

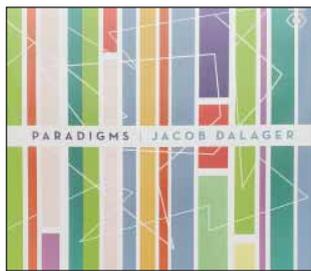
fitting together cohesively due to the overarching theme of the album. (Paige Kerrigan, freelance teacher and performer, Philadelphia, PA)

### Jacob Dalager—Paradigms

Jacob Dalager, trumpet; Daniel Aune, organ; Lauren Geist, soprano; Gregory Scott Stuart, narrator; Joseph Yungen, piano

TSN-008 (CD); Tonsehen, 822 Guilford Ave #135, Baltimore, MD 21202; [recordings@artslaureate.com](mailto:recordings@artslaureate.com); <http://tonsehen.com>; 757-347-1210

All compositions by Anthony Plog: Three Miniatures; Thoughts; Paradigms; Postcards; Musings; 2 Scenes; Animal Ditties II; Nocturne.



*Paradigms* is an album made up entirely of compositions by Anthony Plog and includes several lesser-known works alongside earlier, more familiar trumpet music. Much of the recording features Plog's characteristic chromaticism and driving rhythms, and Dalager's zeal for this repertoire is evident.

He performs the faster works with exuberance and technical clarity; the third movements of *Three Miniatures* and *Postcards* will certainly appeal to listeners in search of flair and excitement. The multiple tonguing and rapid arpeggios in *Postcards* are particularly admirable, showing a distinct sparkle that is often lost in these passages. Many of the other selections feature a more lyrical style, where Dalager is equally adept. *Thoughts* is a beautifully meditative piece that highlights color combinations of trumpet and organ where the performers offer cohesiveness and organic phrasing that seem to continually build upon an opening trumpet motive. Soprano and organ join for *2 Scenes*, which is based on poetry by Daveda Lamont. The first scene is somewhat haunting, and trumpet serves a primarily supportive role. Dalager carefully weaves countermelodies with the soprano's soaring lines, and the nuanced collaboration is notable. The second scene opens with a bold, declamatory trumpet passage that sets the stage for more angular exchanges between the performers. Composed in 1974, *2 Scenes* serves as a wonderful example of Plog's early compositional style. Finally, the CD is packaged in a trifold case, which includes extensive biographical information on both Dalager and Plog. Brief highlights for the other performers and the poetry text for *2 Scenes* and *Animal Ditties II* are also included. (Brett Long, assistant professor of trumpet, East Tennessee State University, Johnson City, TN)

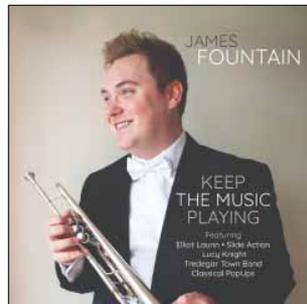
### James Fountain—Keep the Music Playing

James Fountain, trumpet; Elliot Launn, piano; Lucy Knight, soprano; Slide Action; Classical PopUps; Tredegar Town Band

DOYCD411 (CD); Doyen Recordings, 66 – 78 Denington Road, Wellingborough, NN8 2QH; [sales@worldofbrass.com](mailto:sales@worldofbrass.com); <http://worldofbrass.com>; 44 (0)1933 445 445

Clarke (Muscroft): The Southern Cross; Vivaldi/Bach (Morgan): Concerto in D Major for Trumpet and Piano; Legrand (Lawrence): How Do You Keep the Music

Playing?; Piazzolla (Milone): Oblivion; Schubert (Cirtina): Du Bist Die Ruh; Charlier: Solo de Concours; Hollings: Threnody; Davoren: Trials for Olwen; Handel: Let the Bright Seraphim; Street: Kwai; Gershwin (Turrin): Someone to Watch Over Me; Piazzolla (Milone): Libertango; Debussy (Ridenour): The Girl With the Flaxen Hair.



James Fountain, principal trumpet of the London Symphony Orchestra, released his debut album, *Keep the Music Playing*, in 2022. Navigating a wide variety of musical genres with ease, he captures the listener's attention from the opening track, *The Southern Cross*. This showpiece allows Fountain to display his clear, brilliant tone along with technical precision and crisp articulations.

