

*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* (Jun 02/65)**

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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.

This issue marks my final column as Recording Reviews Editor for the *ITG Journal*. I want to thank the many ITG members who have reviewed recordings for me during the past twelve years. Your service to ITG is greatly appreciated. It has been a privilege to work with you.

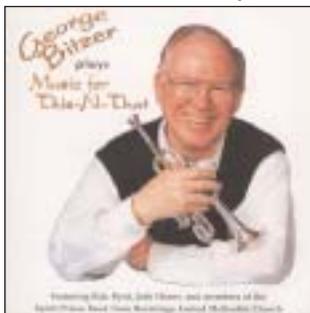
Elisa Koehler has been appointed the new Recording Reviews Editor beginning with the October 2002 issue. I wish her well. To submit a recording for review consideration or to request to review a recording, contact: Elisa Koehler, Goucher College Music Dept., 1021 Dulaney Rd, Baltimore, MD 21204 USA; 410-337-6293; fax 410-769-5063; cdreviews@trumpetguild.org

## George Bitzer – *George Bitzer Plays Music for This-n-That*

George Bitzer, trumpet; Vic Belcher, guitar; Blake Houchin and Neil Sharpe, bass; Rita Byrd, Josh Horne, and Jim Jarrett, keyboard; Dean Miller, drums; Rita Byrd, vocal

George Bitzer GB86693CD (CD); George Bitzer, PO Box 117, Hermitage, TN 37076; gbitzer@bellsouth.net

Tunney/Tunney: Let There Be Praise; Torelli (Nielsen): Sonata in D; Tiemeyer: My Country, A Fantasia on American Airs; Herrick: Christmas Spirit; Arban (Goldman): Fantaisie Brilliance; Nelson/McHugh: People Need the Lord; Porrino: Preludio, Aria, e Scherzo; Huston: Sonata for Trumpet and Piano; Wimber: Spirit Song; DeCurtis/Mattullah/Macalon/Brown (Jarrett): Praise Medley; Corelli: Sonata con Tromba.



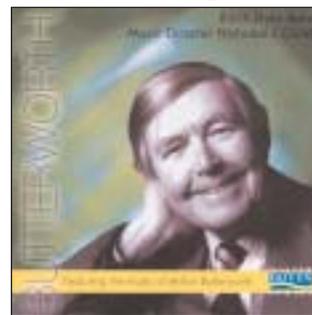
*Preludio, Aria, e Scherzo* by Ennio Porrino, and one

movement of *Sonata for Trumpet and Piano* by T. Scott Huston. The praise songs feature Bitzer with the Spirit Praise Band from Hermitage United Methodist Church in Nashville. While the concept is interesting and noteworthy, the results do not meet expectations. The flat studio sound is such that weaknesses in intonation and musicianship are coldly exposed. The performances fall short of excellent. This recording is a nice souvenir for friends of the performers. (Ron Lipka, Albuquerque, NM)

## Black Dyke Band – *Featuring the Music of Arthur Butterworth*

Black Dyke Band, Nicholas J. Childs, conductor  
Doyen DOY CD 130 (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

Butterworth: Three Impressions for Brass, Op. 36; Passacaglia on a Theme of Brahms, Op. 87; Sinfonia Concertante, Op. 111; Brahms (Butterworth): Variations and Fugue on a Theme of Handel, Op. 24.



The famed Black Dyke Band gets “serious” on this CD with a program featuring the ponderous music of Arthur Butterworth. Before devoting himself to composition and conducting, Butterworth had a professional career as a trumpet player with the Scottish National Orchestra and with the Halle Orchestra under Sir John Barbirolli. He was then conductor of the Huddersfield Philharmonic Society from 1964 to 1993. His compositions are wide-ranging in scope from symphonies to concertos. Of the recorded selections, only one features the brilliant virtuosity that we associate with the Black Dyke Band reputation. The Brahms *Variations and Fugue on a Theme of Handel* is skillfully transcribed for brass by Butterworth. Twenty-one minutes long, the work opens with the brass in Baroque splendor and weaves through the multiple variations, exploiting the full range of color, dynamics, and virtuosic prowess of this great band. The keyboard music translates well for the brass, offering both technical and melodic challenges. It is a *tour de force* for brass as the Black Dyke players demonstrate mastery of the idiom. Butterworth’s compositions presented on this CD reflect the composer’s

