

the film *Mishima: A Life in Four Chapters* (1985), each movement is centered upon a scene in the movie with the only exception being “November 25: Ichigaya” which is centered upon the scene “1937: Saint Sebastian.” Known for his writings, Yukio Mishima was an influential Japanese author during the post-World War II era whose works were nominated several times for a Nobel Prize in Literature. Adapted for saxophone by Nathan Nabb in 2007, the Oasis Quartet does an extraordinary job of blending as chamber ensemble during the course of this beautiful work. During each of the movements, the ensemble members make sure to emphasize each of the important melodic lines and dynamics, demonstrating the ability of the members to perform together as a chamber ensemble.

*Le Bal* by French composer and organist Thierry Escaich (b. 1965), is one of several works written for saxophone by this composer. Written for the Jean-Yves Formeau Quartet, the work is a stark contrast to the earlier quartet by Glass. Composed as a “modern conception of the dance suite” and through composed, the work features each of the saxophones heavily. Highly technical and virtuosic, each of the members of the quartet easily demonstrate the high levels of ability and artistry each of them have on their instruments while seamlessly moving between the various sections of the work. During portions of the work, it is possible to hear the influence of Escaich the organist in each of the four parts.

French composer Ida Gotkovsky (b. 1933) has written numerous works for the saxophone including *Quatour*. It is similar to many of Gotkovsky’s other works for saxophone in that the multi-movement work has a combination of lyrical and highly rhythmic movements. These movements showcase the abilities of the saxophone to blend and perform powerfully. During the work each of the members of the quartet again demonstrate their abilities to perform with beautiful blend, tone, and rhythmic accuracy demonstrated at the highest level. The *Final* is an extremely powerful and exciting way for to end both the work and recording.

The first recording by the Oasis Quartet featuring Nathan Nabb, James Bunte, Dave Camwell, and James Romain is an exceptional recording. Each of the three compositions featured demonstrate the various abilities of the performers individually and as an ensemble. The members of the quartet should be applauded for their high attention to detail and musicianship in performing these powerful works.

#### **Dave Camwell: *Bach-Centric***

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Dave Camwell, Stephen Page, James Bunte, Nathan Nabb, James Romain, saxophones.  
Reviewed by Stephen Fischer.

Saxophonist Dave Camwell’s second solo recording *Bach-Centric*, released in 2010, is a beautifully recorded CD of selections composed by J. S. Bach. Dave Camwell holds a DMA in Performance from the University of Oregon and currently serves on the faculty of Simpson College as Assistant Professor of Saxophone and Jazz Studies.

Joining Camwell on this recording in a collaborative effort are guest saxophonists Stephen Page, James Bunte, Nathan Nabb, and James Romain.

On this CD, Camwell performs many of his own Bach arrangements as well as others by Caravan, Vetter, and Abeling. Beginning with his beautiful arrangement of the Sinfonia from Cantata 29 (BWV 29), Camwell immediately exhibits his precise technique and beautiful tone leading to an enjoyable opening to the recording. The next selections include the Sonata in A Minor (BWV 1013) and the Prelude from the first Cello Suite (BWV 1007), Camwell continues to perform extremely musically and in an almost effortless manner.

Dave Camwell does the majority of the recordings but additional guest artists join him for two works. Camwell and Stephen Page provide an excellent rendition of the fifteen Two Part Inventions (BWV 772-786). Both performers exhibit beautiful blending tones and matching articulation styles that perfectly complement each other. Camwell is joined by the other three members of the Oasis Quartet to perform the Concerto in D Minor (BWV 1052). The performers provide a crisp and exciting performance of Camwell's arrangements that convincingly maintains the character of the original instrumentation.

This is an enhanced CD, and Camwell has added three Quicktime videos that are can be viewed with a computer. The first video is slideshow of various pictures of the artist and scores from some of the selections on the CD, which are seen as certain tracks play. The second and third video files follow along with the scores of the Cantata 29 (BWV 29) and the Concerto in F (BWV 1057), creating an interesting opportunity that is not usually found on most recordings.

Dave Camwell's second solo recording is a beautiful and powerful recording. It is tremendously well performed and each of the works selected provide a great opportunity for all saxophonists to hear wonderful arrangements of the works of Bach for the saxophone. Camwell is to be commended for his beautiful tone and excellent musicianship on this recording.

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