

# Recording Recommendations

I believe each of these recordings will interest any musician, young or old, and especially trumpet players. While I am a trumpet player, I tend not to listen to all that much exclusively trumpet music, so the music shown below is fairly wide-ranging in its scope. Many of them are recordings at which one might not otherwise look twice (I never even heard of most of these performers until I was long out of high school). And many of these may not feature the kind of music you might think you would enjoy. Given a chance, though, I think they might grow on you. I think it is a lot of fun discovering a new artist or a new sort of music.



## Trumpet & Brass Recordings



This is the quintessential recording of the standard cornet/trumpet solo repertoire, including *Carnival of Venice*, *Napoli*, *The Debutante*, etc. This is an absolute **must-have recording** for any trumpet player.

### Wynton Marsalis

#### *Baroque Music for Trumpets*

Again, this is a MUST-HAVE. The soloist's playing is sublime. It includes the Vivaldi *Concerto* (for Two Trumpets), the Michael Haydn *Concerto* and a beautiful arrangement of the Pachelbel *Kanon*. All the trumpet parts are performed by Wynton Marsalis – the miracle of modern recording technology on full display.



### Malcolm McNab

#### *Exquisite*



The playing on this recording truly is *exquisite*. Beyond that, it is super-human. McNab, the premiere studio player in Los Angeles, plays a transcription of Tchaikovsky's *Violin Concerto* that is simply not to be believed. His technical mastery of the instrument – especially in the extreme ranges – is just phenomenal. This is another **must-have recording** for any trumpet player. If you know anything about how hard it is to play the instrument, you will be shaking your head in total disbelief after hearing even the first track of this album.

### Philadelphia, Cleveland & Chicago Brass Sections

#### *The Antiphonal Music of Gabrielli*

Even decades after it was recorded this remains one of the great brass recordings of all time, featuring the brass sections of three of the top American orchestras of the time. The music is all about deep sonority, and the players play with tremendous richness and great taste. It is first class. Turn up the volume.





**The London Trombone Sound**  
**Geoffrey Simon, Conductor**  
*The London Trombone Sound*

Why does a trumpet player have a trombone recording on his suggested list? Simple: because it is just great. My favorite track is *Layla*, which features a screaming trombone soloist and incredible bass trombone sound which will rattle your subwoofer.

**Classical**



**Chicago Pro Musica**

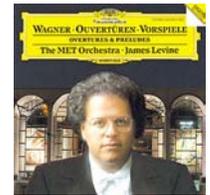
***Igor Stravinsky: L'Histoire Du Soldat (A Soldier's Tale Suite)***

This is maybe the best recording out there of Stravinsky's *A Soldier's Tale* (and a Grammy winner at that), and it features a very young George Vosburgh (Principal Trumpet of the Pittsburgh Symphony).

**The MET Orchestra**  
**James Levine, Conductor**

***Richard Wagner: Wagner Overtures and Preludes***

The New York Metropolitan Opera Orchestra is thought by many to be the best orchestra in the United States. The musicians play together as a cohesive unit as well as any other in the world. This recording is just tremendous.



**Chicago Symphony Chorus and Orchestra**

**James Levine, Conductor**

***Carl Orff: Carmina Burana***

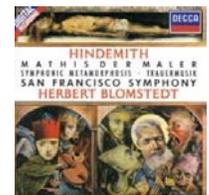


Here is Carl Orff's masterwork, in all its glory. It features the very famous "O Fortuna" movement, but that is only the beginning of the great music here. The chorus is excellent and the orchestra, as one would expect of the CSO, is phenomenal.

**San Francisco Symphony**  
**Herbert Blomstedt, Conductor**

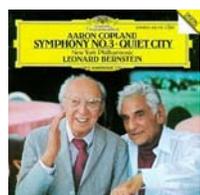
***Hindemith: Mathis Der Mahler, Symphonic Metamorphosis, Trauermusik***

Included here is the very best of Hindemith's orchestral music. The orchestra as a whole sounds excellent and the brass section playing is truly top notch. This is a favorite of mine.



**New York Philharmonic**  
**Leonard Bernstein, Conductor**

***Aaron Copland: Symphony No. 3, The Quiet City***

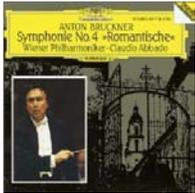


At first glance, it may seem the recommendation is in reference to Phil Smith's lovely rendition of *The Quiet City*, but the *Symphony No. 3* recording is amazing! Copland's *Third Symphony*, for those who might not already know, includes a setting of his famous *Fanfare for the Common Man*.

