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Classics

DISCOVERING KALABIS

(1923-2006)



3CD LIMITED AUTHORIZED EDITION

idea of how boldly Krysa can dig into dissonances from his volume of Ukrainian concertos, so it's no surprise that he communicates as urgently as the music will allow in Bartók's sonatas (Vol. 17). Here's an exposition of the idiom that knowingly blends its ethnic and its universal elements (as not all performances do). Krysa's ferocity in the opening of Szymanowski's sonata (Vol. 18) and in the Tarantella from the *Nocturne and Tarantella* reveal a more savage side of his musical personality, to which I'll return later in the discussion. He seems to express himself as fully in gray-scale as in living color: His bleakness in Shostakovich's Sonata (Vol. 19) proves that.

Another quotation from Oistrakh from the back of a booklet: "During 30 years of my pedagogical work I haven't encountered an individuality such as this." What should we make of his observation? There may be more than one way of understanding it. Is Krysa suave, dapper, feral, brilliant, cajoling, or might these be simply expressive attitudes to which he can adapt, chameleon-like, as the musical situation demands? And further, here's the deadly question: Where's Oleh Krysa in all this? The answer: Everywhere—and nowhere. We who used to hear Heifetz or Milstein in every measure of their performances now praise readings in which we don't quite discern Krysa in any of them, but admire them anyway for his penetration of the multiplicity of styles he attempts to channel for us. So if he carries a quiver full of arrows and bends down so low under their weight that we can't see his face ... so what? Could Heifetz and Milstein have so successfully traversed this multiverse? Would there be any lows in their readings? I'd guess, yes. And how about Oistrakh? Again, I'd guess, yes. But I don't sense any in my sampling here. And, God knows, to be fair, I looked for them. Can this be the way musicians' stars will shine in the future, twinkling in every part of the sky but possessing few identifying characteristics that can be discerned by the naked eye to set them apart?

Everything here can be recommended, and many beginning collectors would save themselves a lot of research by acquiring the entire set. Krysa should prove a reliable guide to each manner he limns. And violinists who haven't studied with him could do so from a distance by paying close attention to the way he identifies himself with each of these styles. The whole, then, strongly recommended.

Here are the details on the series; unless otherwise noted, accompaniment is provided by pianist Tatiana Tchekina.

VOLUME 1: DEDICATED TO PAGANINI • Troppe Note/Cambria 1531

PAGANINI Sonatas: in a, op. 2/6; in A, op. 2/4. **CAPRICES**: No. 5; No. 6; No. 13; No. 16; No. 17; No. 18; No. 23. *Cantabile. La Campanella. Variations on Di tanti palpiti.* **SZYMANOWSKI** 3 Paganini Caprices. **SCHNITKE** A Paganini

VOLUME 2: FROM RUSSIA WITH LOVE • Troppe Note/Cambria 1532

AFANASIEV Confession. **LVOV** Caprice No. 9. **GRETCHANINOFF** Regrets. **ARENISKY** Serenade. Scherzo. **TCHAIKOVSKY** Melody. Scherzo. *Meditation.* Valse-Scherzo. **RACHMANINOFF** Romance. **PROKOFIEV** *Romeo and Juliet*: Masks. *Cinderella*: Waltz. **GLIÈRE**: *The Red Poppy*: Romance. **SHOSTAKOVICH** Preludes: No. 8; No. 17; No. 5. **ZIV** Nocturne. **SHCHEDRIN** Humoresque. **STRAVINSKY** *Mavra*: Russian Song. *Petrushka*: Russian Dance

VOLUME 3: KALEIDOSCOPE • Troppe Note/Cambria 1533

BRAHMS "F.A.E." Sonata: Movement. **WAGNER** Albumblatt. **KREISLER** *Little Viennese March.* **SCHUBERT** *Ave Maria.* **LOCATELLI** Caprice No. 23. **BAZZINI** *La Ronde des Lutins.* **SZYMANOWSKI** *King Roger*: Roxanna's Song. **WIENIAWSKI** *Obertas.* **SHTOHARENKO-KLEBANOV** Song. **SYATOSHYNSKY** Dance. **DEBUSSY** *Suite Bergamasque*: *Claire de Lune.* **RAVEL** *Tzigane.* **SIBELIUS** *Novelette.* **FOSS** *Composer's Holiday.* **FROLOV** *Porgy and Bess*

