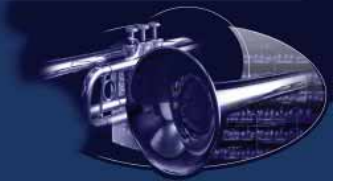


RECORDING REVIEWS

DANIEL KELLY, COLUMN EDITOR



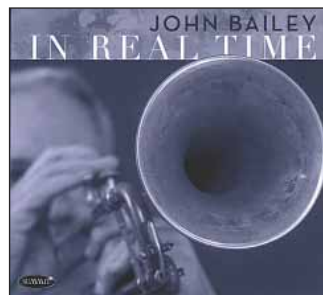
Recently released recordings of music for solo trumpet, trumpet ensemble, brass ensemble, jazz ensemble, or other groups that feature the trumpet may be submitted by the artist, agent, recording company, or distributor. Reviewers and items for review are selected by editor, and recordings will not be 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 not affiliated with the recording artists. To submit a recording for review consideration or to request to join the review staff, please contact: Dr. Daniel Kelly, Recording Reviews Editor, 830 Windham Dr, Rockwall TX 75087 USA, 972-375-1482 (cdreviews@trumpetguild.org).

John Bailey—In Real Time

John Bailey, trumpet and flugelhorn; Stacy Dillard, tenor and soprano saxophones; John Hart, guitar; Cameron Brown, bass; Leo Grinhauz, cello; Janet Axelrod, flute; Victor Lewis, drums

DCD720 (CD); Summit Records, PO Box 26850, Tempe, AZ 85285-6850; sales@summitrecords.com; <http://summitrecords.com>; (480) 491-6430

Bailey: *Rhapsody*; Bailey: *My Man Louis!*; Bailey: *Triplicity*; Bailey: *Lovely Planet*; Bailey: *Blues for Ella*; Nascimento (Bailey): *Morro Vehlo*; Bailey: *Stepping Up*; Bailey: *Children's Waltz*; Gill (Bailey): *Ensail Geral*.



When describing John Bailey as a trumpeter, musician, and composer, it is easy to run out of superlatives. He is as good as it gets in each of these realms. Now a journeyman New York City musician with a wealth of credentials at the highest level, his music is at once mainstream, yet strikingly

original and fresh. His fat, warm tone brings an intimacy to the listener, immediately drawing the ear and forcing one to pay close attention. Coupled with an unfailing security of footing and complete command of the instrument in all registers, it is easy to see why he has few peers in the highest realms of jazz trumpet. If there is truly an heir to the jazz trumpet legacy, one needs to look no further. Although every piece included in this recording is a standout for a different reason, a few are truly exceptional and worth highlighting. The burnished trumpet sound on *Rhapsody* evoking prime-time Freddie Hubbard with Art Blakey; the hardcore modern post-bop of *Triplicity*; the searing beauty of *Lovely Planet*; the hushed and reverent, but incredibly lush, treatment of Milton Nascimento's *Morro Vehlo*; the nod to Fats Waller in *Children's Waltz*; burning

it up at the shouting end of *Ensail Geral*—each is reason enough to seek out this recording. This album leaves a legacy documenting a mature musician at the height of his game and waiting to be transcribed by the next generation. (Michael Hackett, assistant professor of jazz and commercial music, University of Wisconsin—Whitewater, Whitewater, WI)

Aaron Hodgson—Inner Voice

Aaron Hodgson, trumpet; Vanessa May-Lok Lee, piano; Jill Ball, percussion

Blue Griffin Recordings; <http://bluegriffin.com>

Schumann: Three Romances; Hubeau: Sonate pour Trompette Chromatique et Piano; Ridenour: Music for Trumpet and Djembe; Vaughan Williams: Six Studies in English Folk Song; Prokofiev: Five Melodies, Op. 35.



The history of composing for the trumpet emphasized more the heroic side of the instrument than its lyrical qualities, and today, according to Hodgson, “Expressing sensibility and vulnerability is a more radical act on the trumpet than performing the most cutting-edge pieces in our repertoire.”

