

ing that he contributes three thoroughly crazed pieces that go beyond even his technical prowess. They are all based on found music: CPE Bach, circus music, and pop. Hamelin warns that the wackiest of the set, 'Circus Gallop,' is "wildly excessive in every respect," so much so that it had to be rerecorded on two instruments. According to the witty and informative notes by Werner Dabringhaus, "the concentrated onslaught of five-part chromatic glissandos at breakneck speed knocked the wind out of even my tried and trusted Ampico-Bosendorfer."

Almost as demented are Steffen Schleiermacher's rocketing glissandos, Tom Johnson's dense, chromatic clusters and arpeggios, and James Tenney's 'Spectral Canon for Nancarrow'—not spectral at all, actually, but ecstatic, exuberant, and by far the most attractive work on the program. MDG's acoustic is aggressive, making the experience even more deranged. This is fun in very short doses, but it's not for the queasy.

SULLIVAN

Classical Saxophone: French

Hure, Mayeur, Grovlez, Glazounov, Bozza
Javier Oviedo; Padeloup Orchestra/ Jean-Pierre
Schmitt

MSR 1288—55 minutes

A native of Texas, Javier Oviedo is one of the newest soloists of the classical saxophone, and he has taken a special interest in bringing lost repertoire to the public. This release, with the assistance of the Orchestre Padeloup of France and conductor Jean-Pierre Schmitt, delves into the French romantic literature of the late 19th and early 20th centuries.

The music is rich, lush, and colorful, and one is tempted to praise repeatedly Oviedo's gorgeous sound, which fits these pieces perfectly. But these composers use the full resources of the orchestra, especially the wind section, and the Orchestre Padeloup is both sensitive and brilliant. Schmitt maintains the right balance between soloist and ensemble, and one can sense that Oviedo and the Orchestre Padeloup are working together to transcend the concerto genre. This is a collaboration in the true sense of the word.

The first three works, the Jean Hure *Concert-stuck*, the Louis Mayeur *Carnival of Venice* Fantasy, and the Gabriel Grovlez Suite for alto saxophone and orchestra—make up the relatively unfamiliar part of the concert. No one piece stands out from the others, but each one is beautiful, well written, and enjoyable. Saxophonists will know the Glazounov Concerto and the Bozza *Aria*, which appears here in a "new

orchestration;" both are rendered with great care and warmth, and the performances are very satisfying.

The program notes, written by Donald Cannon and Paul Linkletter, are very well done. Oviedo opens with a personal anecdote about his interest and research in the late romantic French repertoire; and a short biography of the Boston society member Mrs Elise Hall, who is called "America's first classical saxophonist," lends a crucial perspective to the program and enlarges our understanding of turn-of-the-century art music and the role of the United States in that period.

HANUDEL

In Friendship

Noda, Desenclos, Bonneau, Muczynski,
Stockhausen, Denisov
James Romain, sax; Kevin Class, p
Centaur 2916—62 minutes

As a latecomer in the wind world, the saxophone has had to rely on 20th Century composers for original and idiomatic works. Here, University of Illinois faculty member James Romain and University of Tennessee-Knoxville faculty member Kevin Class team up for a recital of some of the "classics" for unaccompanied saxophone and saxophone and piano. Although the release is current, the program was recorded six years ago, in September 2001 and July and September 2002. Nevertheless, both performers are excellent, winding their way through very difficult repertoire with great ease.

Romain appears to be in complete control; his sound is beautifully sculpted and his technique is effortless. He is particularly skillful in the *a cappella* selections—Noda's *Mai* and Stockhausen's *In Friendship*—where he jumps between registers without thought or trepidation. He also brings a wide dynamic range and appropriate phrasing to each piece; the Noda is often shocking on the ears, as it should be, and the Desenclos *Prelude, Cadence et Finale* and the Bonneau *Caprice en Forme de Valse* are rendered with perfect French grace and whimsy. If one must be picky, one could wish for more risk-taking in the Muczynski and Denisov sonatas—these are pieces where the performers can push the envelope of intensity, and Romain and Class choose beauty over edge. In addition, Romain's circular breathing in the Stockhausen is very noticeable—this trick can produce undesirable bulges in the sound, and sometimes it might be better to sneak a real breath. Still, this is a very good recording, and it aptly serves the dual purposes of pedagogy and listening pleasure.

HANUDEL

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