VOLUME 4: SHALL WE DANCE • Troppe Note/Cambria 1534

TCHAIKOVSKY *Swan Lake*: Russian Dance. **MUSSORGSKY** Hopak. **ZARZYCKI** Mazurka. **WIENIAWSKI** *Polonaise in D.* **KREISLER** *Liebesleid.* **SCHUBERT/LISZT** Valse. **VIEXTEMPS** Tarantella. **RAVEL** Rigaudon. **FALLA** *La vida breve*: Spanish Dance No. 1. **PIAZZOLLA** Tango. **JOPLIN** *Cascades.* **FINNEY** *Candy Girl.* **MILHAUD** *Impanema.* **MATCHAVARIANI** *Doulouri.* **KHACHATURIAN** *Gayane*: Sabre Dance. **HUBAY** *Hejre Kati.* **BRAHMS** *Hungarian Dances*, No. 9; No. 4

VOLUME 5: LA ORACIÓN DEL TORERO • Troppe Note/Cambria 1535

FALLA *Suite Populaire Espagnole.* **ALBENIZ** Tango. *Sevilla.* **TURINA** *La oración del torero.* *Las musas de Andalucía*: Euterpe. **GRANADOS** *Andaluza.* **TOLDRÁ** *Ave Maria.* **SARASATE** *Romanza andaluza.* *Zapateado.*

192 *Fanfare* March/April 2011

Malaguena. Caprice Basque

VOLUME 6: THE SPIRIT OF EASTERN EUROPE • Troppe Note/Cambria 1536

SUK 4 Pieces. **STANKOVYCH** *Carpathian Triptych.* **SZYMANOWSKI** *Myths.* **WIENIAWSKI** *Adagio é/ Romance sans paroles et rondo elegant. Kujawiak—Souvenir de Posen. Légende. Scherzo-Tarantella*

VOLUME 9 • Troppe Note/Cambria 1546

PROKOFIEV 5 Melodies. Violin Sonatas: No. 1; No. 2

VOLUME 13 • Troppe Note/Cambria 1538

DVOŘÁK: Violin Sonata. Violin Sonatina. 4 Romantic Pieces. Ballad. Mazurka

VOLUME 14 • Troppe Note/Cambria 1539

ELGAR Violin Sonata. **DELIUS** Violin Sonata. **WALTON** Violin Sonata

VOLUME 15 • Troppe Note/Cambria 1540

DEBUSSY Violin Sonata. **MESSAIEN** Theme and Variations. **POULENC** Violin Sonata. **FRANCK** Violin Sonata

VOLUME 16 • Troppe Note/Cambria 1541

RAVEL Violin Sonata posthume. Violin Sonata. *Kaddish.* Berceuse. *Pièce en forme de habanera.* *Tzigane.*

VOLUME 17 • Troppe Note/Cambria 1542

BARTÓK Violin Sonatas: No. 1; No. 2

VOLUME 18 • Troppe Note/Cambria 1543

SZYMANOWSKI Violin Sonata. *Nocturne and Tarantella.* *Myths.* 3 Paganini Caprices

VOLUME 19 • Troppe Note/Cambria 1544

SHOSTAKOVICH Violin Sonata. **SCHNITKE** Violin Sonata No. 2. **LUTOSZAWSKI** Partita

Volume 20: THE UKRAINIAN VIOLIN CONCERTO • Volodymyr Kozhukhar, cond; Ukrainian St SO • Troppe Note/Cambria 1545

SHTOHARENKO Violin Concerto. **HUBARENKO** Violin Concerto. **SKORYK** Violin Concerto

Kenneth Tse Discusses Modern Music and the Golden Tone

BY RONALD E. GRAMES

Kenneth Tse (pronounced *ch eh*), professor of saxophone at the University of Iowa, is certainly one of the instrument's outstanding proponents on any saxophone aficionado's short list. He burst onto the scene in 1996 as the winner of the prestigious New York Artists International Award, which resulted in an acclaimed debut recital at Carnegie Hall. The Alex Award from the National Alliance for Excellence led to another Carnegie Hall recital. And these are but two of the multitude of awards that Tse has garnered in less than a decade and a half.