## Orpheus Chamber Orchestra

### *Aaron Copland: Appalachian Spring et al*

This is perhaps my favorite recording of all time. The *Appalachian Spring* recorded on this disc is the reduced version for thirteen players (here recorded with augmented strings). I could listen to that track repeatedly for hours on end – and I have done so many times. There are a few other pieces here, all nicely done, but the real gem is *Appalachian Spring*.



## Vienna Philharmonic Claudio Abbado, Conductor

### *Anton Bruckner: Symphony No. 4 ("Romantic")*

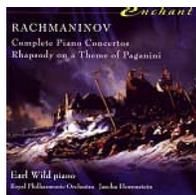
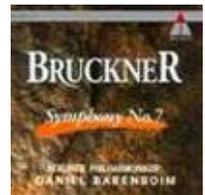
Here is one of my favorite recordings to listen to with the volume all the way up. The rotary trumpet playing here is spectacular. The piece itself is just monumental and powerful. And there is some really beautiful horn playing also.

## Berlin Philharmonic

### Daniel Barenboim, Conductor

### *Anton Bruckner: Symphony No. 7*

Perhaps my favorite of Bruckner's symphonies, this recording knocks your socks off. Listen to it with the volume up. Disturb your family. Annoy your neighbors.



## Royal Philharmonic Orchestra Jascha Horenstein, Conductor

### Earl Wild, Piano Soloist

### *Music of Serge Rachmaninov*

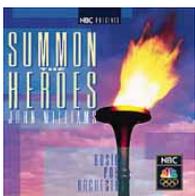
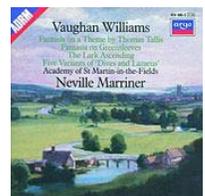
I am a total sucker for Rachmaninov's piano concertos. Earl Wild plays with a velvet touch that is unmatched, in my opinion, by any other pianist ever.

## Academy of St. Martin-in-the-Fields

### Sir Neville Marriner, Conductor

### *Music of Vaughan Williams*

One of the great pieces of all time is Ralph Vaughan William's *Variations on a Theme by Thomas Tallis*. It's is scored just for large string orchestra. The writing and the performance are monumental and powerful. There is also a lovely performance of *The Lark in the Clear Air*.



## Boston Pops Orchestra

### John Williams, Conductor

### *Summon the Heroes*

This disc contains music from and celebrating the 1996 Olympic Games in Atlanta. Any brass player will love this album. In addition to themes attached to the Olympic Games, there is a good recording of Shostakovich's *Festive Overture*.

## Rock/Funk/Soul/Pop



### **Tower of Power** *Live and in Living Color*

(Funk/Soul Music)

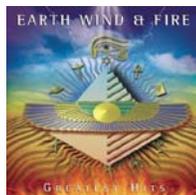
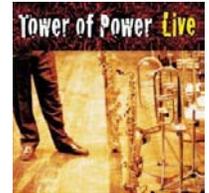
Some specific songs of interest are *Down to the Nightclub (Bump City)*, *You're Still a Young Man*, and *What is Hip?* These live versions, in my opinion, are much better than the studio versions found on other albums. It is just really high-powered, exciting music. I can listen to this album anytime.

### **Tower of Power**

#### *Soul Vaccination: LIVE*

(Funk/Soul Music)

The whole album is full of great stuff and there great trumpet solos on tunes like *Willin' to Learn*, *You Strike My Main Nerve* and *What is Hip?* ...More high-powered and exciting music from T.O.P.



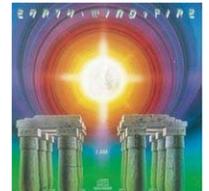
### **Earth, Wind and Fire**

#### *Earth, Wind and Fire: Greatest Hits*

(Funk/Soul/Pop Music)

A few of the best tunes are *Shining Star*, *Got to Get You Into My Life* (a Beatles cover tune), *September*, *Sing a Song*. It is very 1970's-reminiscent, "happy music" that takes me back to my childhood days stumbling along on roller skates while people with big collars disco-skated around me. You just have to smile when you hear it...Great stuff.

One tune from E.W.F. that does not appear on the *Greatest Hits* album is *In the Stone* (from the album, *I Am*). There's a pretty recognizable introduction and some very nice horn section playing throughout.



