

American Record Guide

Independent Critics Reviewing Classical Recordings and Music in Concert

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On the Road

ZBINDEN: *Trumpet Concertino*; **LUIGINI:** *Caprice*; **BEETHOVEN:** *Komm, Hoffnung, Lass den Letzten, Stern*; **BOURGEAIS:** *Trio*; **EBEN:** *Fantasia Vespertina*; **GRUNELIUS:** *Scenette*; **WILSON:** *Cartoon*; **HENDERICKX:** *On the Road*; **FONDSE:** *Splitting Wood*; **BERIO:** *Good Night*

Wim van Hassett, tpt; Eriko Takezawa, Noriko Ishikawa, p—Channel 31811—75 minutes

In this outstanding collection of new and little-known works, Belgian trumpeter Wim van Hassett goes on a musical journey to nine countries. The oldest work is a transcription for cornet and chamber ensemble of the aria 'Komm, Hoffnung, lass den letzten, Stern' from Beethoven's *Fidelio*. Hassett's playing is lovely, as is the accompaniment by the unusual ensemble of strings, bassoon, and three horns. Petr Eben based 'Fantasia Vespertina' (1967) on old chants. German composer Wilhelm von Grunelius scored his *Scenette* (1996) for flute and muted trumpet, the four little movements each calling for a different trumpet mute. Emily Beynon is the fine flutist.

Several of the works are not at all new but are new to me. Italian composer Alexandre Luigini scored his lively *Caprice* (1946) for cornet and piano. Scottish composer Thomas Wilson's witty yet often serious 'Cartoon' (1969) is for trumpet, snare drum, and piano (originally brass band). Swiss composer Julien-Francois Zbinden also paired trumpet with snare drum in his showy, eight-minute *Concertino* (1946). Pianists Eriko Takezawa and Noriko Ishikawa play the orchestral reduction. Deft and energetic playing by all, including snare drummer Gustavo Gimeno.

Several commissions by Hassett are included. The small repertory for trumpet, trombone, and piano gets a major boost from Derek Bourgeois's stylistically varied *Trio* (2009). As usual for this English composer, the parts are full of technical challenges and lyricism. In this superb reading, Hassett and pianist Takezawa are joined by one of the world's leading trombonists, Jörgen van Rijen. In an eerie, 10-minute *On the Road* (2011), Belgian composer Wim Henderickx pits wah-wah muted trumpet against electronic sounds. When Dutch composer Martin Fondse titled his two-movement piece *Splitting Wood* (2011), he was thinking of the interaction of trumpet with cello, bass clarinet, and piano. In I ('Hit the soft ground'), the sounds are otherworldly; in II ('Once opened, never be closed'), mellow yet lively jazz flavors are heard.

The album ends poignantly with 'Good Night' (1986), Luciano Berio's brief, meandering contemplation of the days-end bugle call Taps.

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