Now at 38, he is vice-president of the Comité International de Saxophone, the organizing agency of the triennial World Saxophone Congress, and the premier advocate organization for the saxophone. He is well known as an outstanding teacher of his instrument, attracting some of the most talented students in the world to the University of Iowa saxophone studio, to the many clinics and master classes that he leads, and to the international saxophone symposium that he has established in his native Hong Kong. His studio students have won a large number of awards and competitions, including most recently a silver medal in the Senior Wind Division of the prestigious Fischhoff National Chamber Music Competition for the quartet *Axius*, and three of the top four awards in the most recent North American Saxophone Alliance biennial conference's classical competition, the first time that one studio has so dominated that conference.

Tse's response to my query about these successes was typical of his modesty and sense throughout the interview: "I am indeed very proud of their accomplishments. Of course, winning competitions is always a joyful thing for all who are involved. However, as I often remind the stu-

dents, competitions are great as long as you don't take the results too seriously, winning or losing."

Tse has been an active recording artist since his first CD for Crystal Records in 1998. There is now a total of six Crystal CDs—presenting a wide variety of saxophone repertoire, most of it new, some with assisting artists—as well as four other releases and more in process. However, this article is part of a feature focus on Enharmonic, the boutique label of composer, violinist, used-record entrepreneur (the famous *Ars Antiqua* in Bloomington, Indiana, and online), and cataloger (*The Canfield Guide to Classical Recording*) David DeBoor Canfield. Tse's *In Memory* CD was published by Canfield on his label, where it remains very much in print, if a bit tricky to find, 10 years after publication. Since Enharmonic has five releases, mostly of Canfield's compositions, I was curious how Tse's tribute CD came to be one of them.

"I believe I have known David since at least 1998," he replied. "Neither of us remembers exactly the year, even though we both went to the same church for a period of time in Bloomington. I was still a graduate student then at Indiana University under Eugene Rousseau. However, I remember vividly on one Sunday morning right after church service, David approached me, introduced himself, and then simply asked, 'Do you mind if I write a piece for you?' 'Of course!' was my immediate response. To a poor married student, commissioning a composer at that time was out of the question. A question as such from a composer came as a tremendous blessing. Of course, it turned out that David is one of the most knowledgeable and prolific composers that I have ever worked with. His first saxophone piece, *Sonata for Alto Saxophone and Piano*, began a fruitful collaboration that has grown at a rapid pace since then.

"I truly believe that commissioning new works is not only a necessary endeavor for performers, but also an extremely important one for the advancement of pedagogy, performance, music theory, and musicology, as well as the improvement of musical instruments. The trend of the contemporary saxophone music, at least in Europe, seems to remain in the avant-garde style. In the U.S., however, we have composers who embrace new musical languages but remain faithful to the elements of the traditional approach. David is such a composer."

As for how the Enharmonic release came about, Tse wrote, "*In Memory* was my third CD. The occasion was to commemorate my mother after she passed away from cancer in 1999. Since David is also the owner of Enharmonic Records, he was very generous, as always, and kind in sponsoring the publication of this recording on his label after I recorded it. This recording also included some live-performance recordings as well as the Bach sonata that was recorded in 1996."

The collection is eclectic, including works by Bach, Canteloube, Alfred Reed, Husa, Bozza, Naulais, and Barber. Since there did not seem to be any unifying element besides the works' mellifluousness, I asked if these pieces had a particular connection to his mother. "When I selected the repertoire for this recording," he explained briefly, "I simply wanted music that was thoughtful, beautiful, and accessible."