### **Blood, Sweat and Tears**

#### *Blood, Sweat and Tears: Greatest Hits*

(Funk/Pop/Eclectic Music)

Specific songs of interest: *Spinning Wheel*, *Lucretia MacEvil*, *God Bless the Child*. The horn section is a little rough around the edges, but that's part of the charm. B.S. & T. remains one of the most influential rock bands of all time.

### **Steely Dan**

#### *Aja*

(Rock/Eclectic Music)

There is only a little trumpet/flugelhorn playing, but there are incredible saxophone solos, and the horn section playing is just as smooth as silk. Steely Dan has a one-of-a-kind sound – something pretty amazing when you consider that the band was/is different from album to album and even song to song.

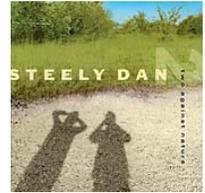


## Steely Dan

### *Two Against Nature*

(Rock/Eclectic Music)

This was Steely's "comeback album" a couple of years back (and they won the Grammy Award for Best Comeback Album). It is classic Steely Dan, with the best studio players in Los Angeles and beyond. Again, the horn section is not all that present, but the saxophone solos coupled with simply great tunes make this one a winner.



## Chicago

### *Chicago IX: Greatest Hits*

(Rock/Pop/Eclectic Music)

Specific songs of interest include: *Does Anybody Really Know What Time It Is?*, *Saturday in the Park*, *Make Me Smile* and *Beginnings*. Chicago always had the knack for writing memorable tunes and layering in clean horn section playing.

## The Beatles

### *Greatest Hits, 1962 - 1966 ("The Red Album")*

(Rock/Eclectic Music)

What can you say? It's The Beatles. No one created songs like them.



## The Beatles

### *Greatest Hits, 1967 - 1970 ("The Blue Album")*

(Rock/Eclectic Music)

Again, it's The Beatles. Need I say more?



## Jazz



## Wynton Marsalis

### *Standard Time: Vol. 3 ("The Resolution of Romance")*

(Jazz)

These are classic renditions of classic jazz tunes. The improvisation isn't generally all that developed, but the playing is just **so smooth**. You can learn a lot about jazz phrasing from this album, both from Wynton Marsalis and from his father Ellis (who plays piano on the album).

## Wynton Marsalis

### *Standard Time: Vol. 1*

(Jazz)

Here are more classics played by Wynton Marsalis. This one is a little less accessible and a bit more cerebral than *Volume 3*, but maybe a little more interesting. *In the Afterglow* is, I believe, really sublime in the way that Marsalis controls his pitch and tone color. As with *Volume 3*, there is much to be learned in the realm of phrasing in jazz.





## The United States Air Force Band "The Airmen of Note"

### *Keep 'Em Flying* (Big Band)

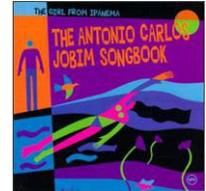
This is a newly updated recording of many of the greatest Glenn Miller classics. The band plays with all the refinement and style of Glenn Miller's band in the 1940s, but the recording itself is clean and clear. Additionally, the solo playing is outstanding. This recording may only be obtained directly from the U.S.A.F. Band at one of their performances.

## Antonio Carlos Jobim

### *The Antonio Carlos Jobim Songbook*

(Latin)

Jobim's music is the very definition of Brazil. This album is just chock full of great tunes. Stan Getz plays beautiful saxophone on *The Girl from Ipanema*.



## Cy Coleman *City of Angels* (Broadway/Jazz)

This is the original Broadway cast recording of *City of Angels*. It's a rare jazz musical: each tune utilizes a different style from the idiom, and it is incredibly clever, both in terms of the music **and** the lyrics. This is one of the best musicals I've ever experienced, and yet to date I have never actually seen the show.

## Movie Soundtracks

## John Williams

### *Star Wars, Episode 3: Revenge of the Sith*

Perhaps my favorite in the series, the overall score may not be John Williams' best (it integrates a lot of reused material), but it's all worth it just to hear underscoring to the battle of Anakin Versus Obi Wan Kenobi. It is classic John Williams.



## John Williams

### *Star Wars, Episode 5: The Empire Strikes Back*

I waffle between *Episode 3* and this movie in deciding my favorite of the *Star Wars* Epic. It was the first appearance of "Yoda's Theme," and also boasts some great music for the asteroid field sequences, and a full realization of the "Imperial March."



