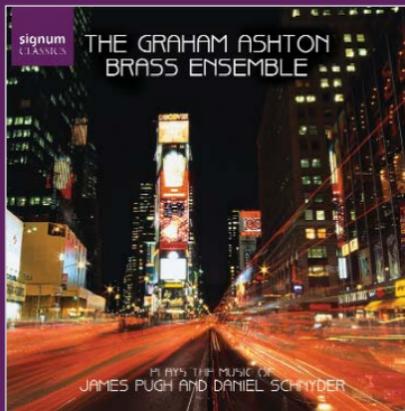


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SCENES OF SPIRITS

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SCENES OF SPIRITS

1. Raga	Kadar Khan / Jim Pugh	[14.35]
Kei - Scenes of Spirits	Tamami Tono	
2. (i) Flowers - Spring		[3.06]
3. (ii) Birds - Summer		[4.11]
4. (iii) Winds - Autumn		[3.08]
5. (iv) Moon - Winter		[4.25]
6. Birdsong	Graham Ashton	[13.05]
7. All Sides Endlessness	Suzanne Farrin	[6.18]
8. Brasstango	Carlos Franzetti	[9.59]
Total		[58.49]

THE GRAHAM ASHTON BRASS ENSEMBLE

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The repertoire for this album took shape during the fall of 2005. Having won a research grant the previous spring to fund a brass/world music album with *GABE*, I had spent much of the summer listening to new music from many different cultures around the world. My research into the music of India led me to Ustad Kadar Khan, a master tabla player, and his wife Bina Kalavant, a virtuoso sitarist. Two extraordinary musicians who direct the Kalavant Center for Indian Music and Dance on Broome Street, in downtown Manhattan. Kadar, Bina and I discussed ways in which we could develop a new Indian raga with sitars, tabla and brass. Given *GABE*'s repertoire is mostly notated, and traditional Indian raga is improvised, we figured improvisation within some kind of structure, or framework, might be the way forward. *GABE*'s trombonist Jim Pugh has exceptional improvisational skills as a jazz musician and composer, and so I asked him if he would be willing to collaborate with Kadar on this new piece. Jim graciously accepted and explains how his and Kadar's **Raga** evolved:

"My meetings with the great Kadar Kahn and his talented wife, Bina, took place in downtown New York City at their beautiful rehearsal/yoga studio. What were supposed to be brainstorming sessions about this piece, quickly became 'jam sessions'

where we all played for each other. Indian music is about a specifically chosen scale (or 'rag'), and a specifically chosen time and tempo. Once these are set, it becomes totally improvised - not unlike American Jazz music with its own tradition and conventions. I decided the best way to incorporate brass instruments into Indian music was for the Indian musicians to be as improvised as possible, so I wrote a number of 'events' (18 in all) that could be cued by a conductor in response to the flow of the improvised music. This created the necessary freedom to actively contribute to the piece, and yet not be tied to a preconceived structure, allowing Kadar, Bina, Javed and Imran, to go where the music took them. We did decide on having a set ending though, which was musically cued by Bina".

As I mentioned, apart from a couple of jazz arrangements and perhaps some aleatoric pieces, most of *GABE*'s repertoire is notated and structured, and so Jim's system of inserting spontaneous brass 'events' dependent on the improvisation was ideal. Not only did it give us a framework, which we understood, it also provided the opportunity for other members of *GABE* (namely Mark and Jeff) to improvise between the 'events'. Jim continues:

“A raga begins with a scale determined by the singer or sitarist. The scale Kadar and Bina chose was a simple Bb pentatonic scale: G, F, D, G, Bb, C with six beats per measure divided into triplets - 6/8 in western terms. When the five tones of the original melody and subsequent harmonies are viewed from a twelve-tone perspective, some interesting chords and chord voicing emerge. Once each note in the scale had a number (i.e. 1,2,3,4,5, etc.), I could build chords using every other note (1, 3, 5; and/or 7, 9, etc.), the same way we construct chords from major scales. These new chords can then be plugged into conventional Western harmonic progressions and, because we’re using a non-standard scale, a fresh sounding harmonic language comes out. These are some, but not all, of the methods I used to create the ‘events’. In the opening section, there are also events that are purely textural in nature, events to reinforce the melody and even one purely aleatoric (chance) cue derived from the 12-tone method. The rhythmic section of the piece gave me the opportunity to play with repeating different length groups of notes - playing 8, eighth notes repeatedly over the 6 beats, 5 notes over the 6, 7 over the 6, etc. This creates a rhythmic counterpoint which, every so often, lines up with the underlying 6-beat pulse. I had a lot of fun putting this piece together, and it

was a thrill working with Kadar and Bina. The experience was enlightening”.