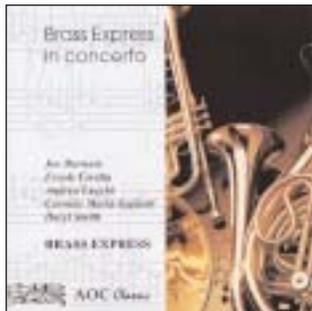
two main influences: Sibelius and the high moorlands of northern England. The music is dark and ominous, moody and somber. *Three Impressions for Brass* is a tone poem depicting the impact of the Iron Age on the rural scene of nineteenth-century Northumberland. The *Passacaglia on a Theme of Brahms* continues the somber mood as the composer uses a variant of the chorale theme from Brahms' *Symphony No. 4* for his ground bass. Here too, the emphasis is on mood and tone color rather than technical display. *Sinfonia Concertante* features tenor horn soloist Lesley Howie and baritone soloist Robert Blackburn. In three movements, Butterworth again explores the grim aspect of rural northlands using modal flavors invoking feelings of unrest. The whole piece is a gothic scene, lurking and menacing. As a whole, the music herein offered is not very appealing and will probably not recur as staples in the concert repertoire of Black Dyke. Perhaps it reflects a desire by conductor Nicholas Childs to explore deeper channels for the British brass band. As is usual with Doyen recordings, the quality of production is superb. For those who wish to hear the band as a symphonic vehicle, this recording exhibits enormous musical depth. (Ron Lipka, Albuquerque, NM)

#### **Brass Express – Brass Express in Concerto**

Andrea Lucchi and Ercole Ceretta, trumpet; Corrado Maria Saglietti, horn; Joe Burnam, trombone; Daryl Smith, tuba

AOC Classic CL 001 (CD); joeburnam@yahoo.com (Joe Burnam); ercole.ceretta@libero.it (Ercole Ceretta); darylsmith@libero.it (Daryl Smith); AOC Classic, antichiorгани@canavese.it; www.canavese.it/antichiorгани

Dukas (Barrington): Fanfare from La Peri; Gabrieli (King): Canzona per sonare No. 4; Holborne (Glasel): Three Pieces; Saglietti: Impressioni per Quintetto de Ottoni; Previn: Four Outings for Brass; Hawkins (Nagel): Tuxedo Junction.



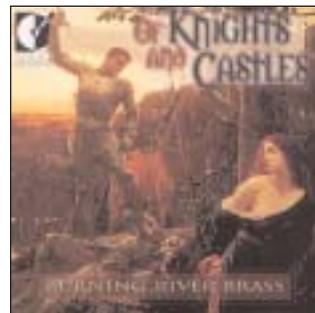
Brass Express is a quintet comprised of members of the National Symphony Orchestra of Italian Radio and Television (RAI). Andrea Lucchi has held the principal trumpet position in the orchestra since 1996. The highlight of this *In Concerto* recording is Saglietti's original composition *Impressioni per Quintetto de Ottoni*, a contemporary work that is still accessible to many audiences. Throughout the five-movement work, Saglietti makes competent use of effects such as half-valve glissandi and flutter tonguing. In Holborne's relatively brief *Three Pieces*, the quintet contrasts the excitement of the outer dance movements with a great sense of control and blend during the middle Pavan movement. Andre Previn's *Four Outings for Brass* fea-

tures a modern and, at times, almost cabaret quality; here the group displays great flexibility. The recording ends with Paul Nagel's arrangement of *Tuxedo Junction*, a nice change of pace for this recording. Brass Express is a fine ensemble, with much to offer. (Kurt Zemaitaitis, Augusta, GA).

#### **Burning River Brass – Of Knights and Castles**

Ryan Anthony, David Duro, Geoffrey Hardcastle, and Heather Zweifel, trumpet; David Brockett and Bruce Hudson, horn; Paul Bellino, Rebecca Howenstine, and David Mitchell, trombone; Thomas Joyce, bass trombone; Matthew Gaunt, tuba; F. Feza Zweifel and Bruce Berg, percussion  
Dorian xCD-90277 (CD); Dorian Recordings, 8 Brunswick Rd, Troy, NY 12180; 518-274-5475; 1-800-DORIAN-6; cserve@dorian.com; www.dorian.com

Premru: Of Knights and Castles and A Tale from Long Ago from Divertimento; Coates (Allen): The Princess Elizabeth—Youth of Britain; Grainger (Allen): The Duke of Marlborough Fanfare; Haydn (Allen): March for the Prince of Wales; Mozart (Allen): Queen of the Night's Aria from The Magic Flute; DiLorenzo: Of Kingdoms and Glory; Rimsky-Korsakov (Allen): Farewell of the Tsar from The Tale of the Tsar Sultan; Ippolitov-Ivanov (Allen): Procession of the Sardar from Caucasian Sketches; Traditional (Howarth):



Agincourt Song; Bull (Allen): Corranto Battle; Frescobaldi (Allen): Capriccio sopra la Battaglia; Mendelssohn (Allen): March of the War Priests from Athalia; Soler (Allen): The Emperor's Fanfare; Walton (Allen): Crown Imperial.

