

incorporates jazz inflections in the music, "Duo Concertante" has a stronger relationship to the compositions of Michael Daugherty and Joseph Schwantner than Benny Goodman's music. The solo percussion part calls for a five-octave marimba and six tom-toms (or any combination of bongos, timbales and congas). Burritt's use of dialogue and color throughout the one-movement work highlights the soloists well, and the energy and drive is similar to the composer's percussion ensemble works. Designed as a three-part composition, the inner slow section gives the soloists a chance to develop a beautiful legato theme before the final energetic conclusion.

The solo percussion part is effective and challenging (but not overly difficult), and the tom-tom writing hints of Xenakis' "Rebonds." Likewise, the clarinet solo part also requires a mature player. Burritt includes section parts for five percussionists and a timpanist, but these parts are perfunctory, saving the prime elements of the music for the solo clarinetist and percussionist. Taken as a whole, the band parts are complex, and the constantly shifting meters and rhythms qualify this work as a grade VI composition. Overall, "Duo Concertante" is a winner. The unique soloist combination with wind ensemble would be an excellent opportunity to feature students or faculty members at any institution.

—Mark Ford

PERCUSSION RECORDINGS

Borrowed Time

Steve Kahn

Shrapnel Records

The title of this CD is possibly a word play by jazz guitarist Steve Kahn to refer to the "time" being "borrowed" from the plethora of great drummers and percussionists heard here. Drummer Jack DeJohnette, percussionists Ralph Irizarry (timbales), Roberto Quintero (congas), Bobby Allende (congas), Badal Roy (tabla) and Manolo Badrena (percussion) all join Kahn in a set of original compositions and jazz standards. Although it should be classified as a jazz recording, *Borrowed Time* isn't limited to straight-ahead jazz (although it includes modern swing tunes). Thelonious Monk's "I Mean You," "Have You Met Miss Jones" and "Hymn Song" are delivered with various Latin feels, and "El

Faquir" is a modern straight-eighth-note tune in 11/4. The broad spectrum of talent here is worth the price.

—Terry O'Mahoney

Charles Owen—Marimba Solos

Charles Owen and the U. S. Marine Band

Sue Owen-Bissiri

This timeless CD includes the following marimba solos arranged and performed by PAS Hall of Famer Charles Owen: "Grand Valse Brillant" by Chopin; "Fiddle Fiddle" by Anderson; "First Waltz" by Durand; "Second Waltz" by Goddard; "Witches Dance" by MacDowell; "Hora Staccato" by Dinicu/Heifitz; "Smiles" by Roberts; "Dance of the Goblins" by Bazzini; "Zigeunerweisen" by de Sarasate; "Azpateado" by de Sarasate; "The Enchanted Hour" by Hahn, and "Eternal Father" by Dykes.

It is incredible to hear Owen both as performer and arranger of these 12 compositions. According to the liner notes, Owen performed all of these solos by memory with the Marine Band as it would travel on its annual nine-week tour of the U.S. This CD is definitely a collector's item and should be in every serious marimba performer's library.

—Jim Lambert

Collage

Stanley Leonard and the Louisiana State University Percussion Ensemble

Stanley Leonard Percussion Music

Collage represents a collaboration between Stanley Leonard, Brett Dietz and the Louisiana State University Percussion Ensemble. Leonard composed all of the works, conducts several of them, and performs the solo timpani work "Collage," while Dietz conducts the percussion ensemble and performs the multi-percussion solo part to "Shadows." "Processional," is scored for four marimbas with a rhythmic accompaniment from triangle and finger cymbals. "Traveling Music," a work for ten percussionists, depicts a journey around the globe by invoking music from Brazil, Asia, Africa and more traditional Western styles.

Leonard gives an inspiring performance of his newly composed "Collage" for solo timpani, which in the middle section hints at several well-known timpani solos from the orchestral repertoire. "Shadows" is for keyboard quartet and multi-percussion solo, which is virtuosically per-

formed by Dietz. The final selection, "Hurricane," is for a large force of 14 percussionists. Inspired by hurricane Katrina, the work has an ethereal, anticipatory opening that leads to an extremely visceral and energetic conclusion.

The LSU percussion ensemble handles Leonard's music with energy, sensitivity and professionalism, and we are fortunate to have such a fine representation of this influential percussionist's music.

—Scott Herring

Différentes Activités

Attilio Terlizzi

Self-published

Différentes Activités is the title of this CD and also the title of the featured work on the CD, which is a major concerto for multipercussion and string orchestra. The soloist, Attilio Terlizzi, not only plays the solo part to this concerto but also, on this same CD, performs the solo part to a major marimba concerto as well as an accompanied multipercussion solo.

The multipercussion concerto "Différentes Activités," by Jean-Luc Rimey-Meille, is in three movements, each lasting about five minutes, with short snare drum solo sections preceding the first movement and between each movement. The accompaniment consists of 13 strings and two percussion, and the percussion accompaniment is of significant importance and involves marimba, xylophone, cymbals, vibraphone and a variety of toms. The soloist performs on vibraphone, xylophone, toms, snare drums, cymbals, water drums, Javanese gongs, a salad bowl and temple blocks. A variety of sticks and mallets are used including fingers on the snare drum.

The first movement is introduced with lively spoken rhythms that suggest Indian patterns and then moves to syncopated material stated by the strings and then reflected in a duet with vibes and marimba. The section that follows is also syncopated, but the addition of drumset with vib solo strongly suggests a jazz feel. The spoken material returns to conclude the movement.

The second movement opens with somber sounds from the strings, but soon light and rhythmically steady rhythms pulsate as the predominate idea. Several "mini" duets and trios are particularly interesting, such as the duets between marimba and vibes and a trio with bass, vibes and bells. Especially noteworthy are sections

with unison syncopated rhythmic lines.

The final movement opens with a gentle and rather free percussion solo section with the orchestra entering soon after in regular pulsed rhythmic patterns. Unison lines are expertly played, and the vib and marimba solos are very impressive. The ending, a sustained dissonant chord, is a bit of a surprise as opposed to the "usual" climatic building to a dramatic conclusion.

Also on the CD is a recording of "Oltre La Linea Di Fuoco 4" by Luigi Morleo, which is a concerto for marimba and strings in three movements. The first movement focuses on driving rhythms with an interesting cadenza in the middle. The movement comes to an abrupt stop and is followed by a second movement that opens in a relaxed style. However, the interesting steady rhythm patterns provide a feeling of tension while the solo material focuses on lyric lines often in octaves. The final movement is based on a steady sixteenth-note pulse set in the percussion. On top of this, the marimba solo plays material that is rhythmically disconnected and in contrast to the steady beat of the accompaniment. After an interesting and free solo cadenza, the original jazz-like groove returns and, after all players improvise for a short time, the work concludes with a dramatic but short tutti statement.

The third work on the CD is an unaccompanied multipercussion solo work titled "Tricots De Peaux," also by Rimey-Meille. Non-pitched instruments are used and the predominate sounds are toms, cowbells and small (glissando) gongs. This technically involved work of around seven minutes combines free (*senza misura*) material with rhythmically interesting dance-like patterns.

The solo pieces on this recording utilize such a variety of colors, rhythms and styles that the listener cannot help but be captivated. Because these works are so expertly performed and dramatically interpreted, this CD would be a significant musical treat for any listener.

—F. Michael Combs

Deliverance

Andrew Beall

BMP Records

The title track on this recording is a duet for marimba and timpani. At first listening, one would think it might be the highlight of the CD, but there