It was also enlightening for us making music with composer and sho player Tamami Tono, koto player Ryuko Mizutani and shakuhachi player Ko Umezaki. GABE’s producer Steve Epstein had introduced me to Ko as they had worked together on one of Yo-Yo Ma’s ‘Silk Road’ projects. Through Ko, I was introduced to Tamami in a concert at a Japanese cultural center in downtown Manhattan. Tamami’s music was intriguing, as was the instrument she played - the sho. Unlike any instrument I had seen or heard, the sho looked like a tiny church organ built in miniature. To produce the sound, the player gently blows through for one set of notes and inhales for another, much like the harmonica. The sound Tamami made on the sho was divine and, as I drove back from Manhattan that evening, I could already hear the sonority of muted brass with the ‘reedy’ sho. I emailed Tamami the following week in Tokyo and asked if she would write something for GABE. Over the following weeks we threw different ideas around especially in regard to instrumentation. We finally settled on a trio of sho, shakuhachi and koto, with a trio of horn, trumpet and trombone to balance the softness of the Japanese instruments.

On her inspiration for **Kei-Scenes of Spirits**, Tamami says the following:

“There is an island in the eastern edge of the Eurasian continent which, in the 13th century, Marco Polo introduced to Europe as the ‘Golden Island’. Today, the island is called Japan - a country where traditional art and nature survives as one of the world’s cherished cultural assets.

‘Kei-Scenes of Spirits’ is inspired by the beauty and nature of Japan. Each movement has the theme of the four seasons - ‘Ka, Cho, Fuh, Getsu’ (Flowers, Birds, Winds and Moon) which are symbolic words representing how Japanese people feel and see the four seasons. You can find ‘Ka, Cho, Fuh, Getsu’ reflected in Japanese arts, paintings and poems, and in traditional books such as the “Manyoshu Tanka Collection” and “The Tale of Genji”.

I have based the composition of ‘Kei-Scenes of Spirits’ on traditional Gagaku methods. Gagaku being the term used for the music and culture of the ancient Japanese Court dating back to the 6th century. The tradition of ‘Kei’, lies in the combination of two aspects of nature - that which we see and feel directly, and that which is created inside the human spirit, and subsequently

expressed in words, music and culture. It is both the image of nature, and the imagery nature creates, which comes and goes in our minds when in a spiritual garden. In traditional Japanese music, especially Gagaku, the ancient perception of Japanese nature is strong, and it has been a great pleasure to have this tradition bring ancient Japanese musical instruments and modern brass together, especially with such a group as the Graham Ashton Brass Ensemble”.

There are two unusual techniques Tamami requires Ann, Jim and me to use in ‘Kei - Scenes of Spirits’, one is sliding up to and down from notes to imitate the portamenti of the shakuhachi - the other, is the use of ‘multiphonics’, where the player sings one note whilst playing another to produce either tonality or dissonance. Sometimes the dissonant ‘multiphonics’ are so close that you can hear an extraordinary oscillation of sound determined by laws of physics when notes are in juxtaposition.

Birdsong, for brass quartet, didgeridoo, percussion and piano, does not involve such unusual techniques, but it could be described as unusual music. Inspired by a very surreal dream during the summer of 2005 it is set in Australia’s Northern Queensland, where I embark on a rather odd

journey through a sub-tropical rain forest. *'Birdsong'* is my attempt to describe the journey. I won't go into detail, but there are a couple of amusing moments including Igor Stravinsky flying! Circling high above in a majestic Technicolor animation of his *'Firebird'* - and Gustav Mahler, who trudges by with a gigantic double bass strapped to his back. Salvador Dali also makes an appearance, leaping spectacularly from side to side, all the while twitching his moustache and ringing his 'little bell'. The sound of the bell sends hundreds of *Bell Birds* into a 'tinkling' frenzy resulting in a cacophony of sound from *Lyrebirds*, *Magpies*, *Kookaburras*, *Cockatoos*, *Rozellas*, the *'Brisbane Jazzbird'* and various *Parakeets*.

I have endeavored to capture the reality of the birdcalls through close musical imitation of specific birdsong. The central instrument in *'Birdsong'* is the didgeridoo, the instrument of the indigenous Australians made from branches of the Jarra tree and traditionally hollowed-out by termites. I used the didgeridoo in low B and E, sometimes as an organum, and other times with the horn and trombone in slow syncopation to create a muddy texture of unsettling dissonance. In addition to all the imitated birdcalls, you will hear moments of Stravinsky's *'Rite of Spring'* and

'Firebird' together with a suggestion of Mahler's *1st Symphony*. You might also detect a sad *'Waltzing Matilda'*!