Musical connection or no, it is very clear from his touching dedication in the booklet of the *In Memory* CD that Tse's mother was a major influence in his artistic life. "My mother started her career as a music teacher at the grade school level. She played piano, so music was always a part of my childhood. Even with her busy schedule, she always tried to play whenever she could. I started violin study at the age of seven and piano at the age of nine because of her. However, I was just not ready for serious study at that time.

"When I was in seventh grade I really wanted to play the trumpet because I thought, 'Well, it is a masculine instrument.' However, when I approached the band director, he looked at my hands and teeth and sent me home with a saxophone. Later I found out that he needed a second alto in the band. That was basically how I started. Although the band director was a bassoonist, he was very encouraging and helpful in my early development, for which I am grateful.

"At the school music library there were two saxophone records, one not very good but the other mesmerizing. I listened to it day and night and was captured by the beautiful tone, facile technique, and captivating interpretation. That recording became my teacher for the better part of my early studies.

"One day in 1989 I was asked to perform for a visiting master of the saxophone. Naively, I thought to myself, 'I wonder if this person is as good as the one on my recording.' That afternoon I

met a gentleman by the name of Eugene Rousseau. We had a wonderful master class, although I was too nervous to remember details such as his name, and he performed Camille Saint-Saens's *The Swan* by memory. He sounded terrific, but I still did not realize that it was the same person until I looked up the recording later."

I assumed that the recording he had of Rousseau was the classic 1972 DG saxophone concerto release with works by Ibert, Villa-Lobos, Glazunov, and Dubois. "Yes, that was it," he confirmed. "The fact is it gave me the model for the study of saxophone sound, as well as musicality. I also marveled at the technical facility, which urged me to improve my own skills.

"The following year Dr. Rousseau returned to Hong Kong to give a solo recital, and my mother set up a dinner meeting with the Rousseaus to discuss my studying with him in the United States. Obviously, it was quite an embarrassing moment for a teenager when the mother was advertising for her son, but she was always encouraging, and when she realized that I could indeed make a career out of it, she gave even more support both emotionally and financially. Without her insistence and directness, I would not be doing this interview with you today. She was always an ambitious and hard-working woman. She never gave up even in the face of immense challenges both for herself and the family. I miss her greatly, now 11 years since her untimely death."

Eugene Rousseau, a student of the legendary Marcel Mule, was and still is one of the greatest of saxophone players and teachers. I wondered what it was like studying with Rousseau—with whom Tse maintains a close association—and how much he felt he owed both the beauty and flexibility of his tone to Rousseau's influence.

"It was the most thrilling and exhilarating experience. Not having had a teacher for so long, it was a dream come true. He was always encouraging and professional. To use his words, I came to him with good technical ability and musical understanding. Then he chiseled off the rough edges and helped refine my tone projection and control on various saxophones. He never slows down with his work even today, and is always ready to teach. He was an inspiration and great role model for my own work ethic."

It seemed time to return to Enharmonic and Canfield. Having noted that the only Canfield work he had recorded was that first sonata on his second Crystal CD, I asked if there were plans to record any other of the eight works that Canfield had written for him.

"As a matter of fact, I am currently embarking on a saxophone concerto recording project with the University of Iowa Symphony Band. David's *Martyrs for the Faith—Concerto for Alto Saxophone and Symphonic Winds* is scheduled to be performed and recorded in November 2011. The other three pieces in the recording are *Concerto Agrariana* by John Cheetham, which was also written for me, Paul Creston's concerto, and Ingolf Dahl's concerto.

"One of the reasons I haven't recorded more of David's music yet is that he is planning a series of his own music on the Enharmonic label. At this point, he plans to have me record all of his saxophone music (besides the concerto) on one or two discs. I am looking forward to that project."

Since many Tse fans will know the Canfield *Concerto After Glière*, which can be heard on YouTube, I asked if that would be included. "I know one of his goals is to record his orchestral works, and he is still considering whether to put *Concerto After Glière* on that particular project. I sure hope so!"

