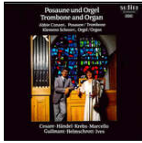


Abbie Conant



Trombone & Organ

Giovanni Martino Cesare | George Frideric Handel | Johann Ludwig Krebs | Benedetto Marcello | Alexandre Guilmant | Robert M. Helmschrott | Charles Ives

LP-120g aud 68.410

[American Record Guide](#) 4/2002 (Roger Hecht - 2002.07.01)



Abbie Conant is known (perhaps unfairly) as a cause celebre for woman brass players. She won the principal trombone job in the Munich Philharmonic in 1980 and was awarded tenure a year later by her colleagues. New conductor Sergiu Celibidache tried to overrule the orchestra--"...we need a man for solo trombone", he reportedly said--before moving her to Second Trombone. Conant fought the action in the German courts, winning reinstatement in 1993. She then resigned, took a position at a German conservatory (Conant is American) and to my knowledge has never returned to orchestra playing. Today she teaches in Germany, performs solo (including electronic) works, and appears in pieces by her husband, composer William Osborne.

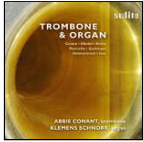
Conant is a fine player on this 1987 recording. Her technique is not flashy, but it is polished, and her legato is smooth and clean. She has a dark, Teutonic sound whose emphasis on lower overtones gives it a warm upper register and a slight burr and spread in the middle. Its contour is more flat than round and focussed, but it nicely complements her earthy, human approach to the instrument. I suspect Barry Kilpatrick (July/Aug 1995) likes her sound better than I do, but I essentially agree that "her golden tone, combination of lyricism and power, and heartfelt expressiveness--is present in everything she plays".

These qualities are especially present in the romantic works, and it's great to have them available in such fine performances. The Guilmant is a compact, rewarding bit of Franckian romanticism whose sharp structural changes Conant handles effectively while making the piece soar. The darker, more abstract Robert Helmschrott work varies from elegiac to declamatory to jubilantly technical. Conant introduced it in 1984, and its mysterious, yet heroic quality suits her well. Schnorr's Ives arrangement assigns melodic lines to the trombone, effectively adding the instrument as a stop to the original organ scoring. It too fits Conant's style. The Giovanni Cesare is said to be the first solo work for trombone (c 1621), and Conant's broad, extroverted approach is just right.

I am not quite as fond of her Handel and Marcello. The playing is solid and fluid, especially in the high register, and the ornamentation (mostly trills) is well executed and judicious. I just prefer a rounder, sleeker tone and a sweeter, more baroque style. I would like more lyrical shaping of the rhythmic figures in the Allegros and in the Larghetto of the Handel. There is also too much smoothing of the dotted rhythms in that Larghetto and a few crass measures in the first Allegro of the Marcello. Despite these quibbles, I enjoyed both performances. The only one I don't like is the Johann Krebs, where the trombone supplies a tenor cantus firmus to a vigorous chorale prelude. This calls for a round, noble sound, particularly given Schnorr's (fittingly) dynamic playing. Conant's flatish tone makes the part seem vestigial.

The recorded sound is good, though we are reminded that church acoustics favor organs at the expense of other solo instruments. The soloist is slightly distant to the point where Schnorr's fine organ playing

sometimes threatens to push even the powerful trombone of Abbie Conant aside. Neither this nor the other minor problems detract seriously from a fine recital.



Trombone & Organ

Giovanni Martino Cesare | George Frideric Handel | Johann Ludwig Krebs | Benedetto Marcello | Alexandre Guilmant | Robert M. Helmschrott | Charles Ives

CD aud 97.410

[American Record Guide](#) 4/2002 (Roger Hecht - 2002.07.01)



Abbie Conant is known (perhaps unfairly) as a cause celebre for woman brass players. She won the principal trombone job in the Munich Philharmonic in 1980 and was awarded tenure a year later by her colleagues. New conductor Sergiu Celibidache tried to overrule the orchestra--"...we need a man for solo trombone", he reportedly said--before moving her to Second Trombone. Conant fought the action in the German courts, winning reinstatement in 1993. She then resigned, took a position at a German conservatory (Conant is American) and to my knowledge has never returned to orchestra playing. Today she teaches in Germany, performs solo (including electronic) works, and appears in pieces by her husband, composer William Osborne.

Conant is a fine player on this 1987 recording. Her technique is not flashy, but it is polished, and her legato is smooth and clean. She has a dark, Teutonic sound whose emphasis on lower overtones gives it a warm upper register and a slight burr and spread in the middle. Its contour is more flat than round and focussed, but it nicely complements her earthy, human approach to the instrument. I suspect Barry Kilpatrick (July/Aug 1995) likes her sound better than I do, but I essentially agree that "her golden tone, combination of lyricism and power, and heartfelt expressiveness--is present in everything she plays".