All Sides Endlessness by Suzanne Farrin, is a complex piece for brass trio, bodhran (Irish 'Celtic drum'), penny whistle and bass flute. The origins of the Celtic bodhran are unknown. Some say it arrived in Ireland via the Celtic migrations from Europe as early as the 14th century, others say it really didn't achieve notoriety until the early 1960's when Irishman, David Fallon, made it famous as the bodhran player with the Chieftains. There is also the opinion that the bodhran has its origins in either Asia or Africa - there are certainly similarities between the Irish bodhran and the ancient frame drums of Africa, so who knows. The history of the penny whistle is better documented as there is mention of such an instrument in the King of Ireland's *Bremen Laws* from the 3rd century AD. However, the oldest surviving penny whistle dates back to the 12th century.

Whatever the history, the sound of bodhran and penny whistle epitomizes the music of the ancient Celtic culture and, for me, *'All Sides Endlessness'* captures the spirit of this culture in a very special and contemporary way. The composer, Suzanne Farrin comments:

'All Sides Endlessness' began with a conversation in a stairwell at the Conservatory of Music, Purchase College, where Graham and I are on the faculty. Graham had heard a piece I had composed the year before for the Aileen Pipes (Irish bagpipes) and string quartet, and knew that I had been exploring instruments outside the traditional European orchestra. As our conversations regarding the piece grew, we eventually settled on a composition for brass trio with the bodhran, a type of Irish frame drum played with a small wooden stick, and the penny whistle.

Both instruments present interesting sound worlds. The bodhran is a quiet drum whose pattern of up-down strokes makes some rhythms nearly impossible to play. I met with the bodhran player, Ingrid Gordon throughout the composition process, and together, we found new playing techniques, as well as methods based on traditional Celtic music practices. The penny whistle added a new dimension to the pitched ensemble due to its fixed tuning and unconventional scale. I incorporated the bass flute in order to balance the dynamic and range of timbre.

During the process of writing the work it became important for me to find a voice for this unusual ensemble without relying too heavily on the folk

traditions of the bodhran or penny whistle. To borrow from Bartók, I was not looking for just 'new ornaments' (to my style or something like that) but rather a new creative source from a 'living music'.

The title 'All Sides Endlessness' comes from a fragment within "Lessens" by Samuel Bequeath, whose writing has always inspired me. His words are like the sounds of abstract memories across a constantly evolving landscape".

For most of us, *'tango'* suggests the glamour, and elegance, of high society Buenos Aires, and yet the dance has its origins in the less-salubrious parts of the city where many immigrants from Europe and Africa gravitated at the end of the 19th century. There is debate about the origins of the musical form of *'tango'*, but it is generally thought the music was firstly influenced by the relentless rhythms of the African slaves' drums known as *'tan-go'*; and secondly, by the popular music of the pampas which combined the rhythm of indigenous South American music with that of the early Spanish colonists. There is a theory that the name *'tango'* could also have come from the Latin word *'tangier'* which means 'to touch'.

Whatever the origins of *'tango'*, thanks to brilliant composers such as Carlos Franzetti, the dance

music remains as popular now as it was a hundred years ago. Carlos is one of New York's most skillful composers and so it was a great thrill when he agreed to write a piece for *GABE* for this album. He writes about **Brasstango**:

“Notwithstanding the fact that tango, as a style of music, falls into the popular genre, many classical composers have incorporated this Argentine dance in orchestral and chamber compositions. When Graham Ashton asked me to compose a tango for GABE, my immediate concern was the use of brass instruments instead of the typical tango orchestra, comprised of bandoneon, strings and piano. Obviously, the title Brasstango was the easiest part of this composition. It was both difficult and rewarding to write this piece, which begins as a tango and departs into other Argentine musical styles as milonga and even candombe with its very rhythmic sixteenth-note patterns. My gratification came after hearing the absolute musicianship of the members of GABE, augmented by a bandoneon (yes, I needed the color of the instrument most identified with tango) and a double bass. I would say that Brasstango as performed by some of the most talented brass musicians in the world, represents a mini tour of Buenos Aires and its surroundings”.

I hope you have as much fun listening to this recording as we had making it. I would like to thank my colleagues in *GABE*, Ann, Jim, Mark, John and Jeff, without whose unfailing musicianship and virtuosity, the recording and performance of this repertoire would not have been possible. Thanks also to all the other incredible musicians who performed on this album: Kadar, Bina, Javed, Imran, Tamami, Ko, Ryuko, Raul, Tim, Linda, Ingrid, Marcus, Gerry and Dominic. Also to Purchase College, State University of New York, for their support for my artistic endeavors, and to Carl and Doris Kempner whose research grant helped fund this recording.