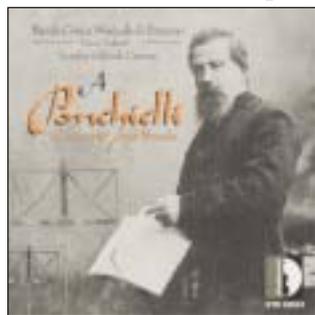
Founded in 1996, the Cleveland-based Burning River Brass has performed throughout much of the United States. The compact disc *Of Knights and Castles* is dedicated to the memory of Raymond Premru, former professor of trombone at the Oberlin Conservatory and bass trombonist of the Philip Jones Brass Ensemble. The title refers to the opening movement of Premru's *Divertimento* and serves as a thematic concept for a program based upon "pomp and pageantry and a celebration of regal splendor." The performance is outstanding in every way. The technique is flawless; the balance among voices is marvelous; the unified concept of sound is nothing short of exquisite. Particularly impressive is the ability of the ensemble to change tone color and energy levels. The grace and finesse exhibited in the Haydn *March for the Prince of Wales* contrasts greatly with the power and majesty of the DiLorenzo suite *Of Kingdoms and Glory*. The literature covers a variety of styles and composers including Frescobaldi, Mendelssohn, Rimsky-Korsakov, and Grainger. The recording quality is excellent. Using a technique labeled "xCD," Dorian Recordings presents some of the most realistic and satisfying sound quality on the market today. I highly recommend this CD. (James T. Madeja, Recording Reviews Editor)

### **Gabriele Cassone – A Ponchielli Concerto per Banda**

Gabriele Cassone, trumpet; Banda Civica Musicale di Soncino, Luca Valenti, conductor

Stradivarius STR 33591 (CD); distributed by Milano Dischi s.r.l., Via G. Fantoli 7-20138, Milano, Italy; [www.stradivarius.it](http://www.stradivarius.it); [stradiva@tin.it](mailto:stradiva@tin.it); (+3902) 55-400-332/382; fax (+3902) 55-400-385

Ponchielli: Marcia Principe Umberto, Op. 124; Sinfonia in Si-flat min., Op. 153; Fantasia per cornetto sulla Traviata, Op. 146; Concerto per tromba, Op. 123; Concerto per cornetto, Op. 198; Adele valzer, Op. 161.



*A Ponchielli Concerto per Banda* is a recreation of a typical nineteenth-century Italian band concert. The program was developed following an examination of archival documents found in the Cremona State Archive; documents were researched, including a substantial number of concert programs developed by composer Amilcare Ponchielli. "The structure of the programmes features some recurring elements: a march would always open, followed by a symphony; the main part displayed rather demanding pieces (concertos, transcriptions of opera pieces, fantasia, reminiscenze...) and a dance would close the concerto. The concerto recorded on this CD faithfully reflects the

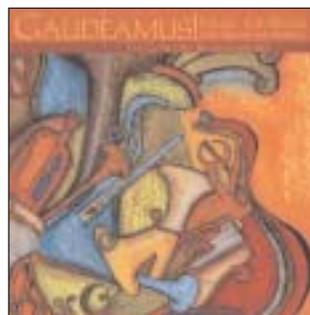
structure of the ones carried out in Ponchielli's days." The result is some of the most elegant wind music you are ever likely to hear. The Banda Civica Musicale di Soncino performs with great sensitivity and precision. The repertoire is irresistible; *Sinfonia in B-flat Minor* is perhaps the most charming work on the program. Featured on the program is trumpeter Gabriele Cassone. Cassone, whose orchestral credits include the Milan RAI and Turin RAI Symphony Orchestras and the La Scala Philharmonic, made his solo debut at the 1988 Salzburg Festival. He currently teaches at the Novara Conservatory, at the Ancient and Contemporary Musical Department of the Milan Civic Music School, and at the Lausanne Conservatory. Cassone's solo performances on this CD prove he is a highly competent technician on both trumpet and cornet. He negotiates one virtuosic passage after another with apparent ease. His warm cornet sound and stylish flexibility are most characteristic for the literature. The recording quality is not state-of-the-art, but in some strange way it seems almost more appropriate to hear the reconstruction of a nineteenth century wind band concert with a somewhat "dark and booming" quality. Accompanying the CD is a 177-page booklet, written in Italian, English, and German, which details Cremona's musical life in the nineteenth century and highlights the relation between the Cremona Band and Ponchielli. Detailed program notes on each of the six works contained in the collection are included. The album was produced in Italy and may require some effort to locate, but don't let that deter you from seeking it out. Purchase this album. The wind band playing is spectacular, as is the cornet and trumpet playing of Gabriele Cassone. (James T. Madeja, Recording Reviews Editor)

