



well attract listeners for this reason alone. However, it does possess other enticing qualities, one of which is spectacularly executed music.

Founded in 1987 by members of the Basel Symphony Orchestra and the Radio Symphony Orchestra Basel, the group is deeply endowed with exemplary performance experience. In addition to the two Basel orchestras and a recent appearance at the Euro-ITG Trumpet Days in Bad Säckingen, the quintet members have held various solo positions with the Orchestre Régional de Mulhouse, the Orchestre Symphonique de Mulhouse, the Hong Kong Philharmonic, and the Philharmonic Orchestra of Caracas. It is also worth noting that trumpeters Marc Ullrich and Patrick Marzullo received their primary training from Maurice André, Roger Delmotte, and André Presle.

Embracing a performance philosophy common to many classically oriented ensembles, the *raison d'être* of the Basel Brass Quintet is "to present a fascinating and rich diversity of music." In *Johann Sebastian Bach*, a superb performance of compositions representing the epitome of the Baroque style is given. Each piece on the program has been carefully chosen from Bach's keyboard, orchestral, and choral literature. These are all masterful transcriptions that maintain the supreme integrity of Bach's music while illustrating the highest level of performance on brass instruments.

The CD opens with an extremely precise delivery of the *Orchestra Suite No. 3 in D Major* (BWV 1068). Almost immediately, the French conservatory influence on Ullrich and Marzullo's brilliant trumpet style becomes quite apparent, displaying itself particularly on the famous second movement, "Aria." Nine monuments of the organ repertoire follow. The most well

known are "Contrapunctus IX" from *The Art of Fugue* (BWV 1080), "Wachet auf,..." from the *Schübler Chorales* (BWV 645), and the immortal *Tocatta and Fugue in D Minor* (BWV 565). "Chorale No. 64" from the *Christmas Oratorio* (BWV 248), an outstanding *tour de force* for orchestral trumpeters, comes off tastefully in this brass chamber setting. The remainder of the tracks are well-documented in the discographic information given above. It is sufficient to say that each of these works receives a meticulous rendering. The lines are clear because of the carefully delineated counterpoint, appropriately chosen ornamentation, and precise articulations. In short, the Basel Brass Quintet's *Johann Sebastian Bach* provides an absolutely impeccable and thrilling performance. (Scott Sorenson, ITGJ Associate Editor)

Wolfgang Guggenberger - Ensemble Voice and Trumpet: Musik des 18. Jahrhunderts

Wolfgang Guggenberger, trumpet; Elisabeth Haumann, soprano; Martin Hoffmann, organ
Musikproduktion Ambitus AMB 97 913 (CD)

Händel: *Quel fior che all' alba ride*; No, di voi non vo' fidarmi; *Meine seele hört im Sehen*; In den angenehmen Büschen; Eberlin: *Benedictus aus Missa solemnis*; Biechteler: *Regina coeli*; Keiser: *Drei Arien aus der Markuspassion*; Demmler: *Benedictus aus Missa in G*; Telemann: *Arien aus - Der Harmonisch Gottesdienst: aus der Kantate No. 2*; Bach: *aus der Kantate: Weinen, Klagen* (BWV 12).

Wolfgang Guggenberger - Rokoko-Romantik: Musik für Trompete und Orgel

Wolfgang Guggenberger, trumpet; Anton Guggemos, organ

Musikproduktion Ambitus AMB 97 810 (CD)

Senallié: *Sonate in D*; Franck: *Andantino g-moll*; Martini: *Sonata al Postcommunio*; Largo; *Tocatta*; Fauré: *Pavane*; Baldassari: *Sonate in F*; Mozart: *Adagio in Es-Dur*; Boyce: *Voluntary No. 1 D-Dur*; Lindberg: *Gammal fabodpsalm aus Dalarna*; Romanino: *Concerto in D*.

This CD is a collection of works for soprano and trumpet which were not originally conceived as soprano/trumpet duets, but as combinations of soprano with other solo instruments (flute, oboe, violin, voice). Baroque music for trumpet and soprano is by no means scarce, and Wolfgang Guggenberger and Elisabeth Haumann add delightful new settings to the repertoire.

The performance is first rate. Throughout the recording, Guggenberger demonstrates great control, finesse, and sensitivity in this difficult chamber setting. His command of the instrument in all registers and dynamic levels is impressive. Haumann, as well, provides a beautiful, full, yet not heavy quality that