Graham Ashton, New York, January 2007

MUSICIANS

1. Raga - Kadar KHAN/Jim PUGH

<i>Trumpets</i>	Mark Gould, Graham Ashton
<i>Horn</i>	Ann Ellsworth
<i>Bass trombone</i>	Jeff Nelson
<i>Tablas</i>	Kadar Khan, Imran Khan
<i>Sitars</i>	Bina Kalavant, Javed Khan
<i>Directed by</i>	Jim Pugh

2. Kei - Scenes of Spirits - Tamami TONO

<i>Trumpet</i>	Graham Ashton
<i>Horn</i>	Ann Ellsworth
<i>Trombone and Vocals</i>	Jim Pugh
<i>Sho</i>	Tamami Tono
<i>Koto and Vocals</i>	Ryuko Mizutani
<i>Shakuhachi</i>	Kojiro Umezaki
<i>Directed by</i>	John Roderick MacDonald

3. Birdsong - Graham ASHTON

<i>Trumpets</i>	Graham Ashton, John Roderick MacDonald
<i>Horn</i>	Ann Ellsworth
<i>Trombone</i>	Jim Pugh
<i>Didgeridoo</i>	Marcus Rojas
<i>Piano</i>	Gerry Hecht
<i>Percussion</i>	Dominic Donato
<i>Directed by</i>	Mark Gould

4. All Sides Endlessness - Suzanne FARRIN

<i>Trumpet</i>	Graham Ashton
<i>Horn</i>	Ann Ellsworth
<i>Trombone</i>	Jim Pugh
<i>Bodhran/Percussion</i>	Ingrid Gordon
<i>Penny Whistle/Flutes</i>	Linda Wetherill-Smith
<i>Directed by</i>	John Roderick MacDonald

5. Brasstango - Carlos FRANZETTI

<i>Trumpets</i>	Graham Ashton, Mark Gould, John Roderick MacDonald
<i>Horn</i>	Ann Ellsworth
<i>Trombone</i>	Jim Pugh
<i>Bandoneon</i>	Raul Jaurena
<i>Double Bass</i>	Timothy Cobb
<i>Directed by</i>	Carlos Franzetti

BIOGRAPHIES

GRAHAM ASHTON

artistic director/trumpet/composer

Recognized throughout the world for his visionary performances and imaginative programming, Graham Ashton reformed the Graham Ashton Brass Ensemble (*GABE*) in New York in 1999, when he was appointed Professor of Trumpet, and Chair of Brass, at Purchase College, State University of New York. Drawing together an eclectic, and classy mix of New York's most distinguished brass players from the Metropolitan Opera Orchestra, Chamber Music Society of Lincoln Center and the faculties of Juilliard School and Purchase College, the Graham Ashton Brass Ensemble offers the very best of brass playing from some of the finest musicians in the world.

In recent seasons *GABE* has given many performances in Manhattan, including Rockefeller University, Miller Theatre, Columbia University, Lyric Chamber Music Society, St. Bart's on 5th Avenue, St. Mary-the-Virgin, Century Club, John Jay College, Guggenheim Museum and Metropolitan Museums. The ensemble has also performed in Washington DC at the National Cathedral, and in



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Colorado and Wyoming. Recent international tours include Ireland for Music Network, and France, where they appeared at the Epsival Festival in the Limousin.

GABE has recorded for EMI, Virgin, Sonoma, Signum Classics and Chandos. Their CD, *'Music for Organ, Brass and Timpani'* for Sonoma was a runner-up in the finals of the 2005 Grammy Awards.

As a soloist, Mr. Ashton he has appeared with orchestras all over the world including the BBC Symphony, English Chamber Orchestra, London Philharmonic, Australian Chamber Orchestra, RTE Concert Orchestra, National Symphony (Johannesburg), New York Virtuosi, Early Music Band and the Apple Ensemble. He has made eight award-winning solo recordings for EMI, Virgin, Nimbus, IMP Classics, Koch and Claves with the English Chamber, English Symphony and Irish Chamber Orchestras. As a composer, he has written works for various ensembles. Most recent premieres include: *'Dreamsuite'*, performed by *GABE* in Dublin in February 2005, *'Fanfare for ANZAC Day'*, commissioned by the Australian Embassy in Washington DC and premiered at the National Cathedral in April 2006, *'Miniatures for Brass'*, premiered at the Usdan Performing Arts Center on Long Island in July 2006, and *'Concertino for Trumpet and Wind Ensemble'*, commissioned by the Fredonia Wind Ensemble and premiered by John Roderick MacDonald in March 2007.

In addition to his work as a soloist and directing the Graham Ashton Brass Ensemble, Mr. Ashton is also Artistic Director of New York City's virtuoso contemporary group, the Apple Ensemble. He is a clinician for the Edwards Instrument Company whose trumpets he plays exclusively and in 2007, launched his own series of *Graham Ashton Trumpet Mouthpieces* in partnership with the renowned US mouthpiece manufacturer, Dave Houser.

MARK GOULD *trumpet*

Mark Gould is on the faculty of the Juilliard School and the Manhattan School of Music. He was principal trumpet of the Metropolitan Opera Orchestra from 1974-2003. One of the most sought after teachers of our time, Mr. Gould frequently travels throughout the United States, Japan and Europe giving masterclasses and clinics. He also performs with the Chamber Music Society of Lincoln Center and has appeared as conductor/soloist with numerous orchestras including the Seattle Symphony, San Diego Symphony, Colorado Philharmonic and Buffalo Symphony. A founding member of the Graham Ashton Brass Ensemble, Mr. Gould is also director of the contemporary group *Pink Baby Monster* and the *New York Trumpet Ensemble*.

