

movement is based on a view from the bridge. 'East' (facing Brooklyn) wails and evokes klezmer clarinet; a quiet, songlike 'South' faces the Statue of Liberty; 'West' is a mournful, unaccompanied paeon for lower Manhattan; and 'North' faces a swinging uptown. First recorded by clarinetist Michael Wayne with the University of Michigan Band (May/June 2006: 208), the work sounds just as good here.

Yeh is also the soloist in Scott McAllister's *Black Dog* (2003), inspired by hard-rock icons like Led Zeppelin and Jimi Hendrix. So says the composer, but I can't hear it. I hear outer sections with ominous moods, wailing, and big swooping glissandos, with a hauntingly beautiful middle section. It's a terrific piece.

Yeh is joined by his spouse Teresa Reilly in JM David's *Fantasy Etudes II* for clarinet, bass horn, and wind ensemble (2003). A brief 'Boris Prime', based on a chord progression from *Boris Godounov* and mathematically governed rhythms, is both jazz-tinged and harmonically free. 'Contrary Motion' is all slow, opposite-direction lines, while 'Tri-tetra' has scale fragments at virtuoso speed. 'Shrovetide Divergence' combines the influences of Stravinsky and Ligeti. This lively work, commissioned by the Columbus State Wind Ensemble, is given a strong reading.

The rest of the program brings percussion into the spotlight. In Michael Burritt's *Duo Concertante* (2006), clarinetist Yeh is joined by his daughter, percussionist Molly Yeh. Burritt, a percussionist whose mother was a clarinetist, also found inspiration in jazz greats Benny Goodman and Gene Krupa. The 11-minute work has noise and energy from both artists in the opening section, a middle section with tender clarinet lines and soft marimba tones, and a virtuoso final portion.

It didn't take long for the spooky opening of David Gillingham's *Concertino for Four Percussion and Wind Ensemble* (1997) to give me *deja vu*—sure enough, the North Texas Wind Symphony did it 10 years ago (March/April 2000: 236). The entrancing piece gives the soloists virtuoso challenges and the brass section some truly glorious things to play. The fine student soloists are Chris Butler, Patrick Hardin, David Owens, and Matthew Price.

KILPATRICK

Reed Trios of Eastern Europe

Eastwind Trio
Centaur 2972—73 minutes

Three reed players—Mary Barret, oboe; Kelly Burke, clarinet; and Michael Burns, bassoon—make up the EastWind Trio, and their program guides us through a selection of music from three Eastern European countries—the Czech Republic, Poland, and Hungary. The works on

the first half of the program—by Lutoslawski, Frigyes Hidas, and Erwin Schulhoff—already encompass a wide variety of styles and influences. By the second half, one is eager to hear what more interesting sounds come from a region steeped in folk music traditions. The three final works include a trio by Antoni Szalowski, Polish composer of the early 20th Century, and works by two Hungarian composers, Erzsebet Szonyi and Sandor Varess.

Many reed players are familiar with the first three composers on this program, at least. The works of Hidas are passed around and programmed on concerts because of the composer's humor and knack for achieving different colors with instruments and the fact that many musicians who play the oboe, clarinet, and bassoon can also play the English horn, bass clarinet, and contrabassoon. That means many different timbres can be achieved. I do not know that many people can keep a straight face while listening to a solo contrabassoon, as in the *Vivace*. It is therefore a challenge for any performer to play with such certainty and concentration as to make the beast resemble the sound of a double bass, which seems ever so slightly less uncommon or unusual in such exposed roles. Hidas's *Oclaba* is otherwise a serious work that has made its way into the standard repertoire for its appeal to performers and audience.

Erwin Schulhoff's *Divertissement* is a seven-movement piece traversing various dance influences of the 1920s, including the Florida and Charleston. It also is among my favorite reed trios. The next two works, a trio by Antoni Szalowski and *Five Old Dances* by Hungarian composer Erzsebet Szonyi, continue in the vein of middle 20th Century wind music. The program finishes with a sonatina by another Hungarian composer, Sandor Varess.

The mark of excellent musicians is that they sound as good when playing a solo line as they do playing beneath the texture and blending into other instruments without disturbing the main lines. These musicians achieve that.

SCHWARTZ

Fanfares & Overtures

REED: *Overture 1940; Renascence; Fanfare for Remembrance*; HUSA: *Smetana Fanfare; Music for Prague 1968*; NELHYBEL: *Fanfares*; SCHUMAN: *George Washington Bridge*

Rutgers Wind Ensemble/ William Berz
Naxos 572230—66 minutes

This is not the first collection of fanfares by the Rutgers Wind Ensemble (*Fanfares for Rutgers*, Nov/Dec 2003: 235). None of the pieces are the brief, brass-percussion proclamations we think of as fanfares; but they are interesting, thought-provoking concert works. The big