

captivating musical collages evoking thoughts of nature and creative imagery. Hetzler produced this recording himself and selected cutting-edge compositions that explore new possibilities for the trombone.

Noteworthy on this CD is the "acoustic" trombone playing by Hetzler, which is of the finest quality. He also effectively performs with various mutes, extended techniques, and glissandi that all add to the musical environments created by each composition. In addition, the recording contains a seamless mesh between the "acoustic" trombone, the "processed" trombone sound transformed by various electronic effects, and sampled environmental sounds. All of the sonic elements combine well into one tapestry without thought of each individual element. The layering of all these timbres helps to create constantly evolving musical scenes.

A special aspect of this CD is the improvisatory nature of the compositions of James Fulkerson and the extended techniques involved in his works. In addition to using various mutes, Fulkerson directs the performer to make sounds by using bassoon and tenor saxophone reeds. Rather than using various effects processors, Fulkerson lets the trombone create unique timbres acoustically.

In addition, the works of Chester Udell, Matthew Burtner, Robert Rowe, and Mark Hetzler all create dynamic sonic landscapes that draw in the listener. Mark's composition entitled *Unnatural Disaster* was written in 2010 as a musical statement of the BP oil rig disaster. Hetzler's work indeed captures the spirit of this tragic event and its aftermath.

With DYNAMIC ELEMENTS, Mark Hetzler extends the spectrum of the trombone both as a composer and performer. This recording can help expand the horizons and imaginations of trombonists and composers alike.

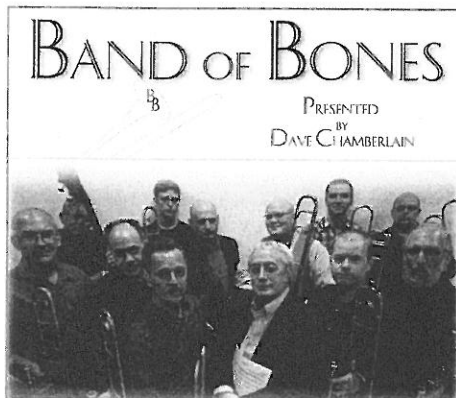
—James T. Decker  
Texas Tech University

## BAND OF BONES

DAVE CHAMBERLAIN, LEADER,  
TROMBONE, FLUTE, PERCUSSION; Bruce Eidem, Charley Gordon, Mike Lormand, Nate Mayland, Matt McDonald, Bob Suttman, tenor trombone; Max Seigel, Dale Turk, bass trombone; Kenny Ascher, piano, Dick Sarpola, bass; Mike Campenni, drums; Chembo Corniel, congas, cowbells.

BAND OF BONES PRODUCTIONS  
BBP0001 (11 Oriole St., Chestnut Ridge, NY 10977, USA; Tel: +1 845-352-3566;  
[www.bandofbones.com](http://www.bandofbones.com)).

Cole Porter/Kai Winding: *It's Allright with Me*. J. J. Johnson: *Four Plus Four*. Cedar Walton/James Zeller: *Bolivia*. Dizzy Gillespie/Chano Pozo/J. J. Johnson: *A Night in Tunisia*. David Raksin/Wayne Andre: *Laura*. George Bassman/Wayne Andre: *Getting Sentimental Over You*. Traditional/Nate Mayland: *Dear Old Stockholm*. Kenneth Lee Ascher: *Love Again*. Redd Evans/J. J. Johnson: *No Moon at All*. Frank Wess: *Segue in C*. Antonio Carlos Jobim/Bob Suttman: *Girl From Ipanema*. Hoagy Carmichael/Dick Lieb: *Stardust*. Bill Whited: *Bonin'*. Moises Simon/Dave Chamberlain: *El Manisero*.



Over the years, many iconic trombone jazz albums have been by groups of trombonists, rather than single artists. To name just a few, *Tutti's Trombones*, *The Trombones Inc.*, J. J. Johnson and Kai Winding's great duo "plus 6," Urbie Green's *Twenty-One Trombones* projects, Slide Hampton's *World of Trombones* and more recently, Michael Davis's *Absolute Trombone* albums are beloved of a large number of trombonists and trombone fans.

BAND OF BONES does not feature the kind of "star power" that was brought to those sessions. But the Band of Bones is made up of a group of very good, if

lesser-known, trombonists from New York. Also unlike most of the projects mentioned above, a significant number of the arrangements on this album are not new, but are recycled, several of them from the 1956 *Jay and Kai + 6* album, and Kai's later *More Brass* album. But this is not strictly a repertoire group, as there are new arrangements as well.

As is the case with most of these get-togethers, while the ensemble is important, the sessions are filled with solos, from all hands. While it is not possible in the context of this review to catalog the many solos, each listener will have his or her favorites. To this reviewer, the two that stand out the most prominently are Bruce Eidem's fine Al Grey (and probably Tricky Sam Nanton)-influenced plunger solo on the Basie standard *Segue in C*, and Max Siegel's fun bass 'bone solo (really a bass trombone solo) on J. J.'s *Four Plus Four*.

Congratulations to Dave Chamberlain (who is featured on flute as well as trombone) for putting the group together, and for getting this album reviewed in *Down Beat* before it even made it to the pages of the *ITA Journal*. Long live multi-trombone jazz groups!

—Kurt Dietrich  
Ripon College

## CHAMBER WORKS BY PER NØRGÅRD

NIELS-OLE BO JOHANSEN, TROMBONE; Elisabeth Sigurdsson, clarinet; Martin Schuster, trumpet; Morten Zeuthen, cello; Erik Kaltoft, Frode Stengaard, piano;

CDKlassisk CDK 1016 (Nørregade 53, 1165 Copenhagen, Denmark; [cdklassisk.dk](http://cdklassisk.dk)).

Per Nørgård: *Unendlicher Empfang*; *It's All His Fancies That*; *Spell*.

Danish composer Per Nørgård's music on this album is best described as avant-garde or modernist. There are three compositions, but only *It's All His Fancies That* uses brass instruments.

*It's All His Fancies That* is for trumpet, trombone, and piano. It is divided into seven episodes in which different combinations of the instruments are used. Each episode paints a picture from the novels of Lewis Carroll. The emotions of the characters are expressed easily and lucidly by the performers. The performance by Niels-Ole Bo Johansen on trombone is masterful. Of particular remark is the superb job he does matching his singing to his