

characteristic Brazilian music.

Interspersed between these works, all presumably originally composed for wind trio, are arrangements by bassoonist **Janet Grice** of single movement compositions by other Brazilian masters which were probably not for wind trio initially. These include composer Pixinguinha (1898-1973), with the dance-like works *Carinhoso* and *Naquele Tempo*; Jacó de Bandolim (1918-1969), and his *Doce de Coco*, which begins with a long bassoon solo before turning into a sprightly allegro; Milton Nascimento (b. 1942), and his interesting *Ponta de Areia*, and finally Luiz Gonzaga (1912-1990) with his slow/fast *Asa Branca Assum Preto*, which brings the album to a lively conclusion by starting lyrically before turning into a fast and exciting final dance.

Bassoonist **Janet Grice** is to be congratulated for bringing these interesting and beautiful musical works to our attention. Her long active research into the style and literature of the music of Brazil has paid off with such nice dividends as this well-conceived and well-played CD. There are a few minor technical problems with the recording in that there is an inconsistency of quality and resonance from one composition to the next, representing, no doubt, different recording dates and/or venues. Also, while all three artists are technically strong, the clarinetist Sarah Koval has a rather "dark and dead" tonal quality, compared to the more lively and rich sound executed by both the flute and bassoon. But that does not deter me from recommending this CD strongly, especially for musicians looking for new and interesting music to perform.

Rating: 2½ Crows



Bassoon MUSIC REVIEWS

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Burns, Michael:

Blues for Contra, for solo contrabassoon with optional high-hat.

TCO 1329 (\$8)

With *Blues for Contra*, **Michael Burns** has given us a wonderful new addition to the contrabassoon repertoire. It is an adaptation of Dr. Burns' work *Blues for Tuba* of 1998, premiered in January 2006 on contrabassoon. It has a catchy melody right from the beginning, which should get the audience's fingers snapping and into the groove presented in this work. It is not an overly difficult work, perhaps about a grade of III for someone familiar with the contrabassoon. The work is about six minutes in length, and the range is just over three octaves, going from low B \flat up to a high B \sharp . There is included a suggested high-hat accompaniment, which I believe could be supplemented with a drum set, or even a double bass. I highly recommend this piece and look forward to performing it soon.

Music of Nazzareno Gatti

edited by Steven Dibner.

San Francisco Symphony bassoonist **Steven Dibner** presents these works of the Italian composer/bassoonist **Nazzareno Gatti**, as a culmination of a sabbatical he took in 2002. Gatti, as a student of Rossini's, studied and later taught at the Bologna Conservatory, where the manuscripts to these pieces were found. They explore some of the wonderful operatic repertoire of the nineteenth century Italian composers, as it was very common at that time to make transcriptions of the popular opera melodies of the day. In these eight compositions, familiar melodies of Rossini, Donizetti, and Bellini, as well as original melodies of Gatti are presented on the bassoon. I think you will