

punctuations from the piano, during which a few notes are played slowly, then the fast pattern has to be resumed at the point where it was stopped, giving something like the impression of a series of slow-motion replays in a hockey game. Thirteen sections comprise the main body of the work, three pairs are inter-related through use of consimilar patterns, and these also function like recurring visual images. The pianist ends the piece playing the opening pattern backwards, 'as fast as possible,' until terminated by the trombonist's high f2. This image might fancifully represent the tape rewinding before it is ejected from the machine with a crisp, short pedal BB-flat on the trombone. It is quite possible that *Three Pairs and Seven* might be a counterpart of Stalvey's earlier multi-media work, *Points-Lines-Circles*, which is also in 13 sections, and a 'visual' analysis is therefore not wholly inappropriate.

This has to be one of the most challenging works yet written for the trombone, and it's certainly the most daunting thing this reviewer has seen in recent years. A recording of a performance by Miles Anderson was included with the score, and his playing of it is truly awesome; it is the version for 'tape.' I personally dislike the electronically altered piano sound and would prefer to hear it with the natural instrument. Trombonists other than the dedicatee who have performed the piece include James Fulkerson, Simon de Haan and Leonard Kretch.

-Keith Davies Jones
Winnipeg, Manitoba, Canada

Gustav Mahler. *Songs of a Wayfarer* arranged for trombone and piano by Eric Carlson. Collingswood, NJ: CEC Music, 1998. Performing score with accompaniment compact disc. Playing time 16:00. CEC Music, 924 Park Ave., Collingswood, NJ 08108, or CECarlson@aol.com.

This is an excellent model of how to publish a transcription. Eric Carlson, second trombonist in the Philadelphia Orchestra, obviously knows the work and has gone to great lengths to give performers as much help as possible in recreating Mahler's great work, originally for solo baritone and

orchestra. His edition includes the solo part in bass and tenor clefs, a piano transcription in which the solo line contains the German text, an English translation, a glossary of all the German terms, and a compact disc recording of a synthesized version of the piano part as a practice aid for the soloist. All four of the songs have been left in the same key as the original. While instruments such as the harp, triangle and bass drum that are essential to this work will be missed, Carlson and his wife Lorraine, a pianist, have done an excellent job transcribing Mahler's thick and unique orchestrations into a workable piano version. It is important that the rhythmic complexities of the orchestral accompaniment have been left intact in the piano, and the solo part is without the editorial additions that so often give trombone transcriptions a bad name. The piece requires an excellent pianist and both performers should know the original thoroughly before beginning the work. Tracks 1-4 of the compact disc offer traditional tempos, 5-8 give a slightly faster performance, and 9-16 the same two sets but recorded a perfect forth higher for the horn and tuba versions, which are not reviewed here. These tracks can be used to read the tenor clef version of the solo part in bass clef, one octave higher, on alto trombone. While the disc is not intended for performance, it is an excellent vehicle for practice; for a work of this complexity, it is a splendid idea and one that I would like to see in future transcriptions. This is an excellent transcription with important additional material, a solid addition to the repertoire, a model for how trombone arrangements should be published.

-David Mathie
Boise State University

Arthur Frackenpohl. *T-Bone Blues* for trombone and piano. Delevan NY: Kendor Music, Inc., 2002. Grade 3. Playing time 2:20.

Quality works for the young trombonist are difficult to find in the classical genre and almost impossible in the jazz arena. This latest work from Arthur Frackenpohl is an attempt to fill that void. Though certainly not a masterwork, the piece is a good introduction to jazz styling and allows the

trombonist to improvise if they are ready. Range is easily accessible for most young players, up to f1, and the technique required is accurate for grade level 3. Other positives include usage of eighth notes with the additional marking of two eighth = quarter and eighth triplet, chord symbols to allow for optional improvisation and an optional cut to shorten the work further for even younger players. Layout of both piano and trombone parts is excellent, easily readable with no page turn problems. The piano part includes chord symbols and is easy enough for many non-pianists.

-Thomas Zugger

Capital University

CHAMBER MUSIC

Howard J. Buss. *Fables from Aesop* for violin and trombone (or bassoon), 2002. Lakeland, FL: Brixton Publications. Playing time 13:00. \$12.95. Performance score.

Howard Buss has set five famous tales for this unique duo and included a brief narration for each brief selection, leaving the moral lesson for the audience (and performers) to deduce. The mostly contemporary musical language captures the action and/or attitude of the ancient but timeless treasures. Buss apprehends the narration most appealingly in "The Crow and the Pitcher." Dissonant trills between the instruments reflect the thirst problem confronting the crow, which give way to a reflective exchange as the dilemma is mulled over. This is followed by a steady acceleration to the problem's happy resolution. The music is quite challenging for the (tenor) trombonist, involving rapid articulations in high registers. Buss employs a variety of meters, tonalities, and an equality of parts to set this duet apart from other instrumental duos of mixed descent. Buss, a prolific composer of chamber and solo works for trombone, including "A Day in the Life," wisely admonishes the trombone "not to overpower the violin... and should reflect the sound off the music stand to help with the blend and balance." This is a captivating achievement of great variety and craftsmanship.

-Joel Elias

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