JOHN RODERICK MACDONALD
trumpet

John Roderick MacDonald studied at the New England Conservatory in Boston. Upon graduating he was appointed principal trumpet with the Leipzig Gewandhaus Orchestra, a position he held for fifteen years. Mr. MacDonald returned to the United States in 2006 when he was appointed Professor of Trumpet at the Fredonia School of Music, State University of New York.

As a soloist, Mr. MacDonald records for Naxos, and has performed with several orchestras throughout the world including the Leipzig Gewandhaus Orchestra, Virtuosi Saxonica, Bach Collegium Munich, Leipzig Bach Orchestra, Japan Philharmonic and the Super World Orchestra in Tokyo.

ANN ELLSWORTH *horn*

Ann Ellsworth joined the Graham Ashton Brass Ensemble in 2005. She is on the faculty of the Bloomingdale School of Music and the Juilliard Pre-College in New York City, and is also a member of the Grammy-nominated *Absolute Ensemble*.

A native of the California bay area, Ms. Ellsworth began studying horn with Arthur Krehbiel, principal

in the San Francisco Symphony. After graduating from the Eastman School of Music, she continued her studies with James Chambers at the Juilliard School, Froydis Wekre in Oslo Norway and Vitali Bujanowski at the Rimsky-Korsakov Conservatory in St. Petersburg, Russia. Ms. Ellsworth is a former member of the Phoenix Symphony and, for two years, played in Denmark with the Esbjerg Ensemble - a ten-member chamber music group.

Ms. Ellsworth lives in New York City where she has a busy performance schedule in many genres from concerts on period instruments, to concerts of contemporary music and commercial recordings for film and television. She also is in demand as soloist and continues to perform regularly in Europe and Scandinavia.

Ann Ellsworth is co-founder of *Music of the Spheres*, a society for chamber music, science and philosophy.

JIM PUGH *trombone/composer*

Jim Pugh is Professor of Trombone at the University of Illinois at Champaign-Urbana. For many years, he was New York's busiest freelance trombonist for film scores, records, television themes and jingles. A founding member of the Graham Ashton Brass Ensemble, Mr. Pugh performs



© Chris Brown

with a number of diverse ensembles from *Yo-Yo Ma's Silk Road Ensemble*, *Steely Dan* and *Orchestra of St. Lukas*. He has also recorded with Paul Simon, Barbara Streisand, Tony Bennett, Madonna and Frank Sinatra.

Mr.Pugh' original music and arrangements are frequently heard on National Public Radio, and his composition, *Lunch with Schrödinger's Cat*, received a Lincoln Center premier in 1989 by Marian Alspop and the Concordia Chamber Orchestra. Mr.Pugh's *Concerto for Trombone and Orchestra* received a New York premier in March 2000 with Joe Alessi and the New York Philharmonic conducted Leonard Slatkin. Several of Mr.Pugh's other compositions for brass can be heard on a GABE's CD: *The Graham Ashton Brass Ensemble Plays the Music of James Pugh and Daniel Schnyder*, available on Signum Classics.

KADAR KHAN *tabla/composer*

Ustad Kadar Khan is founder and director of the Kalavant Center for Music and Dance in New York City. Arriving in the U.S. in 1988, Ustad (literally 'master') Kadar Khan brought with him a rich tradition of Indian classical music and the desire to propagate this music internationally. While in India during the early 1980s, Ustad Kadar Khan recognized the growing need to preserve India's great classical music traditions, and in 1982 he founded the Naad Niket Musical Academy in Ahmedabad, India. Under his direction, the academy nurtured several young talents who have won awards in national competitions and gone on



to accompany some of India's greatest musicians. Born in Rajasthan, India into a family of professional musicians, Ustad Kadar Khan's ancestors served as royal court musicians for the rulers of India. He began his musical training at age seven under the strict tutelage of his father and guru, Ustad Reheman Khan. It was his father who passed on to the young Kadar, the four traditional styles of tabla playing - the *Delhi, Ajarada, Lucknow, and Farukhabad gharanas* (or 'schools'). Ustad Kadar Khan continues in these authentic styles while creating new works and compositions using the techniques and performance practices of traditional tabla playing.

Ustad Kadar Khan has been a featured soloist on *All India Radio* and Doordarshan Television's concert series *National Highlights* and is a recipient of the *American Academy of Artists Award*.