This brought me back to a comment that Tse had made about the importance of growth of the saxophone repertoire. I commented that there are those who feel we don't need new music, as there is plenty of great old music to perform and listen to. Tse needed little encouragement to discuss his thoughts on the subject of new music, both traditional, which his recordings suggest he prefers, and avant-garde.

"It is interesting that you would ask me this question, as this is a somewhat sensitive and confusing topic in the classical saxophone world. I think progress is good and necessary. However, I personally do not believe that music is in an evolution, meaning that it necessarily evolves from tonal to atonal and remains there or evolves toward something else in the future. While some might prefer a certain style of music, or believe in that kind of musical evolution, I still think the basic elements of music—namely melody, harmony, rhythm, timbre, and texture—remain important and are universally accepted concepts. For the sake of simplicity, I would like to just clarify the term *new music* here. I am dividing it into two general categories: (1) new music that embraces the basic ele-

ments of music as stated above, and (2) music that ignores or avoids those elements.

"The reason I said this is a sensitive topic is that there are some in the classical saxophone world who firmly believe in the second category, while some remain faithful to the first. I, for one, am very protective of the first, but as a performer, if there are pieces in the second category that appeal to me, I will perform them with pleasure. The problem that we face currently is that we have neither a clear vision nor a direction for building the saxophone repertory. If we base our repertory solely on the music from the second category, what would happen if that style became outdated? As a matter of fact, I have had discussions with several well-respected musicologists, and they would tell you that the time of avant-garde music has long passed. Be it true or false, I think we must have a balance in programming, especially to build the repertory of a still young and misunderstood instrument."

I found the assertion that "the time of avant-garde music has long passed" too provocative to let pass. I pressed the issue: By that, I have to assume they mean music that pushes the audience's aesthetic comfort zone. Do you think that is true? Is that something that pleases you? I've always thought that part of the experiment of new music is the inevitable creation of some failures; some of the works *won't* survive the test of time. But how will we know if there are no compositions in that second group or no one to perform them? Wasn't Beethoven once avant-garde, and Berlioz, and Wagner, and Schoenberg and Stravinsky? Would we not be the poorer if musical language had stopped at the Classical period? In any case, does the second group ignore these building blocks, or do these composers simply use them differently? I am curious to hear more of your thoughts on this, especially since the saxophone repertoire is a rapidly developing one.

Tse responded, "Ultimately, it is really the matter of aesthetics and the meaning of beauty. As you are well aware, in the realm of the arts, it is an extremely difficult thing to get a clear notion of. And yet, in the academia at least, we struggle each day to find a way to explain and simplify the concept for the students in hopes that they would understand and develop on their own. However, if art were indeed purely subjective, what am I telling them? Why is what I say more important or correct than what they are doing? I always tell them to find the absolutes in the subjectives. Otherwise, we would not have an anchor to base our discussion on. Biologically, unless one's eardrums are formed differently, they should respond the same way to the harmonic series, consonances and dissonances. So, I don't believe it is simply a matter of taste, theory, or history.

"Your example regarding Beethoven, or even Mozart for that matter, is a classic one for showing composers making changes to the established norms. However, that was the reason I made the distinction between the use of—or the avoidance of—basic elements of music. While one could make microcosmic changes to the whole but still retain the *order*, in the case of the second group, composers are often trying to macrocosmically change the entire notion of music. Obviously, one could freely and surely choose to appreciate such changes, but does that automatically make those changes valid in an aesthetic sense? In this case, I think subjectivity actually proves that music is not, in and of itself, in a state of *evolution*. There will always be people who enjoy the beauty of tonal music, and there will always be people who like to push the envelope.

"In regard to the classical saxophone repertory, you are right in saying that it is rapidly developing and changing. Sometimes, however, many feel that traditional tonal music—or even music in the first group—is now considered lesser than the new and fascinating. The direction of saxophone repertory development seems to be going toward the avant-garde tradition, and tonal music is often referred to as *student music* or pieces of the past. That to me is a concern and misunderstanding. I am not really arguing for better or worse, but dignity for both."