### **The Concord Brass Ensemble – Gaudeamus! Music for Brass with Organ and Timpani**

Tom Tait and Jeff Mickus, trumpet; Peter Jirousek, horn; Dan Johnson and Tom Kordus, trombone; Dan Anderson, tuba; Kelly Dobbs Mickus and Bob Batastini, organ; Mike Folker, timpani

GIA CD-503 (CD); GIA Publications, Inc, 7404 S Mason Ave, Chicago, IL 60638; [www.giamusic.com](http://www.giamusic.com)

Giomo: An Easter Fanfare; Le Jeune (Jacoby/Carlson): Chanson à 5—Revoicy venir du Printemps; Hassler (Wiskirchen): Canite Tuba; Nelhybel:



Postlude on Ubi Caritas; Bach (Hyslop): Now Thank We All Our God; (Blahnik): Die Weihnacht; Powell: Suite on American Hymn Tunes; Praetorius (Jacoby): Cantiones Varias; Ferris: Tubae Caelorum; Frescobaldi (Tortolano): Toccatas from Fiori Musicali; Prae-

torius (Hyslop): En Natus Est Emmanuel;  
Walter (Hyslop): Ein' feste Burg ist unser Gott;  
Proulx: Gaudeamus!

*Gaudeamus! Music for Brass with Organ and Timpani* is an attempt by GIA Publications to familiarize brass players with some of its recent releases. GIA is a publishing house dedicated to providing quality music for church musicians, and its cause is greatly enhanced by the excellent playing of the Concord Brass Ensemble. The program is quite eclectic, consisting of music from the Renaissance to the present day. The material included on this CD covers a variety of church and recital possibilities. The Concord Brass Ensemble plays with a forthright style and secure intonation. The balance favors the trumpets; the inner voices are difficult to hear on occasion. Liner notes are sparse with no information given on the instrumentation (which varies from piece to piece), composers, and arrangers. *Gaudeamus! Music for Brass with Organ and Timpani* shows the Concord Brass Ensemble to be an excellent group with a good sense of style and finely honed sound. GIA Publications is a source to consider for broadening one's sacred brass repertoire. (Lee J. Weimer, Lambuth University, Jackson, TN)

### **The Denver Brass – O Holy Night**

F. Joseph Docksey, Alan Hood, Cami Kidwell-Dodge, and Robert A. Lane, trumpet; Susan McCullough and Jack Herrick, horn; Joseph Martin and Jeff Craig, trombone; Jeremy VanHoy, bass trombone; Kathleen Aylesworth Brantigan and Charles Brantigan, tuba; Jason Rodon, Don Prorak, and Peter Hellyer, percussion; Kenneth Singleton, conductor; with Colorado Vocal Arts Ensemble; Colorado Children's Chorale, Craig Denison, conductor; Todd Teske, tenor; Kenrick Mervine, organ

Denver Brass DB8835 (CD); The Denver Brass, 2253 Downing St, Denver, CO 80205;  
www.denverbrass.org; 303-832-4676

Traditional: Deck the Halls with Boughs of Holly—A Merry Fugue; Ain't That Good News!; I Wonder As I Wander; Adam: O Holy Night; Stallings: Laudes; Cantiones: Good King Wenceslas; Vaughan Williams: Greensleeves; Handel: Joy to the World; Anderson: Sleigh Ride; Berlin/Livingston/Evans/Torme: Christmas Favorites; Coots: Santa Claus Is Coming to Town; Gruber:

Silent Night; Wade: O Come All Ye Faithful.

The Denver Brass, founded in 1981, is comprised of some of the city's finest professional brass musicians who share a vision of a chamber ensemble that would be in the forefront of brass performance, enter-

tainment, commissions, and education. *O Holy Night* is unique in terms of both sound and repertoire. The ensemble performs familiar Christmas songs with great style and technique. The music also brings forth an emotional quality that helps define the true meaning of Christmas. *Laudes*, a new composition written expressly for Denver Brass by Les Stallings, is a truly fine work. The collaboration among brass, choir, and soloists is excellent; much of the credit goes to Denver Brass conductor Kenneth Singleton. F. Joseph Docksey, who plays all trumpet solos on this recording, performs in a truly inspired manner. His tone is warm, and he finds himself equally at home in classical and jazz settings. The featured vocal soloists are all first-rate musicians. This CD would be most welcome in every brass lover's collection at Christmastime. (Tomislav M. Spoljar, Zagreb, Croatia)

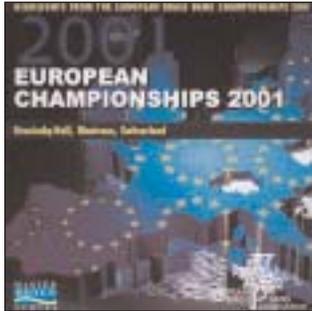
### **European Brass Band Association – Highlights from the European Brass Band Championships 2001**