These qualities are recurrent on every instrument he utilizes, including trumpet, cornet, piccolo trumpet, and flugelhorn. One of the many outstanding selections is Handel's "Let the Bright Seraphim." Joined by soprano Lucy Knight, the duo achieves perfect balance with each other as the piccolo trumpet exhibits a graceful singing style. Fountain performs in the extreme upper register with ease and chooses creative embellishments that are both sensitive and eloquent. Providing a contrast to many of the other works is the title track, *How Do You Keep the Music Playing?* Fountain opens with an expressive cadenza utilizing grace notes and pitch bends as he traverses the full range of the flugelhorn. He executes a powerful solo near the ending, which proves his ability to perform any style with the highest musical artistry. Whether seamlessly navigating large intervals in *Oblivion*, easily presenting technically demanding passages in *Solo de Concours*, or simply allowing his rich, sonorous tone to shine through on *Threnody*, Fountain's debut album is a versatile masterpiece. Bravo! (Steven Siegel, assistant professor of music, University of Wisconsin – Superior, Superior, WI)

### Geneva Brass—Swiss Faces

Baptiste Berlaud and Lionel Walter, trumpets; Christophe Sturzenegger, horn and alphorn; David Rey, trombone; Eric Rey, tuba

50-3025 (CD); Claves Records, Chemin des Passiaux 15-17, 1008 Prilly, Switzerland; [info@claves.ch](mailto:info@claves.ch), [info@genevabrass.ch](mailto:info@genevabrass.ch); <http://claves.ch>, <http://genevabrass.ch>; +41-21-721-13-36; fax +41-21-721-13-37

Sturzenegger: Fracas du temps; Mastrangelo: Dix miniatures pour quintette de cuivres; Traditional (Rüedi): S'isch äbe-n-e Mönsch uf Ärde; Derungs: Sechs Bagatellen, op. 117b; Dubugnon: Scherzophrenie en Ut; Sturzenegger: Li plaïsi dè mouodzonaï; Michel: Faces.

*Swiss Faces* highlights original compositions for brass quintet by Swiss composers. Throughout the album, the quintet demonstrates its flexibility and musicianship within a variety of styles from postmodern works to traditional Swiss folk songs. Great warmth and depth of sound are evident even in the most challenging repertoire. This is unmistakable in Dubugnon's *Scherzophrenie en Ut*. This work often changes



from lush, romantic characteristics often heard in tender moments of Strauss tone poems to rhythmic jazz fusion and beyond. The musicians impressively navigate in one voice, even though Dubugnou pushes the quintet's technical limits. Similarly, in the final movement of Michel's *Faces*,

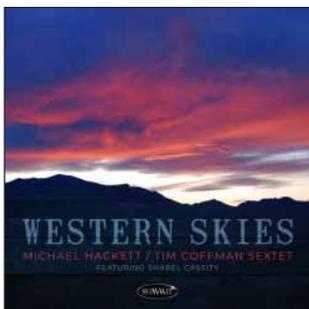
the quintet transcends technicality and demonstrates immense musical sensitivity. Berlaud and Walter open this movement creating an ostinato of dueling trumpets while Eric Rey performs a lyrical melody with ease as he ascends into the upper register of the tuba. The lightness exemplified within the quintet at the outset comes to a screeching halt with a bold call from David Rey on trombone, and the group builds to the end with great blend and power. Hornist Christophe Sturzenegger shows his compositional prowess in *Fracas du Temps*. This composition is modeled after the music of Dmitri Shostakovich, as exhibited in the first movement through the stark dissonance and dynamic contrasts that lead into a lively Russian march-like section to round out the movement. A clever and unique composition is Mastrangelo's *Dix miniatures pour quintette de cuivres*, which features varying instrumentation from trombone solo through full quintet. The musicianship and firepower of the ensemble is on full display throughout this stimulating work. *Swiss Faces* is a testament to consistency in musical message and group sound amidst great diversity in repertoire. (Timothy Winfield, associate professor of music, Westminster College, New Wilmington, PA)

#### Michael Hackett—Western Skies

Michael Hackett, trumpet and flugelhorn; Tim Coffman, trombone; Sharel Cassidy, alto saxophone; Jeremy Kahn, piano; Christian Dillingham, bass; Bob Rummage, drums; Arno Gonzalez, timbale and guiro; Tony Casteñeda, congas

DCD796 (CD); Summit Records, PO Box 13692, Tempe, AZ, 85284; [sales@summitrecords.com](mailto:sales@summitrecords.com); <http://summitrecords.com>; (480) 491-6430

Coffman: Blues for MH; Campbell (Coffman): Twenty Four; Harrell (Coffman): Little Dancer; Hackett: SOB; Hackett: Esox Fables; Hackett: Western Skies; Tyner (Hackett): You Taught My Heart to Sing; Hackett: We The People.