As a devotee of contemporary music, the statement that "composers are often trying to macrocosmically change the entire notion of music" sent me into debate mode. I am rather curious who you are thinking of. Dodecaphonic music seems an entirely different type of music, until one begins to learn the language well enough to hear the order. Xenakis's stochastic compositions seem bewildering at first, but the order becomes apparent as the patterns become more familiar. Hurel's spectral work for saxophone, *OPCIT*, still eludes me, but I think if I spend enough time with it, I will begin to appreciate it more. Spectralism takes into consideration timbral perceptions and uses them

structurally, so there is still order. Certainly diatonic music can't be biologically conditioned, because there are music systems built on different scales and even on smaller intervals than our semi-tones, and those people, with the same ear drums, hear them as musical. How far does one have to go to throw out all building blocks of music?

Tse accepted the challenge. "Ah, some interesting points. You are really getting me going here. I think by now, we can appreciate the complexity of this topic. Is music purely aesthetics? Is it purely academic? Does it relate mostly to cultural traditions: different sound and scale systems? Does it have a spiritual aspect? Or is it an embodiment of all these? Just to clarify the point about our eardrums, I meant that it is biologically determined that the eardrums respond the same way to harmonic frequencies. For instance, due to their nonlinearity, if I were to play you a fifth on a MIDI instrument, your eardrums would naturally provide the fundamental of that interval because the harmonic series is naturally built in our ears. It is a fun experiment.

"It doesn't mean that one cannot appreciate or get used to different sounds—microtones, quarter-tones, multiphonics, etc.—but those are outside the *programmed* series. Don't get me wrong. I think culturally it is necessary to have diversity of music. What I am saying is that I believe music has an inherent beauty in the tonal, orderly fashion. Surely, one can appreciate the intelligence of the construction of modern contemporary music—atonal, experimental, electronic, etc.—and certainly one can learn to enjoy it in an academic sense. However, that is different from beauty in an aesthetic sense. As a matter of fact, I deal with tonal and atonal music almost in equal parts in my teaching every day, and I enjoy both styles very much. But, obviously, I approach tonal music from a completely different angle than that of avant-garde.

"David Canfield's works sit comfortably in the first category, and yet they are not tonal in the typical sense. They are refreshingly contemporary, and yet appealing to instrumentalists and non-musicians alike. That is the reason for my being attracted to his music. Having been in the record business for many years, it is safe to say that David has had more exposure to different kinds of music, and has deeper knowledge and understanding of the state of Western musical performance history, than anyone else I know. I hope he can shed some light on this topic in his own interview."

Since the topic had turned toward beauty and aesthetics, I mentioned that it was hard not to notice both the beauty and variety of tone that Tse produces in his playing. He had at one point mentioned the concept of *golden tone*, with which I was not familiar except in the generic. I asked him to explain what it is, and its importance to him as a teacher and performer.

"The term *golden tone* is in a way just a generic term," he wrote back. "There is no specific saxophone code there. However, whenever that term is used, people immediately know that it is describing a sound that is beautiful and pleasing. I appreciate that you notice the fruit of my hard work. Interestingly, though, people often make that kind of observation without knowing why or on what basis they are judging the sound.

"There was one experiment that I did in a clinic where I played five excerpts of a saxophone piece performed by various performers. I asked the audience to tell me which sound they liked best without telling them the criteria to listen for. It was clear that one excerpt got the most attention. I asked them how they determined which was best, when I did not give them the standard in which to judge. They realized what they were doing, and some smiled while nodding their heads.

"One project that I started last year is called *Spectral Analysis for Visual Realization in Teaching Applied Lessons*. In order to define what a good sound is, one must determine resonance of the sound. A colleague of mine, Fred Skiff, is a physics professor at the University of Iowa who teaches a class in acoustics. We are currently studying the use of spectrum analysis software as a visual aid in teaching applied instrumental lessons.