An album with masterpieces not originally written for trumpet from the pen of such composers as Schumann, Prokofiev, and Vaughan Williams is a true jewel to hear. In excellent collaboration with pianist Vanessa May-Lok Lee, Hodgson made these compositions more accessible to anyone who is not yet acquainted with the trumpet as a lyrical classical instrument. The transcriptions are perfectly tailored for the trumpet, though performed in the same style as the originals. There are also two compositions from the trumpet repertoire—Hubeau’s Sonata and *Music for Trumpet and Djembe* by trumpeter Ridenour, who also experimented with transcribing masterpieces for other instruments. Hodgson’s performance of the Hubeau is new, fresh, and very original. Hodgson sails through the piece with such ease and understanding that the listener gets the impression that it already belongs to the masterpieces on this album. The recording engineer also did a marvelous job; listening to this CD, one forgets which instrument is in the spotlight. The album also includes a very informative program booklet. According to Hodgson, “Preparation for this recording frequently involved avoiding ‘sounding like a trumpet with its characteristic directness and clarity.’” Hodgson, May-Lok Lee, and Ball have certainly succeeded! (Tomislav M. Spoljar, freelance trumpeter and artistic director of Velika Gorica Brass Festival, Zagreb, Croatia)

Illumina Duo—Illuminations: Dances and Poems

Ellie Lovegrove, trumpet; Richard Moore, organ
CR039; Convivium Records, 27 Old Gloucester Street, London, England, WC1N 3AX UK;
hello@conviviumrecords.co.uk;
<https://conviviumrecords.co.uk>; +44 (0)20 3129 3542
Locklair: Phoenix Processional; Burke: Five Poems for Trumpet and Organ; Hultmark: Triptyk; Carlile: Silver Tree Fanfare; Locklair: Trumpets of Light.

Illuminations is an inventive recording of modern works for trumpet and pipe organ. The Illumina Duo delivers an intriguing



program of works that explore the many colors, textures, and energies of which this combination of instruments is capable. The CD opens with a fairly traditional composition, *Phoenix Processional*, by Dan Locklair. This is a lovely and majestic work with a large trajectory, lasting over nine minutes. The remaining four works on the CD are really where the imagination and creativity of this duo shine. These later pieces tend to have harsh harmonic dissonances, fascinating organ registration, and crafty use of trumpet mutes. Lovegrove plays with a fiery tone quality and demonstrates moments of blistering technique. Conventional ideas about what trumpet and organ music is supposed to be might be changed after repeated listening to this recording. This reviewer has only two critical comments. The intonation between the trumpet and organ is inconsistent in places, and the overall scope of the recording weighs too heavily on dissonance aesthetics. Perhaps listeners might enjoy individual selections from *Illuminations* one at a time, rather than listening to the entire CD in one sitting. One must admit, this is an intelligent and thought-provoking reference recording for all musicians. The Illumina Duo should be applauded for creating a recording of imaginative, intriguing compositions with aesthetic values rarely found on most traditional trumpet and organ recordings. (John Falskow, dean of the arts, humanities, and social sciences division, Tacoma Community College, Tacoma WA)

Chris Kase Quartet—Let Go

Chris Kase, trumpet and flugelhorn; Marcos Collado, guitar; Ander Garcia, bass; Miguel Benito, drums

ER096 (CD); Errabal Jazz, 94 PK, 20590 Soralueze;

errabal@hotsak.com; <http://errabaljazz.com>;

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All compositions by Kase: Teaser; The Wishing Song; Song of the Underground Work Song; Afastado; Riff One; Roweena; Courting Disaster; Out of Towner; Let Go; Puddle Jumper; For Ken Wheeler.



For the past two decades, New Jersey native Chris Kase has lived in Madrid, Spain, where he maintains an active performance schedule while balancing two university teaching positions. *Let Go* is his eighth release as bandleader, but the first from this quartet, a tight collaboration between Kase and three of Madrid’s best-known jazz musicians, who all have their own impressive *bona fides*. This album presents a variety of creative explorations while avoiding the pretentiousness or pedantry that can sometimes result. *Roweena*, for example, is an up-tempo blues that opens with a surprisingly melodic layering of several twelve-tone rows that yield to a jaunty, swinging solo section. *Courting Disaster*, *Afastado*, *Puddle Jumper*, and *Teaser* are in odd meters, but comfortably so, while the asymmetry of *Riff One* is unsettling due to Kase’s use of “several seemingly contradictory rhythms” under an angular,