

three minutes long, and get progressively more difficult. Most can be performed by third or fourth year players. The students are exposed to keys ranging from A-flat major to D major and one contemporary work without a key signature. They are also presented with a variety of meters, the most difficult being 12/8 and 2/2. Several of the more recent works call for glissandos and include more difficult syncopated rhythms. The collection comes with both bass clef, and B-flat treble clef solo parts. The strength of this collection lies in the broad array of styles to which the young player is introduced and the inherent quality of the music, all within reasonable performance expectations. The collection is available in the United States through the ABRSM web site, <www.abrsmpublishing.co.uk>, or through its U.S. distributors — C. F. Peters in New York City or Burt & Company Discount Music Supply, Marlton, New Jersey.

—Paul Overly,
Bob Jones University

Howard J. Buss. *Illuminations* for bass trombone (or tuba) and piano. Lakeland, FL: Brixton Publications, 2001. Playing time 19:00.

Illuminations received its premiere at Belmont College in Nashville in 2001 as part of the 30th anniversary of the International Trombone Association. It was written for and premiered by Charles Vernon, bass trombonist with the Chicago Symphony Orchestra. The work is well crafted in a modern style that general audiences will find intelligible and appealing. *Reverie*, the first of *Illuminations*' two movements, is tuneful and reflective. Its modal melodies along with the intertwining accompaniment create a gentle, haunting effect. The contrasting second movement, *Urban Lights*, is rhythmic, fun, and challenging. This is a jazz and funk influenced rondo with pockets of intense energy. *Illuminations* is a medium-difficult piece with an FF to F range. Like many of Buss' compositions it is thoughtful, tuneful, and rewarding to perform.

—Brian Brink,
Florida Southern College

CHAMBER MUSIC

Brian S. Wilson. *The Avanti Feels Glued to the Road Even When Cruising at 100mph!* for trombone and percussion. International Trombone Association Manuscript Press, 1998. Playing time 5:00. Advanced. Score and parts.

Brian Wilson is professor of music and composer-in-residence at Hartwick College, Oneonta, NY. This piece was the winner of the 1998 I.T.A. Composition Contest and was premiered at the 1998 ITF in Colorado by David Loucky and Chris Norton (see review and photograph in Vol. 26 No. 4). It was inspired by "a thrilling ride" in an open sports car through the back hills of the Wyoming

Valley in Pennsylvania. This music is very fast! Right from the beginning we are driving flat out, and a secure technique is required to keep the rubber on the road at all times. Things do relax a bit towards the end of the piece in what the composer describes as a 'gliding' passage. In his program notes, he also draws attention to elements of jazz and Jewish liturgical chant, to which we might at this point imagine the words of Psalm 18:10, "...yea, he did fly upon the wings of the wind."

Percussion comprising two congas, cowbell, two timpani, two bass drums, gong and vibraphone provides much of the driving force with highly energized rhythms, adding no doubt a visually spectacular element to any performance of this incredibly exciting composition. Range is E-c², a trigger attachment is required for a trill. There is one minor error in the program notes, where the composer Edgard Varèse is incorrectly cited as 'Edward Varese.'

An Avanti currently sells in the United States for more than \$80,000. With Wilson's piece, you can treat yourself to just as big a thrill for just a small fraction of the cost, and without any risk of incurring a speeding violation.

—Keith Davies Jones,
Winnipeg, Canada

Eric Ewazen. *Concertino* for bass trombone and trombone choir. Columbia, MO: International Trombone Association Manuscript Press, 1998. Playing time 9:50. Score and parts.

Eric Ewazen has the Midas touch when it comes to writing music for trombone. His compositions are enjoyable for performer and listener alike, each work rapidly becoming part of the standard repertoire. This effective and exciting *Concertino* is no exception. Commissioned by David Taylor, it includes many hallmarks of Ewazen's style: syncopation, driving rhythms, and absence of strong dissonance.

Concertino is written in three main sections. A short chorale-like introduction sets up the first Allegro section. The middle section is slow and lyric, affording the soloist great opportunity for expressive playing. The final Allegro includes a brief cadenza. Written for eight parts, the accompaniment includes six tenor and two bass trombones. The texture is sparse enough to allow the soloist to be heard, provided the choir follows the well-marked dynamics. All of the tenor parts briefly reach b-flat¹; the first part extends to c-sharp¹. The solo ranges from FF to F¹ and should be readily performable by a good college-level bass trombonist. Challenges include numerous arpeggiated passages, and a lyric section of running 16th notes. Given the popularity of other works by Eric Ewazen, *Concertino* is likely to become a staple in the bass trombone repertoire.

—Donn Schaefer,
University of Mississippi

Howard J. Buss. *Time Capsule* for tenor trombone and bass trombone. Lakeland, FL: Brixton Publications, 1996. Playing time 7:00.

Howard J. Buss. *Time Capsule* for B-flat trumpet and trombone. Lakeland, FL: Brixton Publications, 1996. Playing time 7:00.

These are two, separate editions of the same piece. Ranges of G to a-flat¹ for tenor and GG to a for bass are transposed an octave higher for the trumpet/trombone edition. Both are another welcome contribution to the trombone literature by Howard Buss. *Daybreak*, the first movement, is written in a syncopated and playful contrapuntal style. The brief second movement, *Chorale*, includes shifting major and minor tonalities and uncomplicated rhythms within short, then consecutively longer phrases. The final movement, *Rendezvous*, is more difficult and offers increased rhythmic and melodic intensity. *Time Capsule* will place moderate performance demands on most players. Range for each instrument is accessible. Not extreme but melodic leaps, rhythmic accents, tight and open harmonies, and shifting meters give two performers plenty of work.

—Brian Brink,

Florida Southern College

TROMBONE ENSEMBLES

Scott Stratton. *In Eternis* for six trombones. N.p.: Briar Music Press, 1998. Score and parts. (Ensemble Publications)

This original composition for trombone sextet, although not marked so, is playable by five tenor trombones and one bass trombone. The first two parts are given in tenor clef while the other four parts are in bass clef. There is no information provided about the piece or its composer. Ranges for the top two parts ascend to c-sharp² and c² respectively and both descend to e. The third and fourth parts ascend to a¹ but the third part descends to G, lower than the fourth. The fifth part remains almost entirely in the staff with the exception of one c¹. Part 6, the bass trombone part, ascends to g and descends to C.

This powerful, lyrical and yet brooding work should garner attention from all musicians looking for worthwhile new material for their ensembles. Although the piece maintains a homophonic style, it provides ample opportunity for each part to make a musical statement apart from the rest. Dynamics are wide and change within short time spans. It begins and ends quietly in e-flat minor, but the latter part of the middle section should be full throated to achieve the appropriate tension and climax. This middle section begins *tranquillo* and is certainly more tonally nebulous than the outer parts. This helps build tension even before the dynamic increase. When the key of e-flat minor returns, the music's earlier, more lyrical and pastoral style is restated. This music imposes a most worthwhile challenge to play with a wide dynamic and emotional range while keeping sound under control; highly recommended.

—Jamie Wehr,
Seminole Community College