Yorkshire Building Society, David King, conductor; Brass Band Berner Oberland, Carlo Balmelli, conductor; Ensemble de Cuivres Euphonia, Adrian Scheider, conductor; Buy As You View Cory Band, Robert Childs, conductor; Brass Band Tres Etoiles, Major Peter Parkes, conductor; with Peter Roberts, cornet; Hannes Hölzl, trombone

Doyen DOY CD 125 (2 CDs); Doyen Recordings Ltd, The Doyen Centre, Vulcan St, Oldham, Lancs, OL1 4EP England; 0161-628-3799; fax 0161-628-0177; sales@doyen-recordings.co.uk;  
www.doyen-recordings.co.uk



Graham: Montage; Gaelforce; Harrison's Dream; Waespi: Festive Impressions; Newsome: Concerto Olympic; Huber: Symphonic Music; Rütli: Montreux Dances; Sparke: Cambridge Variations; Norbury: Gaudette; Turrin: Hymn for Diana; Horner (Duncan): For the Love of a Princess, from Braveheart; Leoncavallo (Farr): Vesti la Giubba, from I Pagliacci; Verdi (Wright): Force of Destiny.



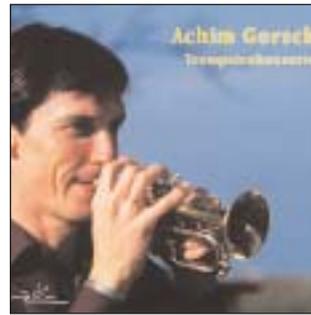
Judging from the highlights selected for this 2-CD set, the 2001 European Brass Band Championship was an impressive musical event. The Yorkshire Building Society opens the recording with Peter Graham's *Montage*. Led by David King, this band shows exceptional control over ensemble colors, dynamics, and the rhythmic complexity involved with *Montage*. Paul Huber's *Symphonic Music for Brass*, one of the test pieces, allows the Ensemble de Cuivres Euphonia to show itself as a very strong and thrilling band. The Buy As You View Cory Band also gives a stellar performance of Carl Rütli's *Montreux Dances*, the test piece for the championship section. Rütli's work exploits the many colors and textures available to brass and percussion. Another treat in this collection is the performance of *Concerto Olympic* by the Brass Band Berner Oberland. The work features fourteen-year-old trombonist Hannes Hölzl, an accomplished young musician who will no doubt do great things in the future. A portion of the second CD is dedicated to the gala concert performance by the Yorkshire Building Society Band. This champion ensemble is heard on this disc performing six pieces from the gala concert, demonstrating a variety of styles from Turrin's *Hymn for Diana* to Wright's arrangement of the *Force of Destiny* to the Celtic influenced *Gaelforce*. In addition, Yorkshire's soprano soloist Peter Roberts is featured in a beautiful rendition of Leoncavallo's *Vesti la Giubba* from *I Pagliacci*. While all of the performances in this collection of a very high quality, listeners might enjoy hearing more of the participating bands than the five ensembles featured on these CDs. (Jay Martin, Wayne State College, Wayne, NE)

### Achim Gorsch – *Trompetenkonzerte*

Achim Gorsch, trumpet; Edgar Strack, organ  
Aktivraum AR 20102 (CD); Aktivraum, Rolf Zavelberg,  
Volksgartenstr 1, D-50677 Köln, Germany;  
www.aktivraum.de; info@aktivraum.de; +49-  
221-93481-18; fax +49-221-93481-17

Vivaldi: Konzert in As-Dur; Albinoni: Konzert in d-moll; Konzert in B-Dur; Konzert in A-Dur ("St. Markus"); Stölzel: Konzert in D-Dur; Telemann: Konzertsonate in D-Dur; Tartini (Thilde): Kon-

zert in D-Dur; L. Mozart (Beaucamp): Konzert in D-Dur.



Achim Gorsch studied trumpet with Friedemann Immer at the Alanus Hochschule in Alfter/Bonn from 1988 to 1995. In 1999, Gorsch began studies with Maurice André. He has performed with the Detmolder Kammerorchester, the Musikfabrik