## John Williams

### *Star Wars, Episode 1: The Phantom Menace*

This is an amazing achievement when compared to the first three movies (*Episodes 4, 5 and 6*), because Williams so artfully integrates musical elements from those movies. He does it so subtly, as in "Anakin's Theme," where we hear the basis of the harmonies for the Imperial Theme, but realized in a child-like, much gentler and less foreboding way.





**John Williams**  
*By Request: The Best of John Williams  
and the Boston Pops Orchestra*

It is not exclusively movie music, but it does encompass a large portion of John Williams' best stuff. It includes *Liberty Fanfare*, the *Mission Theme* (from NBC News), *The Cowboys Overture* and a bunch of other great music from the pen of John Williams.

**John Williams**

*E.T.: The Extra Terrestrial*

This is just great, memorable movie music. According to the program notes, the last track – thirteen minutes long – was recorded almost entirely unedited, which was a triumph, considering the number of cues which had to be synchronized with the action of the movie.



**John Williams**

*Saving Private Ryan*



The "Hymn to the Fallen" is the highlight here, but all the music is amazingly powerful. He wrote the music to "comment" on the scenes we are seeing, rather than to underscore the action; in that way, the music has a great power – almost an editorial quality, rather than a descriptive one.

**John Williams**

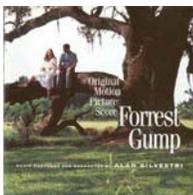
*Schindler's List*

This is one of the most haunting scores from maybe the most haunting movie ever made. Itzhak Perlman's violin weeps.



**Alan Silvestri**

*Forrest Gump*



When most people think of the soundtrack of *Forrest Gump*, they think of "Sweet Home Alabama" and all the rock/pop tunes, but when you first listen to this soundtrack, you realize how important this very unobtrusive soundtrack music is to the movie. It sets the tone and brings all the characters and plot elements together.

**Thomas Newman**

*The Shawshank Redemption*

In the director commentary for *The Green Mile*, Frank Darabont comments on the way Thomas Newman's music sneaks into a scene. One doesn't realize it's begun, when the music starts moving the scene forward. This is very simple music – but powerful.



**Bruce Broughton**

*Silverado*

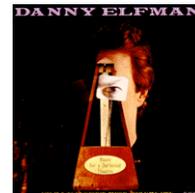


Here's a surprisingly little known movie from 1985, full of big movie stars (Kevin Costner, Kevin Kline and Danny Glover, among many others). The music is very evocative of the old west, full of sweeping melodies. The horn parts are great!

## Danny Elfman

### *Music for a Darkened Theater*

This is a nice collection of some of Elman's best early stuff. Elfman has a quirky, interesting style of composition and this CD shows that off very well. Includes themes from *Pee Wee's Big Adventure*, *Batman*, *Darkman* and others.



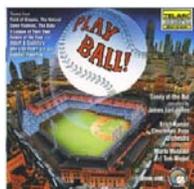
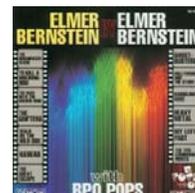
## The Bee Gees et al *Saturday Night Fever*

Here's a departure from just about all the other soundtracks. This CD is full of great tunes. Obviously, it's quite dated, but that is part of what makes it so great. You may chuckle at how corny some of it is, but then notice how the tunes stay with you.

## Elmer Bernstein

### *Elmer Bernstein by Elmer Bernstein*

The recording isn't the best in terms of quality (lots of mistakes, etc.), but it's got some **great tunes**. The first two tracks make it worthwhile (*The Magnificent Seven* and *To Kill a Mockingbird*), but there's more to hear after that too.



## Cincinnati Pops Orchestra Erich Kunzel, Conductor *Play Ball!*

This isn't necessarily exclusively movie music, but a beautiful rendition of Randy Newman's Suite from *The Natural* appears here, as well as a clever musical setting of *Casey at the Bat*.

## Cincinnati Pops Orchestra

### Erich Kunzel, Conductor

### *Hollywood's Greatest Hits*

Here's a great, very listenable compact disc. It's chock full of great tunes: Alfred Newman's Theme from *Captain Blood*, "Parade of the Charioteers" from *Ben Hur* and the Theme from *Out of Africa* are highlights.