JEFF NELSON *bass trombone*

Jeff Nelson is one of New York's busiest bass trombonists on Broadway and in Manhattan's recording scene. He has been a member of four TONY Award winning shows: *'Sunset Boulevard'*, *'Titanic'*, *'Fosse'* and *'Thoroughly Modern Millie'*, and performed with many renowned artists including Lionel Hampton, Dizzy Gillespie, James Taylor, Sting, Billy Joel, and Elton John. He is currently in the orchestra for *The Sleepy Chaperone* on Broadway.

Mr. Nelson has performed, and recorded with the Carnegie Hall Jazz Band, Vanguard Jazz Orchestra and the Mingus Big Band and is the director of the trombone ensemble *New York Trombone Conspiracy*, whose CD *'A Matter of Time'*, can be heard on Walking Frog Records.

MARCUS ROJAS *didgeridoo*

Marcus Rojas is Professor of tuba at Purchase College, State University of New York. While his talent on the Australian didgeridoo is renowned in New York City, Mr. Rojas is best known as one of the city's leading tuba players.

A founding member of the Graham Ashton Brass Ensemble, Mr. Rojas also performs with the Metropolitan Opera Orchestra, New York City Ballet Orchestra, and American Symphony. He has also performed with ensembles led by Gil Evans, Lionel Hampton and PDQ Bach.

Mr. Rojas is an avid proponent of contemporary improvised music and is a founding member of *Single Tree* and Henry Threadgill's *Very Very Circus*. He was the tuba soloist for the film *'Sleepless in Seattle'* and the PBS American Masters documentary *'Knute and his Fighting Fish'*, and was the co-writer for the soundtrack for *'Pinocchio'*.

GERRY HECHT *piano*

Gerard Hecht is a graduate of Yale University and the Manhattan School of Music. He is currently Associate Professor of Music at Purchase College, State University of New York, and is on faculty at

the Pre-College Division of the Juilliard School of Music. Mr. Hecht is much in demand as a vocal coach and has prepared many major artists for appearances at the Metropolitan and New York City Opera. In addition, he has given over 200 recitals - most recent appearances include the New York Brass Conference and the Liszt Akademie in Budapest. Professor Hecht is the accompanist for the Brass Department at the Conservatory of Music, Purchase College.

DOMINIC DONATO *percussion*

Dominic Donato is active as a percussion soloist, chamber musician and teacher. A member of New York's Talujon Percussion Quartet and Newband, he also performs with Ensemble 21, the ST-X Ensemble, Washington Square Chamber Music Society and the American Composers Orchestra. As a soloist, Dr. Donato has performed in New York City's Carnegie Hall and Symphony Space and appeared at festivals in Rome, Amsterdam, Paris and Lisbon.

Dr. Donato is Professor of Percussion at the Conservatory of Music, Purchase College, State University of New York.

INGRID GORDON *bodhran/percussion*

Ingrid Gordon has performed as a soloist throughout the USA. She made her debut with the Chicago Symphony Orchestra in 1988, and has since performed at the Dame Myra Hess Memorial Concert Series, the Orpheus Chamber Music Series and the Spoleto Festival. Dr. Gordon founded the traditional Mexican marimba ensemble *Marimba Nueva York* in 2003. She is a virtuoso on a number of world music instruments, sometimes travelling as far afield as Ghana and Indonesia in pursuit of new sounds and new instruments.

SUZANNE FARRIN *composer*

Suzanne Farrin studied at Yale University with Martin Bresnick, Ezra Laderman, Joseph Schwantner and Evan Ziporyn. Important influences, such as Messiaen, Debussy, Ockeghem and Berio, contribute to her musical language, along with a love of folk music from the United States and Argentina.

Ms. Farrin has taught at Columbia and Yale Universities and is currently Chair of Composition at Purchase College, State University of New York. Her music has been performed across the United States, Europe and South America at a variety of venues including Carnegie Weill Hall, Symphony



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Space, Festival Nuevo Mundo in Maracaibo, Festival *'Dancing in Your Head'* in Minneapolis, Philadelphia Fringe, Ernest Bloch Music Festival in Würzburg, Germany and Avant-Garde Schwarz in Austria.

Ms. Farrin's commissions come from a variety of sources including Tanya Bannister, Steve Mackey, Jason Treuting, Ken Crilly, Antoine Tamestit, Mark

Stewart, and David Schotzko, and Ensembles such as the Arditti Quartet, So Percussion, Neithermusic, ICE, Nonzero and Traces have performed her music on the concert stage. *All Sides Endlessness* is her first composition for brass.

LINDA WETHERILL-SMITH

penny whistle/flutes

Linda Wetherill-Smith has been principal flutist with the Frankfurt Radio Symphony and Ensemble Intercontemporain at the Pompidou Centre in Paris. She joined the faculty of Adelphi University NY in 1994. Ms. Wetherill has given masterclasses in the far corners of the world including China, Egypt, India and Pakistan. She was the first American to be honored as featured soloist at the World Peace Festival of Llangollen, Wales and presented the first public concerts for mixed audiences by a woman in Saudi Arabia during her tours of the Middle East.

