

La gourmandise — Gluttony: Re-introduces themes from preceding sections of the work. Finally a sort of free-for-all, each player meditating in their own time, on their own particular sin; the trombone gets sloth and does scales. The violin appears to be playing *Little Donkey!* Everything fades away to inaudibility.

Trombone ranges from BB-flat to b-flat1. Percussion comprises 3 tom-toms, snare drum, bass drum, suspended cymbal and triangle. Though not stated, parts are presumably available on hire. This piece is an elaborate joke, and as everyone knows, in comedy, timing is everything. As in *L'histoire*, a conductor is needed to keep everything together, especially during the more chaotic sections, and so is a lot of rehearsal time undoubtedly. There are other companion pieces to *L'histoire*. Whether you think this one is worth all the trouble will depend on whether, at the end of the day, you find it amusing. *Moi, je préfère les feux d'artifice*.

— Keith Davies Jones,
Winnipeg, Manitoba, Canada

Howard J. Buss. *American Phoenix* for bass trombone (or tuba) and four percussion. Lakeland, FL: Brixton Publications, 2002. Playing time 15:00. Score and parts.

American Phoenix received its premiere by the bass trombonist of the Buffalo Philharmonic, Stefan Sanders,

and members of the University of North Texas Percussion Ensemble at the 2002 International Trombone Festival in Denton, Texas. It was an outstanding performance and one of the highlights of the festival. Buss composed the work immediately following the important world events of September 11, 2001. Its three movements, *In Remembrance 9/11/01*, *Repercussions*, and *Renewal* offer his reflections of and reactions to the American tragedy. Included in the preface notes is an excerpt from Emerson's essay *Compensation*, which Buss suggests could be read during the performance. The essay begins with, "Our strength grows out of our weakness."

It is a challenging piece for the bass trombonist with a range of FF to g-flat with several difficult technical passages and expansive sections of beautiful phrases. Buss' melodies vary. They are mystic, poignant, heroic, often modal, and at times reminiscent of folk songs. He writes for the percussion ensemble with mastery and features a wide range of instruments including marimba, vibes, xylophone, many cymbals and gongs, timpani, bells, whistles, and an extensive battery. The sound landscape is rich with many moods and timbres. The first movement develops quietly and slowly rises to a dynamic peak before settling to a peaceful end. The second movement quickly rushes to a bombastic and sustained agitated fervor. Mallets predominate in the third movement, which also has an extensive bass trombone cadenza. *American Phoenix* is an attractive addition to a solo program or as a feature piece for a percussion recital. It is rewarding for both performer and audience.

— Brian Brink,
Florida Southern College

Eric Ewazen. *Concertino for Bass Trombone and Eight-part Trombone Ensemble*. Austin, TX: International Trombone Association Manuscript Press, 1998.

Concertino was commissioned and premiered by bass trombonist, David Taylor. He first performed it at the 1997 International Trombone Festival with the University of Illinois Trombone Choir, Elliott Chasanov, director. It is presented in one movement divided into three distinct sections: a brief Lento, chorale-like introduction attached to an Allegro molto section, a second Lento section that is followed by another Allegro molto section that includes a cadenza and, what Ewazen describes as "...a final heroic coda." Throughout the composition, Ewazen offers the soloist ample opportunities to show both the lyrical and technical possibilities of the horn. An experienced college player can master the solo part. Accompanying parts are easily executed and work well for a group of both experienced and inexperienced players. There are some changing meters but they are 2/4, 3/4, and 4/4 so not problematic. The ranges of the work push the highest voice of the accompaniment to c-sharp² and the lowest voice to F-sharp¹. Bass trombone is necessary on Parts 7 and 8 as indicated by the composer. Clefs are used wisely: part 1 is

entirely in tenor clef, part 2 is in both tenor and bass clefs, all other parts are entirely in bass clef.

— Marta Jean Hofacre,
University of Southern Mississippi

TROMBONE ENSEMBLES

Sim Flora, arr. *Two Hymns* for five trombones. San Antonio, TX: Southern Music Company, 2001. Score and parts. \$10.00.

The clean and easily legible parts and score and excellent format of this piece is all one has come to expect of a Southern Music publication. On the inside cover are performance notes, which should be taken to heart, and a short biographical sketch of the composer. The ensemble is for one bass and four tenor trombones, all notated in bass clef. The first tenor part ascends to b-flat¹ and part four descends to A. The two inner parts stay within this range. The bass trombone part descends to BB and ascends to c¹. The hymns are as accessible as the ranges. Flora respects the original works, *Jesus Loves Me* and *Away in a Manger* but is highly inventive. In the first movement or variation, he melds a chorale style of writing to an upbeat gospel style. The second movement is three separate settings rolled into one. The first setting is based on the tune by W.J. Kirkpatrick and is starkly homophonic. The second setting is a traditional Normandy melody whose eight measures are homophonic. A transition begins when the bass trombone part moves to a string bass type of rhythmic figure while the tenor parts loosen the homophonic grip of the first half of the setting. The last setting is on the tune by James R. Murray; it is this melody that most people will recognize. In this closing portion, the first part sings the melody in a "soul" music style accompanied by lush bell-tones in the lower parts. At the entrance of this melody the writer has marked the score "Smooth and gorgeous." Smooth and gorgeous indeed; enjoy.

— Jamie Wehr,
Seminole Community College

Gioseffo Guami. *Canzon settimadecima* arranged for four trombones by Leonard Cecil. Crans-Montana, Switzerland: Editions Marc Reift, 1995. Score and parts.

Gioseffo Guami was a highly regarded Venetian organist and composer, a sometime associate of Orlando di Lasso in Munich as well as the Gabriellis in Venice. This canzon is a nice piece with attractive harmonies. Cecil did not include any note to explain the source of the piece, nor did he provide any tempo indication. Fortunately, there are no meter changes. Other than that, it is nicely done and attractively printed. In the score, the first part is in alto clef, the second in tenor, and the others in bass. Alternative bass clef parts are provided. The first part

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