For his third combo album, Michael Hackett teams with the Tim Coffman Sextet to craft a well-balanced collection of styles with plenty of solo space for all. For Hackett, the centerpieces of the album are tributes to his father and a former student. *Twenty Four* was written by Will Campbell as an homage to a student of his and

Hackett's who passed away unexpectedly on his 24th birthday, on Father's Day, no less, only weeks after graduating from UNC – Charlotte. The original big band version was pared down to a five-piece arrangement for this album by Coffman

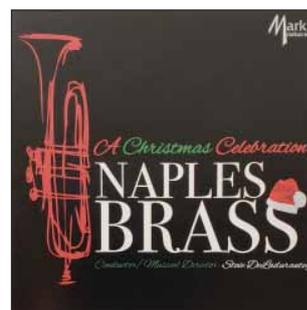
and features a light, relaxed melody over a Latin texture with tasteful solos by Hackett, Coffman, Cassidy, and Kahn. Hackett's *Western Skies* is a tribute to his father, who grew up in the ranchlands of Montana. The tune opens with a short solo statement by Hackett, leading into a plaintive ballad. His flugelhorn sound and spacious soloing fit the theme of this tune perfectly. Kahn and Dillingham follow suit, keeping the mood relaxed and nostalgic. The album includes a variety of flavors, including a straight-ahead blues, up-tempo swing numbers, and a Latin take on McCoy Tyner's *You Taught My Heart to Sing*. Of particular note is Hackett's *SOB*, which features an angular melody and unsettling meter changes that continue through the solo sections. The group handles the changes beautifully, but one could easily imagine the tune's title being born at its first rehearsal! Throughout the album, Hackett's sound is clear and present, and his playing, like his writing, is always creative and refined. (Daniel Kelly, professor of trumpet, Texas A&M University – Commerce, Commerce, TX)

#### Naples Brass—A Christmas Celebration

Steve DeLadurantey, conductor and musical director; Ryan Chapman, Randy Lee, and Arthur Zanin, trumpets; Skip Pardee, bass trumpet; Bob Kastner and Gabe Roberson, trombones; Bob Powers, euphonium; Aaron McCalla, tuba; Chris DeLadurantey, John Evans, Isaac Fernandez, and Brian Jordan, percussion; Kelly Utterback, piano; Paul Rupp, organ, Andrea DeLadurantey, voice

56293-MCD (CD); Mark Masters, 10815 Bodine Road, Clarence, NY 14031-0406; [info@markcustom.com](mailto:info@markcustom.com); <http://markcustom.com>; (716) 759-2600

J.S. Bach (Hansen): Movement I from BWV 972 after Violin Concerto by Vivaldi RV 230; Tchaikovsky (Hansen): Trepak; Thiele/Weiss: What a Wonderful World; Leontovych/Denipitiya: Carol of the Bells; Tchaikovsky (Hansen): Dance of the Sugar Plum Fairies; Malotte (Hansen): The Lord's Prayer; Hague: You're a Mean One, Mr. Grinch; Traditional (Pearson): Veni Veni Emmanuel; Traditional (Hansen): Fum Fum Fum; J.S. Bach (Hansen): Gloria in Excelsis Deo; Torme (Wells): The Christmas Song.



Naples Brass is the resident brass ensemble at North Naples Church in Naples, Florida. Presenting several concerts per year, this prestigious group has a surfeit of experienced players from the Naples Philharmonic, former soloists with The US Army Band "Pershing's Own," and faculty at the University of Florida. The fluent piccolo trumpet playing by Randy Lee on Movement I from BWV 972 after Violin Concerto by Vivaldi and on *Fum, Fum, Fum* captivates the listener with gentle lyricism, crisp articulation, and vocal-like phrasing. Both pieces forecast the penultimate selection, *Gloria in Excelsis Deo*, based on Maurice André's trumpet solo with organ. Lee's dazzling performance deserves a strong comparison to the original setting. *You're a Mean One, Mr. Grinch* provides a high-spirited jazz arrangement, featuring the command lead trumpet play-