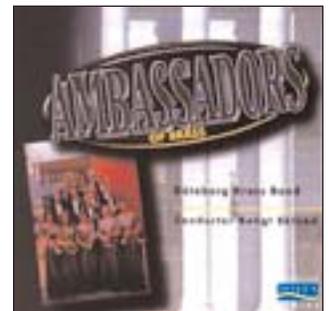
NRW, the Kammerensemble Neue Musik Berlin, the ensemble Modern Frankfurt, and founded along with Markus Stockhausen, Marco Blaauw, and Andreas Adam the ensemble "The Michael Trumpeters" in 1994. *Trompetenkonzerte* offers artistic performances of Baroque trumpet standards. The repertoire relies heavily on violin and oboe transcriptions, with the Telemann and Mozart concertos as the only works originally written for trumpet. Gorsch possesses a wonderfully rich, effortless piccolo trumpet sound. The ensemble with organist Edgar Strack is nicely balanced throughout the recording. Gorsch and Strack consistently complement each other's phrasing and style. The sound recording quality is excellent. Although the playing is technically precise, there are times that Allegro tempos seem a bit slow and deliberate (e.g., Vivaldi, mvt. 1). This recording is certainly recommended to those who enjoy Baroque and early Classical works for trumpet and organ. (Jon Burgess, Texas Christian University, Fort Worth, TX)

### Göteborg Brass Band – *Ambassadors of Brass*

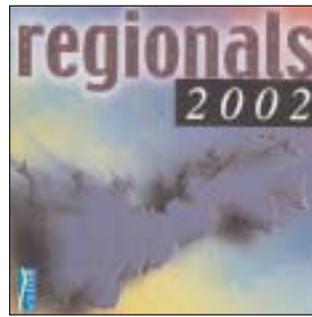
Göteborg Brass Band, Bengt Eklund, conductor; featuring Viktor Kisnitchenko, piccolo trumpet; Ulrika Holm, flugelhorn; Henrik Glänneskog, Jesper Holm, Andreas Kratz, and Anders Hellman, trombone; Patrik Randefalk, euphonium

Doyen DOY CD 117 (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

Wilcox: The Champions; Verdi (Wright): La Forza del Destino; Bennett (Howarth): Trumpet Voluntary; Ballantine: I Know Thou Art Mine; Monk/Williams (Hampton): Round Midnight; Arnold: Attleborough Suite; Fauré (Gay): Pie Jesu; Bosanko: Glorious Liberation; Wilby: Paganini Variations.



Those who attended the 1995 Brass Conference at Indiana University in Bloomington will remember the truly outstanding performance by the Göteborg Brass Band under the leadership of Bengt Eklund. Their latest CD, *Ambassadors of Brass*, is testimony to the fact that the band has only gotten better over the years. Eklund leads his group through an intricate, diverse, and exceedingly musical program that touches almost every facet of the brass band repertoire. The band as a whole plays with elegance, precision, and refinement, and Eklund has chosen to showcase three soloists and an ensemble that represent the best in individual playing. Principal cornetist Viktor Kisnitchenko turns in a masterful piccolo trumpet performance of John Bennett's *Trumpet Voluntary*, an eighteenth-century organ work in the style of the John Stanley trumpet tunes. Flugelhornist Ulrika Holm presents an extremely musical rendition of the *Pie Jesu* from the *Requiem* of Gabriel Fauré, showing off a beautiful tone quality. Holm is also heard in shorter solos within some of the larger works. Euphonium soloist Patrik Randefalk turns in a "glorious" performance on *Glorious Liberation* by Ivor Bosanko, a hymn-tune based Salvation Army solo. The Salvation Army, one of the major contributors to the brass band repertoire, is the source of the song setting *Thou Art Mine*, which gives the band a chance to show off its stunning musicality. Without a doubt, though, the Göteborg Brass Band truly shines on the transcription of Verdi's overture to the opera *La Forza del Destino* and the famous *Paganini Variations* by Philip Wilby. The technical facility of this group is awe inspiring, particularly when the various sections of the band are playing string or woodwind figurations that are not particularly characteristic for brass—and they make it sound so easy! Anyone who has not heard Bengt Eklund's group should acquire *Ambassadors of Brass* and hear one of the truly great brass bands of our day. (H. M. Lewis, Georgetown College, Georgetown, KY and the Lexington Brass Band, Lexington, KY)



This latest Doyen release of brass band music presents the required works from the regional contests of the 2002 British Brass Band Championships. For this recording, Doyen chose performances from four award-winning British bands: CWS (Glasgow)

Band, Brighouse and Rastrick Band, Buy As You View Cory Band, and Fodens Courtois Band. The CWS (Glasgow) Band led by Gavin Lindsay performs Gordon Jacob's *Suite in B-flat for Brass Band* and *Royal Parks* by George Lloyd. This Scottish band provides one of the highlights of the disc with its performance of *In Memoriam*, the second movement of *Royal Parks*. *In Memoriam* presents marvelous phrasing and delicate solo playing. The Brighouse and Rastrick Band offers up a performance of Kenneth Downie's *St. Austell Suite*, drawing the listeners' attention to the slow movement, *Holy Trinity Churchyard*, which is full of warm, rich ensemble sound and fine lyrical musicianship. Michael Hopkinson's adaptation of Ewald's *Symphony for Brass* is a very convincing setting of the famous brass quintet and is impressively demonstrated by the Buy As You View Cory Band. This arrangement will test a group's ability to perform with both a full, resonant symphonic approach and, at the other end of the spectrum, in an intimate chamber style. For

