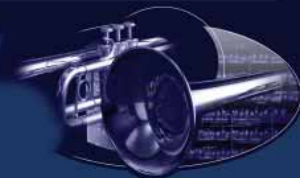


RECORDING REVIEWS

DANIEL KELLY, COLUMN EDITOR



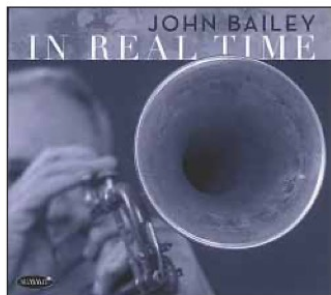
Recently released recordings of music for solo trumpet, trumpet ensemble, brass ensemble, jazz ensemble, or other groups that feature the trumpet may be submitted by the artist, agent, recording company, or distributor. Reviewers and items for review are selected by editor, and recordings will not be 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)