Band of the Czech Republic and its Chief Conductor in 1987. *Transformations* is one of many recordings by this exciting and unique brass ensemble. They possess the instrumentation of a brass ensemble, yet they sound more like a traditional brass band. This effect provides the heart of their rich and warm sound. The artistry of the solo performers is outstanding, especially as heard on such works as Mozart's *The Magic Flute* and Dvořák's *Rondo, Op. 94*. The arrangements of these works, mostly by Bélohoubek, are creative and passionate. The choice of literature is an excellent collection of nineteenth-century European composers and intermingles major works with smaller pieces of equal enthusiasm. This mixture adds variety and showcases the colorful sound palette of the ensemble. The ensemble performance is tight and sonorous. The combination of demanding and diverse repertoire, matched with skillful performing, makes this ensemble unique. This is a wonderful opportunity to add a very special recording to one's collection of brass ensemble recordings. (Jim Martincic, adjunct professor of music, Joliet Community College, Joliet, IL)

Guy Few and Nadina Mackie Jackson—Romanza

Guy Few, trumpet; Nadina Mackie Jackson, bassoon; Toronto Chamber Orchestra

MS 1232 (CD); MSR Classics, Newtown, CT 06470; 800-889-9070; info@msrcd.com; http://www.msrcd.com; 203-304-2486; fax 203-304-2491

Hummel: Concerto in E-flat major; Hummel: Grand Concerto in F major for Bassoon and Orchestra; Lachner: Concertino in E-flat major for Corno, Bassoon and Orchestra; von Weber: Andante and Hungarian Rondo for Bassoon and Orchestra.

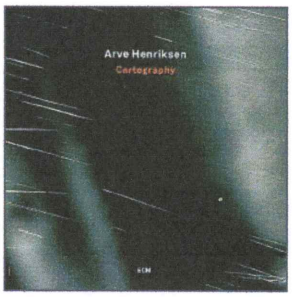
Romanza is the second collaborative project between Guy Few and Nadina Mackie Jackson with the Toronto Chamber Orchestra. Few is featured on Hummel's solo concerto for trumpet, as well as on Lachner's double concerto for corno da caccia and bassoon. Both performances are exciting renditions of historical works played with a tremendous amount of zeal and vigor. Above all, Few's playing demonstrates the dynamic and stylistic variation possible on the instrument. The outer movements of Hummel's concerto are pristine, played with a marvelous brilliance and clarity of articulation. Few achieves a wide dynamic range to establish each of the contrasting themes. In the middle movement he displays lyrical playing with a singing quality that blends extremely well with the strings. A real treat for this reviewer is the performance of the Lachner *Concertino* on corno da caccia. The mellow sound of the conical-bored corno blends nicely with the bassoon, allowing for an equal partnership without overpowering the double reed instrument. The manner in which the bassoon and corno interact is outstanding in this seldom-heard work. Additionally, both players demonstrate their virtuosity in soloistic passages, as well as ensemble sensitivity during the combined passages. Also featured with this disc are thorough and well-written liner notes. While the trumpet is featured on roughly half of this recording, it is well worth the investment to have these performances in one's archive. (David Bohnert, associate professor of music, Wayne State College, Wayne, NE)

Arve Henriksen—Cartography

Arve Henriksen, trumpets, voice, field recordings; Jan Bang, live sampling, beats, dictaphone, programming; Audun Kleive, percussion; David Sylvian, voice, samples, programming; Helge Sunde, string arrangements, programming; Eivind Aarset, guitars; Lars Danielsson, double bass; Erik Honoré, synthesizer, samples; Arnaud Mercier, treatments; Trio Medæval, voice samples; Vérène Andronikof, vocals; Vytas Sondeckis, vocal arrangement

ECM 2086 (CD); ECM Records GmbH, Postfach 600 331, 81203 München, Germany; http://www.ecmrecords.com

Henriksen/Bang/Kleive: Poverty And Its Opposite; Sylvian/Henriksen/Bang: Before And Afterlife; Henriksen/Bang: Migration; Henriksen/Bang/Kleive: From Birth; Henriksen/Bang/Honoré: Ouija; Henriksen/Bang: Recording Angel; Henriksen/Bang/Honoré: Assembly; Henriksen/Bang: Loved One; Henriksen/Bang: The Unremarkable Child; Henriksen/Bang/Honoré/Brooks: Famine's Ghost Part One and Two; Sylvian/Henriksen/Bang: Thermal; Arntsen/Skeie: Sorrow And Its Opposite.



Making his ECM debut as a leader, Norwegian trumpeter Arve Henriksen wastes no time producing a highly artistic product. His most recent release, *Cartography,* features live performances and studio work that span over three years. From the opening track, *Poverty And Its Opposite,* perhaps the most intriguing aspect of the recording is Henriksen's tone quality. To this reviewer, his sound resembles the Chinese dizi (transverse flute) quite strongly. It is quite unique and beautiful, and easily lends itself to lyric playing. The melodies that are improvised in the same opening track are, indeed, very vocal and haunting. The next track, *Before And Afterlife,* features the reading of a poem from pop singer David Sylvian. Henriksen accompanies the reading by cleverly disguising the sound of the trumpet (once again as a dizi). All this provides a very appropriate setting for the poem. The final track, *Sorrow And Its Opposite,* provides an adequate bookend to the music at the outset of the project. Within this track the listener is exposed to the sounds of a synthesized church choir and church bells. This has a very powerful and optimistic impact on the listener, especially if he or she has listened from the very beginning all the way through. Without a doubt, this project underwent a great deal of production and programming. This is not at all a negative, though. In fact, the result is a very unique recording that is well balanced, sensitive, and quite tasteful. (Max Otto Matzen, doctoral candidate, Eastman School of Music, Rochester, NY)

Jim Ketch—Next Set

Jim Ketch, trumpet; Wally West, tenor saxophone; Stephen Anderson, piano; Steve Haines, bass; Thomas Taylor, drums

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