### **National Brass Band Championships of Great Britain – Regionals 2002**

Brighouse and Rastrick Band, David Hirst, conductor; Buy As You View Cory Band, Robert B. Childs, conductor; CWS (Glasgow) Band, Gavin Lindsay, conductor; Fodens Courtois Band, Nicholas J. Childs, conductor

Doyen DOY CD 128 (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

Jacob: *Suite in B-flat for Brass Band*; Downie: *St. Austell Suite*; Ewald (Hopkinson): *Symphony for Brass Band in D-flat Minor, Op. 5*; Lloyd: *Royal Parks*; Ball: *Whitsun Wakes*.

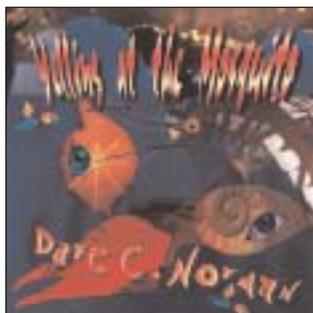
bands competing in the championship section, the challenge will be Ball's *Whitsun Wakes*, a very difficult work which requires great ensemble technique and musicianship. While definitely a showpiece, it is also aesthetically rewarding and surely must be a pleasure to perform. The performance on this recording is handled expertly by Nicholas Childs and the Fodens Courtois Band. (Jay Martin, Wayne State College, Wayne, NE)

### Dave C. Norman – *Yelling at the Mosquito*

Dave C. Norman, trumpet; B. Martinez and L. Treadwell, guitar; L. Treadwell, keyboard; D. Norman and L. Treadwell, percussion; Laura Creamer, vocal

Dave C. Norman (CD); Dave C. Norman, 21205 Roscoe Blvd, Ste#8, Canoga Park, CA 91304; davidclydenorman@juno.com

Norman: Don't Forget to Oil the Praying Mantis; Imaginings; Norman/Treadwell: Nothing for Miles; Synthetic Cynthia's Dementia; Lost in a Loveless Environment; Bonfa/Sigman (Norman): Theme from Black Orpheus; Norman/DJBilly E: Ninth Degree Catapult; Norman/Vice: First Glimpse.



*Yelling at the Mosquito* is a technological *tour de force*. Through the magic of overdubbing, digital delay, and other sound processing techniques, Dave Norman becomes a whole brass section. His formidable trumpet chops are in evidence throughout. On flugelhorn,

he has a warm, intimate sound and proves that he has a nice way with a melody on the two ballads in the set. He can also be heard both soloing and dubbed into several solo passages on baritone horn. Norman is listed as the composer on everything except *Theme from Black Orpheus*. This selection features a female vocalist in an uncomfortable range. The melody is presented as a Mariachi-sounding brass solo with a harmonized trumpet descant over the top. Apart from the many clever recording techniques on display here, the music itself is rather pedestrian. Most of the tracks feature various industrial strength techno-pop dance grooves with Norman soaring Maynard-like over the mix, either solo or overdubbed soli, interspersed with improvised solos on flugelhorn or muted trumpet. This basic formula is interrupted in *Synthetic Cynthia's Dementia* where a rather bizarre vocal narration is inserted over the sequenced groove. The last track, *Imaginings*, finds Norman overdubbing a duet that is heavy on the digital delay. However, in spite of the negative remarks above, I have to confess that I really did enjoy this CD, the same way one might enjoy a creme-filled chocolate doughnut—this is junk food for the

ears. (David A. Johnson, Berklee College of Music, Boston, MA)

### Matt Shulman – *While We Sleep*

Matt Shulman, trumpet; Matt Penman, bass; Ari Hoenig, drums and percussion

Matt Shulman (CD); Matt Shulman, 226 W 242nd St, #2G, Riverdale, NY 10471; 718-543-7585; www.shulmansystem.com

Shulman: Midnight Bugle Call; Coexistence; Don't Get Sucked In; Little Willie Steeps; Piece for Peace; The Shofar; Exist; Steeped Willie Leaps; Psychic Invasion; Mouse Food; Sunrise Bugle Call; Weill: Mack the Knife; Silver: The Jody Grind; Dixon/Henderson: Bye Bye Blackbird.

