite for Brass Quintet*, includes trumpet, and the Denver Brass masterfully performs its five movements. Mostly tonal, and worth the attention of any serious brass quintet lover, this is not a flashy piece that relies on virtuoso technique to grab the listener. Each movement seems to delve into a simple melodic or harmonic idea in depth, like a painting that seeks to show as much as possible with a limited palate. There is a great deal of variety, attention to craft, and musical exploration in Brown's compositions; and this CD is well produced and recorded. (Mark Nemoyten, performer, teacher, recording engineer, San Francisco Bay Area)

##### Niklas Eklund, James Lebens, and Eric Ewazen—Ewazen, Lebens, Eklund Play Ewazen

Troy 954 (CD); Albany Records, 915 Broadway, Albany, NY 12207; <http://www.albanyrecords.com>; 518-436-8814; fax 518-436-0643

Consisting of five compositions for brass instruments by acclaimed composer Eric Ewazen, *Double Concerto for Trumpet, Trombone and Piano*, is the only work on the recording that uses the trumpet. Niklas Eklund and James Lebens perform on trumpet and trombone, respectively, with the composer himself playing piano. Many signature Ewazen gestures are found throughout the work, and both soloists effectively capture the composer's emblematic style. Engineers have isolated each soloist in a separate stereo channel, yielding a pleas-

*Continued on Page 82*

*Jazz Café* is a fun, tasteful tribute. (Kurt Zemaitaitis, trumpeter, Navy Band Great Lakes, Chicago, IL)

**Ibrahim Maalouf—Diasporas**

IBM1 (CD); La Boutique Productions (dist. Discograph), 14 rue Jean Mace, 75011 Paris; +33-01-40-09-28-82; fax +33-01-40-09-10-50;

<http://www.laboutiqueproductions.com>

International performing artist Ibrahim Maalouf displays his diverse musical influences and technical mastery in this debut album. The recording features original compositions, an innovative arrangement of Dizzy Gillespie's *Night in Tunisia*, and several brief tracks that highlight performers improvising on Eastern instruments. His selections incorporate elements of Eastern traditional music, jazz and electronic genres, and urban sounds. The CD is well balanced between intense, driving rhythmic compositions and more relaxed, contemplative works. Maalouf's soulful melodies are presented beautifully in *Shadows* and *Last Wishes*, and his improvisation throughout the entire CD is exciting and filled with amazing phrasing and character. This recording is a skillful combination of a variety of genres and influences, and Maalouf's innovative approach is certain to appeal to a diverse audience. (Brett Long, graduate trumpet student and teaching assistant, Eastman School of Music, Rochester, NY)



ing listening experience. If you enjoy the music of Eric Ewazen you will appreciate this recording. (Jason Dovel, assistant professor of trumpet, Northeastern State University, Tahlequah, OK)

**Jump City Jazz Orchestra with Matt Gallagher—Live at Chris' Jazz Café: A Tribute to Maynard Ferguson**

Jump City Jazz Orchestra (CD); 866-855-4340;

<http://www.jumpcityjazz.com>;

<http://www.niknaksound.com>

On this live recording, the Philadelphia-based Jump City Jazz Orchestra pays tribute to Maynard Ferguson. Seven of the eighteen tracks are from the late trumpeter's arrangements, ranging from the most popular to the older, swinging style of Ferguson from the '50s and '60s. Matt Gallagher skillfully supplies the solos for these arrangements and really shines on *Danny Boy*, *Birdland*, and *Knarf*. The other eleven tracks are nicely paced, ranging from vocal ballads to popular tunes from the swing era. There are also some strong solos by Paul Holtzman on trombone and Tim Vattima on alto sax. *Live At Chris'*