

to the trio, he is now able to display his technical prowess. He moves through this up-tempo piece adding florid ornamentations that showcase his clear articulation and precise attention to pitch. Even though impressive technique is evident, the direction of the musical line is still maintained. *Now, O Now* is a breath of fresh air and a welcome addition to the collaborative small chamber ensemble recording collection. (Timothy Winfield, assistant professor of music, Westminster College, New Wilmington, PA)

Randolph Lee—La Trompeta Camaleónica

Randolph Lee, trumpet and flugelhorn; Mauricio Arias, piano; University of Florida Symphonic Band, Jay Watkins, Director; Kenji Hood, horn; Steven Hunter, trombone; James Jenkins, tuba; Ulisses Rocha, guitar
54339MCD (CD); Mark Records, 10815 Bodine Road, Clarence, NY 14031-0406; info@markcustom.com; <http://www.markcustom.com>; (716) 759-2600; fax (716) 759-2329

Manzanilla: Pajarillo (Joropo Venezolano); Arias: Variaciones fantásticas sobre La Guaneña; Arias: A la memoria de 21 ángeles; Arias: Entrada (o Salida) Concertante; Arias: Rapsodia Camaleónica; Rocha: Rumores.



The title *La Trompeta Camaleónica* hints at a chameleon-like sampling of musical offerings for trumpet. Randolph Lee, assistant professor of trumpet at the University of Florida, performs compositions by Mauricio Arias, Ulisses Rocha, and Eduardo Manzanilla. Ensemble collaborations are also featured. Accompaniments by the Uni-

versity of Florida Symphonic Band, as well as chamber orchestra, brass quartet, and guitar, provide even more variety. The result is a dramatically wide-ranging recording that stretches not only the physical capabilities of the trumpet, but also its musical potential. These pieces are not for the faint of heart. *Variaciones fantásticas sobre La Guaneña* is particularly challenging. The unique orchestration in the band, combined with the multiple timbres displayed by Lee, creates a daring interplay between ensemble and soloist. Styles change so rapidly that the chameleon motif is inescapable. While his virtuosity is clearly evident throughout the recording, Lee's performance is hauntingly moving during lyrical sections. Running the gamut between sweet, solemn, and scintillating, Lee's tone continually provides musical appeal. This is particularly evident during Colombian composer Mauricio Arias's powerful *A la memoria de 21 ángeles*, which commemorates 21 children who perished in a deadly road accident in Bogotá, Colombia. *Rapsodia Camaleónica*, also by Arias, is a *tour de force* of compositional techniques. The liner notes indicate "influences that range from Ligeti, Bartók, Hans Otte, minimalism, and world music, such as salsa and the music of Colombia, Brazil, Armenia, and others." One might speculate that this is hyperbole until hearing that all of these styles are adeptly represented in this epic 22-minute composition. Immediately followed by Rocha's *Rumores* for flugelhorn and guitar, this recording comes to a beautifully placid conclusion. (Kevin Scully, director of creative arts, Port Washington School District, Port Washington, NY)

Jeff Lofton—Jericho

Jeff Lofton, trumpet and producer; James Polk, piano and organ; Glenn Schuetz, bass; Steve Mankenberg, drums; Carolyn Wonderland, vocals and guitar; Murali Coryell, vocals and guitar; Ryan Bowen, bass; Terrence McDaniel, drums; Ernie Durawa, drums

Self-released; <http://jefflofton.com>

Lofton: You Blues You Lose; Lofton/McDaniels: Compared to What; Lofton: Rose; Woods: What a Little Moonlight Can Do; Lofton: Love Comes (Amor Viene); Lofton: Jericho; Wells/Tormé: The Christmas Song; Lofton: NOLA Beat; Lofton/McDaniels: Compared to What.



Jericho is the latest release by Austin-based trumpeter Jeff Lofton. This is an eclectic recording that flows between straight-up swing and funky R&B. The opening cut, *You Blues You Lose*, is a swinger that features the trumpeter with a quartet, and although his bio makes comparisons to Miles Davis, another influence may

well be Nat Adderly. The rollicking *Compared to What* is recorded twice on this CD, utilizing different vocalists in the lead, the first being Carolyn Wonderland. *Rose* again pares the group to an acoustic quartet for this lilting 3/4 groove. *A Little Moonlight* is a medium up-tempo swing that avoids the melody until the very end. Lofton's tone here is unique, eschewing the traditional trumpet tone for a very diffuse and covered sound. *Love Comes* features interesting contributions from pianist Polk and drummer Mankenburg over a Latin feel, and Lofton cuts loose with a memorable solo of his own. *Jericho* is a brooding groove in the McCoy Tyner/Elvin Jones mold, featuring the trumpeter jabbing and weaving like a boxer with the rhythm section. On Mel Tormé's standard *The Christmas Song*, pianist Polk takes the only solo and provides some interesting reharmonization throughout. *NOLA* launches out of the gate immediately with a street beat, and one gets the sense that this is really where this band has fun. The groove is infectious and brings us right into the club. Lofton cuts loose with rips and wails back and forth with the rhythm section before the ending trails off. The second version of *Compared to What* features male vocalist Murali Coryell. Lofton's contribution to the second cut is more energetic, and the electric piano solo at the end ties it all together. Overall, this is an enjoyable recording with fine playing all around. (Michael Hackett, assistant professor of jazz and commercial music, University of Wisconsin – Whitewater)

Never Weather—Blissonance

Dillon Vado, drums; Aaron Wolf, saxophone, Josh D. Reed, trumpet; Tyler Harlow, bass; Justin Rock, guitar
RRCD013 (CD); Ridgeway Records;

<http://www.ridgewayrecords.com>

Vado: Never Catch Up; Vado: Transient; Vado: Mask; Rock: There Is No Secret; Vado: Resolute; Vado: Blissonance; Vado: Medium; Vado: Always Setting; Vado: No Grasp; Vado: Morbique; Vado: Bring Back the Color; Monk: Introspection.

Blissonance is the latest release from the California-based quintet Never Weather. Led by drummer Dillon Vado, Never