TAMAMI TONO *sho/composer*

Tamami Tono is an award-winning graduate of Kunitachi College of Music and Keio University in Japan. She is the resident composer of CCMIX (Centre de Creation Musicale Iannis Xenakis) and a member of Yo-Yo Ma's *'Silk Road Ensemble'*.



© Miro Ito

Ms. Tono joined the Reigakusha *Gagaku* Ensemble in 1990 with whom she performs Gagaku, the ancient court music of Japan since 1990. She also performs contemporary music at National Theatre of Japan and has participated in Tanglewood and Lincoln Center Festivals in the US and Wien Modern Music Festival.

Tamami Tono has won the First Prize for National Theatre Composition in Japan and was runner up at the Sougakudoh Japanese Song Competition. Her works have been accepted in the International Computer Music Conference, ISCM World Music Days and Concorso Internazionale Luigi Russolo. Ms. Tono's music has also been performed at International Tuba Euphonium Conference in 1990, the opening of Tokyo International Forum In 1997, and the MoMA Exhibition 'Cross Fade'.

Ms. Tono produces multi media performances entitled 'Breathing Media' which combines traditional *Gagaku* music with modern electronics and technology. She has received grants for her research and creativity from Artistic Internship of the Agency for Cultural Affairs, Japan foundation, Japan Arts Foundation, KAO Foundation for Arts and Sciences and the Asian Culture Council.

RYUKO MIZUTANI *koto*

Ryuko Mizutani studied both classical and modern koto music under the world-renowned koto masters Kazue and the late Tadao Sawai. As a member of the Kazue Sawai Koto Ensemble, she has performed in Europe, South Asia, and the US in festivals of traditional and new music. In 1999, Ms. Mizutani received a fellowship from the

Japanese Government *Overseas Study Program for Artists*, to study improvisation and new music with Anthony Braxton and Alvin Lucier at Wesleyan University.

KOJIRO UMEZAKI *shakuhachi*

Kojiro Umezaki was raised in Tokyo, Japan where he received traditional instruction on the shakuhachi. His career encompasses both traditional and technology-based music for shakuhachi with a range of electronic media. Now residing in Montreal, Canada, Mr. Umezaki is a member of Yo-Yo Ma's *Silk Road Ensemble* and is on the faculty of Music at McGill University in Montreal.

BINA KALAVANT *sitar*

Bina Kalavant began her music and dance studies at age four at the Shreyes Foundation in Ahmedabad, India where she studied sitar under Ustad Ghulam Rasool Khan and Shri Sukhrajsinh Jhala.

Ms. Kalavant served as Director for the Naad Niket Musical Academy in Ahmedabad and is presently on the faculty of the Kalavant Center for Music and Dance in Manhattan's East Village. As a soloist she has given performances at the American Museum of Natural History, Columbia

University, Manhattan School of Music, Town Hall, Symphony Space and Lincoln Center.

JAVED KHAN *sitar*

Javed Khan is on the faculty of Naad Niket Musical Academy in Ahmedabad, India, and Kalavant Center for Music and Dance in New York. Born into a family of distinguished musicians, whose ancestors were renowned master musicians for the princely courts of Northern India, Javed Khan is now carrying on this family tradition of music. Mr. Khan gave his debut performance in the US at Symphony Space in New York and has since performed for the Manhattan School of Music, Yale University, and New Jersey State University.

IMRAN KHAN *tabla*

Born in a family of traditional heritage musicians, Imran Khan started his training on tabla at the age of 4 under his grandfather and guru Ustad Rehem Khan. During the last three years, he has been under the guidance of his uncle, Ustad Kadar Khan. Mr. Khan has performed for *All India Radio* and in numerous music festivals in India and the USA.

CARLOS FRANZETTI *composer/conductor*

Carlos Franzetti was born in Buenos Aires, Argentina and has lived in the United States since 1974. One of New York's most successful composers, Mr. Franzetti has written works for symphony and chamber orchestra, big band, small chamber works, film scores and jingles. His many collaborations with symphony orchestras includes the Boston Pops, National Symphony in Washington DC, Czech National Symphony and Bratislava Radio Orchestra. Recent world premieres include *Concierto del Plata for Guitar and Chamber Orchestra* and *Millennium Concerto for Flute and Orchestra* commissioned by the Municipal Government of Buenos Aires, Argentina. *Corpus Evita* - an Opera In Two Acts was premiered in San Francisco in September 2000 and his *Piano Concerto No. 2*, commissioned by the Buenos Aires Philharmonic, was premiered as part of the orchestra's 50th Anniversary season at the Teatro Colon.

