

# Mix Wynton Marsalis with a wind ensemble to get a 'Carnaval'

By Florence Pennella  
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Saturday's Wynton Marsalis-Eastman Wind Ensemble concert at the Ulster Performing Arts Center in Kingston will feature selections from their new album, "Carnaval."

"Carnaval" promises to be another winner for the young trumpet player, whose other awards include back-to-back Grammys in both jazz and classical categories. "Carnaval" is a collection of rarely performed virtuoso cornet music. It is the first recording in a series planned by CBS Masterworks.

Marsalis's performance is part of a Marsalis/Eastman three-week East Coast tour and coincides with this month's release of "Carnaval."

The album features wind band music in addition to turn of the century cornet solos. CBS began planning it two years ago.

The Eastman Wind Ensemble, a performing arm of the Eastman School of Music at the University of Rochester, is considered a model for wind band performance and is credited with spurring a renaissance in symphonic wind music over the last 35 years.

It was established in 1952 by Frederick Fennell and is composed of undergraduate and graduate students at the Eastman School. The prototype of the contemporary wind band, the ensemble consists of a basic group of instrumentalists. That basic make-up provides a flexibility which allows variations of the basic group to be formed to suit a composer's musical specifications for a particular composition. The band is touring with 55 pieces.

Donald Hunsberger, director of the ensemble since 1965, is an authority on wind repertoire and per-

formance techniques. He served as trombonist and chief staff arranger with the U.S. Marine Band in Washington, D.C. in the mid-1950s and has published numerous editions and arrangements for the contemporary wind band.

He has also recorded with the Eastman ensemble on several labels including Philips, Decca and Mercury Golden Imports.

Hunsberger said CBS asked his help with the research for "Carnaval."

Hunsberger said that at the turn of the century, the wind band was the primary medium for the "average" American to hear music performed live. Bands were everywhere and professional ensembles were directed by such luminaries as John Philip Sousa, Patrick S. Gilmore, Frederick Innes and Arthur Pryor in performances of marches, orchestral and operatic transcriptions, and incidental music.

In addition to bands, there were several cornet soloists performing throughout America, from the end of the Civil War through the 1920s. The musicians included Gilmore, Jules Levy, Alessandro Liberati, and Herbert L. Clarke.

The cornet is a natural trumpet with valves. The conical shape of the cornet, versus the cylindrical shape of the trumpet, results in a mellow, warm sound as opposed to the sharp tone of the orchestral valved trumpet. The instrument was used in wind and brass bands where music was written primarily in flat keys (as opposed to the sharp keys that favor the string instruments) and where its sweet sound provided a pleasant melodic line.

For the Marsalis/Eastman recording Hunsberger chose turn of the century band scores and six cornet



Wynton Marsalis, right, with Donald Hunsberger, center, director of the Eastman Wind Ensemble, and Steve Epstein, CBS Masterworks producer. The Eastman ensemble and Marsalis collaborated on a CBS Masterworks album, "Carnaval," which features turn-of-

the-century cornet showpieces. Selections from "Carnaval" will be played at Saturday's Marsalis/Eastman concert at Ulster Performing Arts Center, Kingston.

solos out of a collection of 80, which Marsalis plays.

"Fantaisie Brillante" by Arban indicates Arban's use of phrasing and technical virtuosity. Levy's special-

ity was triple tonguing or rapid repeated notes. The style is evidenced in "Grand Russian Fantasia." Clarke, who favored waltzes and was a master of the high register, is rep-

resented by "Valse Brillante ("Sounds from the Hudson").

Hunsberger said the Eastman/Marsalis collaboration for the CBS recording and the tour has been a

good experience. "The students and Marsalis get along well," Hunsberger said. "It also adds an extra bit of spice to a concert when there's a star in your midst."