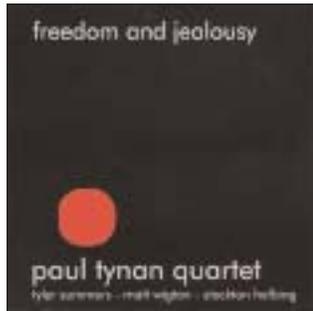


Matt Shulman has been called a “new voice from jazz’s emerging generation playing at an extraordinarily high level.” He plays with a remarkable degree of technical facility and imagination on this solo album release. The musicians on this album display a high level of artistry and musicianship; the trio works extremely well together. Ari Hoenig flashes on *The Jody Grind*, as does Matt Penman on *The Shofar*. Shulman’s playing on *Mack the Knife* is exquisite. Most of the compositions on this release are by Shulman and are designed to reveal his prowess, imaginative technique, and very extensive use of multiphonics. I would have enjoyed more opportunities to hear Shulman perform as he did on *Mack the Knife*, but that is not the direction of this project—or perhaps the musical direction of Shulman. This music is on the forefront of jazz. It is creative, innovative, and provocative. On occasion, however, Shulman becomes bogged down with an overabundance of multiphonics and gimmicks. His music is worth repeated hearings

as he explores a wide palette of sound and ideas (No one said being a pioneer was easy!). If you enjoy the nontraditional in jazz and new music, Shulman is your man. (Douglas Wilson, Oral Roberts University, Tulsa, OK)

**Paul Tynan Quartet - *Freedom and Jealousy***

Paul Tynan, trumpet; Tyler Summers, saxophone; Matt Wigton, bass; Stockton Helbing, drums  
 NohJoh Music Productions NJCD 7203 (CD); distributed by Cadence Music Sales, Cadence Building, Redwood, NY 13679;  
 www.cadencebuilding.com/cadence/music-saleshp.html; 315-287-2852; fax 315-287-2860  
 Summers: Hidden Reality; Tiner: Plastic People; Wigton: Solitary Candle; The Constant; Tynan: On the Lighter Side; Change of Direction Suite.



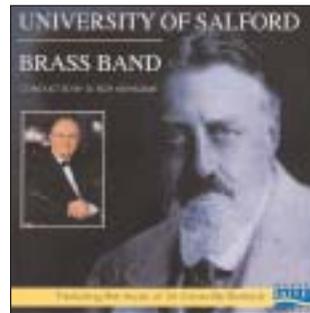
The music offered up by this piano-less quartet follows in the semi-free improvisational tradition of the Ornette Coleman/ Don Cherry and Eric Dolphy/Booker Little collaborations of forty years ago. The difficulty for the listener of this not easily accessible style of jazz is that it requires a strong commitment to the act of listening. The players must use their utmost concentration and restraint; otherwise, freedom from the restrictions of harmonic progressions and more easily-followed formal structures can deteriorate into a miasma of self-gratification that leaves the listener completely out in the cold. Are trumpeter/flugelhornist Paul Tynan and his compatriots able to make it work here? Well, yes—and no. There are interesting moments when the players communicate effectively with each other. Then the formula jells and the listener is carried along for the ride. At other times, it disintegrates into everyone talking at once, each listening only to the sound of his own voice. Everyone except the drummer contributes compositionally to this collection. The leader's *On The Lighter Side* offers up a very engaging Dolphyish theme before moving into the solos. Somewhat less successful is Tynan's three-part *Change of Directions Suite*, which tends to ramble a bit. The quality of sound on this recording is generally excellent, although I wish the bass had been given a little more presence and definition in the mix. Overall, I found myself discovering more to like about this music with each successive listening. If you are a fan of this style of jazz, you won't be disappointed. Paul Tynan and friends have the talent to make it work, and I hope we will be hearing more from them in the future. (David A. Johnson, Berklee College of Music, Boston, MA)

**University of Salford Brass Band – *Featuring the Music of Sir Granville Bantock***

University of Salford Brass Band, Roy Newsome, conductor

Doyen DOY CD 109 (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

Bantock: King Lear; Kubla Khan; Prometheus Unbound; The Land-of-the-Ever-Young; The Frogs; Orion; Festival March.



The University of Salford Brass Band presents a recording of works by lesser-known British composer Sir Granville Bantock. Conductor Roy Newsome along with other brass band scholars are working to bring this under-recognized composer's works

back into the public eye. This disc contains five original brass band works and two transcriptions. Several of Bantock's works for brass band were later rescored as orchestral pieces allowing for additional performances, following a trend of the time set by composers such as Edward Elgar and Gustav Holst. Perhaps Bantock's most notable work for brass band is his symphonic prelude *Prometheus Unbound*. The performance of this work highlights the mature blend of the University of Salford Brass Band. The selections on this recording are all performed with high energy, and the intonation of the ensemble is generally very good. The liner notes are informative, giving historical information on each piece as well as a detailed biography of the composer. The recording quality of the CD is excellent. This collection of works by Granville Bantock would be a nice addition to any brass band enthusiast's library, particularly for the historical significance of this composer. (Janel M. Reed, University of Missouri-Kansas City Conservatory of Music, Kansas City, MO)