Carlos Franzetti has received many outstanding grants and awards, including two gold records, several grants from *Meet The Composer*, a *Yamaha Composers Award* and funds from the *Foundation for New American Music*. He conducted, arranged



and co-produced the Grammy Award-winning CD, *Portraits of Cuba* for Chesky Records featuring soloist Paquito D'Rivera, and in 2002, was the recipient of the Latin Grammy Award for *Best Tango Album* with *Tango Fatal*.

RAUL JAURENA *bandoneon*

Born in Montevideo, Uruguay, Raul Jaurena studied bandoneon with his father and performed with a Children's Tango Orchestra at the age of eight. Mr. Jaurena graduated with honors from the National Conservatory of Uruguay and spent many years performing throughout Argentina, Brazil, Chile, Peru, Ecuador, Bolivia, Colombia, Venezuela, Cuba, and Mexico. He has accompanied some of tango's most prominent singers including Roberto Goyeneche, Edmundo Rivero and Agustin Irusta.

Mr. Jaurena is currently director of the acclaimed tango group, *New York Buenos Aires Connection*. He has performed with Yo-Yo Ma in Boston and with several of the world's leading orchestras including the American Composers Orchestra, Berlin Philharmonic, Hollywood Bowl Philharmonic and the Pan American Symphony.

TIMOTHY COBB *double bass*

Timothy Cobb is Assistant Professor of Double Bass at Purchase College, Conservatory of Music, State University of New York. A native of Albany NY, Mr. Cobb studied at the Curtis Institute of Music in Philadelphia. Upon graduating, he was appointed by Sir Georg Solti to the bass section of the

Chicago Symphony Orchestra and was subsequently appointed Associate Principal Bass with the Metropolitan Opera House Orchestra - a position he still holds.

Mr. Cobb has recorded for Deutsche Grammophon, Decca and Sony and is active as a studio musician in New York City where he has recorded numerous soundtracks for movies, television and advertisements.

STEVE EPSTEIN *producer*

Steve Epstein's desire to produce classical recordings was realized in 1973 when, shortly after graduating from Hofstra University, he was offered a position as music editor for the *Columbia Masterworks* label, under the direction of Tom Frost and Tom Shepard.

Currently Senior Executive Producer at Sony Classical, Mr. Epstein has produced every major artist and ensemble on the CBS Masterworks and Sony Classical labels - including Isaac Stern, Yo-Yo Ma, Wynton Marsalis, Midori, Lorin Maazel, Claudio Abbado, Itzhak Perlman, Murray Perahia, Emanuel Ax, Plácido Domingo, André Previn and Bobby McFerrin. He has also recorded all the major ensembles including Vienna Philharmonic, Berlin Philharmonic, New York Philharmonic, Chicago

Symphony, London Symphony, Los Angeles Symphony and the Cleveland, Concertgebouw and Philadelphia orchestras.

Sixteen albums produced by Mr. Epstein have won Grammy Awards including the *Premieres* recording, featuring Yo-Yo Ma, David Zinman and the Philadelphia Orchestra. Mr. Epstein has also personally been honored with twenty-one Grammy nominations of which, he has won four - three for *Classical Producer of the Year* and one for *Best Classical Album*. Other honors include nominations for the Edison and Grande Prix Disque awards.

This is the second album Mr. Epstein has produced for the Graham Ashton Brass Ensemble. The first, *Music for Organ, Brass and Timpani* for the Sonoma surround-sound label, was short-listed in the finals of the 2005 Grammy awards.

RICHARD KING *engineer*

Richard King is currently a senior recording engineer at Sony Music Studios in New York City, specializing in the location recording of classical orchestral and chamber music. Mr. King has recorded in the most prestigious venues throughout the US, Europe and Asia with many artists including Yo-Yo Ma, Wynton Marsalis,

Riccardo Muti and Murray Perahia. In the last seven years, he has engineered close to 70 recordings for compact disc, SACD and film including the soundtrack for *Crouching Tiger, Hidden Dragon*.

Mr. King has received Grammy nominations for *Best Engineered Classical Recording* in 1998 and 1999, and *Best Classical Crossover Album* in 2001 for his work with Chick Corea and the London Philharmonic. He also recorded the Grammy winning album: *Premieres - The Cello Concertos* featuring Yo-Yo Ma and the Philadelphia Orchestra.

This is the second album Mr. King has engineered for the Graham Ashton Brass Ensemble. The first, *Music for Organ, Brass and Timpani* for the Sonoma surround-sound label, was short-listed in the finals of the 2005 Grammy awards.

Recorded in Theater C at the Performing Arts Center, Purchase College, State University of New York, December 21 & 22 2005 (Birdsong & Brasstango) and August 3 & 4 2006 (Raga, Kei - Scenes of Spirits & All Side Endlessness)

The recording and final mix is 24 bit/ 44.1 (Pyramix System)
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Producer - Steven Epstein
Recording engineer - Richard King
Assistant Engineer - Sebastian Cortone
Editing Engineer - Steven Epstein
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