"The aesthetics of musical sound is often thought of as a subject of abstraction. Students learn the concept of good tone quality mostly from imitating aurally. Similar to the technique of designing musical instruments, an instrumental teacher often teaches the student to listen to the reference tone of either the teacher's demonstration or recorded sources, and to replicate this *good* sound that is heard. For some students this can be a tedious and daunting process, and one often thinks that it would be easier if there was a way to 'see' the sound. It is the primary objective of this research pro-

ject to investigate the use of a real-time visual spectrogram to aid a student's understanding, realization, and production of a good sound.

"Spectrum analysis is a tool that gives us the ability to see the timbre. By analyzing in real time during lessons, and learning how to interpret the spectrogram results shown on screen, the student can then understand more readily the correlation between different aspects of physical and timbral manifestations. This interactive method and tool has the potential of changing the way instrumental and vocal teachers approach sound projection problems in students, and how students remedy these problems."

It seemed to me that there are as many different sound qualities as there are saxophonists. I wondered how the ideal—the *golden*—was determined? Are there templates for the sound to be achieved? Of course, one could hardly go wrong trying to sound like Kenneth Tse, but I wondered about individual preference of the student and teacher.

"In the world of singers, the majority of their lives are spent on improving the formant of their vocal quality. The concept I have for the saxophone, and in fact any wind instrument, is similar in that of the improvement of the formant of each note on the instrument. Very simply, acoustically, the more resonant the sound is, the more satisfying it is for the listener's ears. The project is not so much as to define what a golden tone ought to be, but how one can and should realize and manipulate the oral cavity in order to give each note the best resonance. As a result, the golden tone would be achieved. My experience has been not that players do not want to sound resonant, but that they do not realize the difference. As a matter of fact, in many cases, players don't really think about that at all. The benefit of the program is that the teacher can capture the sound that he/she wants the student to emulate in a graph. The student then would play and try to form the same graph as the teacher by adjusting his/her oral cavity. Obviously, one can choose not to sound a certain way, but once you hear the difference, it is clear what needs to be done."

For any interested wind teachers reading this article, I had to conclude by asking if and when this program was going to be made generally available.

"We are currently in the process of finalizing the computer program that Dr. Skiff has written and doing further testing. Instead of using a convoluted spectrogram, the current version isolates a certain number of harmonics of a certain tone—shown via bar graphs—so we can clearly see on the monitor how our physical changes alter the sound itself. Basically, in the bar graph, we are capturing the intensity of each harmonic of that particular note. Therefore, there is no guesswork involved. The more intense each harmonic is, the better resonance the sound would have. As a result, the student will be able to hear and see the changes. Besides the bar graph, there are several useful but simplified spectral analyses as well, such as a unique bi-spectral analysis, which measures and shows the interaction among the different harmonics.

"Ultimately, it would be wonderful if others find it useful as well for their day-to-day teaching. However, we just have to figure out if it will be offered as a freeware or a shareware."

Stay tuned for future developments on Kenneth Tse's Web site, kenneth-tse.com. *In Memory* can be purchased from the site, as well.

IN MEMORY • Kenneth Tse (sax); Hayashida Kazuyuki (ssax⁴); Yoshiyuki Hattori (tsax⁴); Kari Miller¹, Mami Nagai², Mariko Hattori^{3,4} (pn) • ENHARMONIC 14 (64:53) Live: Tokyo 6/1999^{3,4}

BACH ¹Sonata in E, BWV 1035. **CANTELOUBE** ²*Chants d'Auvergne: La Pastoura als camps; Bailèro; Trois bourrées*. **REED** ²Ballade. **HUSA** ³*Élégie et rondeau*. **BOZZA** ²Aria. **NAULAIS** ²*Frissons*. **BARBER** ⁴*Souvenirs*

The Kenneth Tse-designed cover art for this CD immediately draws one's attention to the faded image of a lovely woman in a flowered dress, wistfully looking into the distance. Only then does one note the saxophone to the right, the name of the artist, and the title of the CD: *In Memory*. On the back is another photograph of the woman; younger, smiling broadly, and holding a round-faced toddler. The notes inside begin, "This recording is dedicated to my dear mother, Ivy, who passed away of cancer in 1999 at the age of 48."

In Memory was the third CD produced by Tse, recorded between 1996 and 2000. It is being reviewed now as part of a feature overview of David Canfield's Enharmonic label. It is rather dif-

ferent from Tse's many other CDs. Unlike the perfectly played and presented, often high-energy recitals on Crystal and RIAX, this is offered in a manner a bit informal and unmistakably genuine in its heartfelt tribute. Listening to it is rather like eavesdropping on private grief, and it seems almost heartless to assess such a release critically.

Happily, the program is as accomplished as it is sincere. Included is an appealing selection of melodic, often plaintive works chosen for their beauty and quietude. Tse plays with great refinement and variety of tone, and with a sensitivity of phrasing that is magnificent. The Bach flute sonata is all elegance and long line, played on a soprano saxophone with a slightly reedy quality that suggests a Baroque oboe. The arrangements of the Canteloube songs by Ito Yasuhide capture much of the Arcadian spirit of the originals, though the composer's exquisite orchestral colors are of necessity sacrificed. The decision to assign both solo and accompaniment lines to the alto saxophone is a bit jarring at first to one who knows the songs well, but Tse's intoning of those lines is most evocative. Alfred Reed's easygoing *Ballade* showcases Tse's ability to sell a tune by imparting a lightly bluesy feel, while the more rigorous *Élégie et rondeau*, written by Karel Husa as a tribute to Sigurd Rascher, shows Tse's lyrical mastery of a modern—though hardly edgy—score. The virtuoso *rondeau* is particularly satisfying. The lovely Bozza Aria, yet another of the staples of the saxophone repertoire, is given a delicate and understated outing, the tone honed down to almost a thread at times. It contrasts nicely with Jérôme Naulais' *Frissons*, the technical demands of which Tse surmounts with deceptive ease. The shivers of the title are all in the virtuosic playing and shimmering tone. Too bad about the "church basement" piano, on which I'll comment later. The program ends with an arrangement for saxophone trio and piano by Shono Hirohisa of Samuel Barber's *Souvenirs* ballet. It works surprisingly well in the hands of Tse's fine ensemble, the often tongue-in-cheek take on the six turn-of-the-19th-century dances realized to perfection.

If one must note faults, they would be in the recorded sound of most of the selections and in the tuning and clangorous tone of the piano used in the May 2000 session(s). The engineering of all but the Bach sonata sounds ad hoc; only the Bach is on a par with Tse's many Crystal recordings. The unfortunate piano is most concerning in the Bozza and the Naulais, but neither the sound nor the piano is close to a deal-breaker, and neither could prevent me from giving this heartwarming tribute CD a well-deserved recommendation. **Ronald E. Grames**

High-Resolution Music Downloads from HDtracks: The Future Is Now

BY ANDREW QUINT

Fanfare has given scant attention to music downloads, and this is a lapse on our part. Tell me, Mr. and Ms. Serious Record Collector, just how much longer do you expect "physical media"—those 12 cm plastic discs that line our shelves—to be available as anything other than a specialty product? Fifteen years? Unlikely. Ten years? Doubt it. Five years? That's probably more like it. Remember, Amazon recently reported that its sales of e-books surpassed that of "real" hardcovers, and they are expected to outsell paperbacks by the end of 2011. Music—CDs, SACDs, even video—can't be far behind.

What does this mean for the devoted classical music collector? Will the availability of unusual repertoire and historic performances be limited in a download world? Do you have to be a technical wizard to get music via a computer? And aren't downloads a sonically compromised medium suitable only for casual listening over a portable player during your morning walk? *No, no, and definitely no*. It's a whole new ballgame now, and HDtracks is an important part of it, a premium source for high-resolution music downloads.

The creative force behind HDtracks is David Chesky, a man who knows a great deal about the record business, audio quality, and—most critically—music. With his brother Norman, he founded Chesky Records, this year observing its 25th anniversary. Early on, the label had a following of audio-