These qualities are especially present in the romantic works, and it's great to have them available in such fine performances. The Guilmant is a compact, rewarding bit of Franckian romanticism whose sharp structural changes Conant handles effectively while making the piece soar. The darker, more abstract Robert Helmschrott work varies from elegiac to declamatory to jubilantly technical. Conant introduced it in 1984, and its mysterious, yet heroic quality suits her well. Schnorr's Ives arrangement assigns melodic lines to the trombone, effectively adding the instrument as a stop to the original organ scoring. It too fits Conant's style. The Giovanni Cesare is said to be the first solo work for trombone (c 1621), and Conant's broad, extroverted approach is just right.

I am not quite as fond of her Handel and Marcello. The playing is solid and fluid, especially in the high register, and the ornamentation (mostly trills) is well executed and judicious. I just prefer a rounder, sleeker tone and a sweeter, more baroque style. I would like more lyrical shaping of the rhythmic figures in the Allegros and in the Larghetto of the Handel. There is also too much smoothing of the dotted rhythms in that Larghetto and a few crass measures in the first Allegro of the Marcello. Despite these quibbles, I enjoyed both performances. The only one I don't like is the Johann Krebs, where the trombone supplies a tenor cantus firmus to a vigorous chorale prelude. This calls for a round, noble sound, particularly given Schnorr's (fittingly) dynamic playing. Conant's flatish tone makes the part seem vestigial.

The recorded sound is good, though we are reminded that church acoustics favor organs at the expense of other solo instruments. The soloist is slightly distant to the point where Schnorr's fine organ playing sometimes threatens to push even the powerful trombone of Abbie Conant aside. Neither this nor the other minor problems detract seriously from a fine recital.

**Wochen-Kurier Mittwoch, 22. September 2010
- Nr. 38 (Michael Karrass - 2010.09.22)**

WOCHENKURIER

Die Solistin der vorliegenden Wiederveröffentlichung Abbie Conant ist eine der...

Full review text restrained for copyright reasons.

**Glaube + Heimat - Mitteldeutsche Kirchenzeitung Nr. 50 -
12. Dezember 2010 (Michael Klein - 2010.12.12)**



Ungewohnte Klangkombinationen, seltenes Repertoire

Ungewohnte Klangkombinationen, seltenes Repertoire

Full review text restrained for copyright reasons.

**L'éducation musicale n° 44 - Décembre 2010 (Francis GÉRIMONT -
2010.12.01)**



Si l'opéra-rock fait désormais florès, rares sont les opéras-jazz. N'en...

Full review text restrained for copyright reasons.

Fono Forum Februar 2011 (Holger Arnold - 2011.02.01)



Erfolgsgeschichten

Hinter dieser Wiederveröffentlichung aus dem Jahre 1987 stehen zwei Erfolgsgeschichten. Zum einen die des in Stuttgart gegründeten Labels Audite, das 2000 mit dem Detmolder Label Fermate zum „neuen“ Label Audite verschmolz. Zum anderen die der US-Amerikanerin Abbie Conant, die 1980 versehentlich Soloposaunistin der Münchner Philharmoniker wurde. Weil dort das Probespiel zwecks objektiver Bewertung hinter einem Schirm stattfand, bekam die Orchesterjury erst später mit, dass ihr einstimmiges Siegevotum einer Frau galt. Für den Über-Maestro Sergiu Celibidache war das derart abwegig, dass er die Münchner Stadtväter zu einem 13 Jahre währenden Gerichtsstreit anstachelte.

Als Conant diesen 1993 schließlich durch alle Instanzen gewonnen hatte, folgte sie der Berufung als Posaunenprofessorin an die Musikhochschule Trossingen. Auf der vorliegenden CD ist eine Ausnahmesolistin zu hören, die ihren einstigen Widersachern noch heute die Schamröte ins Gesicht treiben muss. Brillante Tongebung in allen dynamischen Schattierungen, gekoppelt mit perfekter Technik, traumwandlerischer Musikalität und einer gehörigen Portion Spielwitz veredeln sowohl die Barockpiècen von Giovanni Marino Cesare, Georg Friedrich Händel, Johann Ludwig Krebs als auch Alexandre Guilmants spätromantisches „Morceau Symphonique“, Robert M. Helmschrotts tetrachordische „Sonata di chiesa 1“

und die Bearbeitung von Charles Ives' fast satirischen „Variations On America“. Da auch der Orgelpartner Klemens Schnorr und die 1987er-Aufnahmetechnik (Labelgründer Friedrich Mauermann) keine Wünsche offenlassen, steht der jeweiligen Höchstbewertung nichts im Wege.

Clarino Jg. 9, Nr. 4/2011 (bsa - 2011.04.01)

Clarino

Abbie Conant & Klemens Schnorr

Trombone & Organ

Abbie Conant & Klemens Schnorr

Full review text restrained for copyright reasons.

Choir & Organ January / February 2011 (Rupert Gough - 2011.01.01)

**CHOIR
&
ORGAN**

For this showcase of music for trombone and organ, Conant and Schnorr follow the formula of beginning with the old and finishing with the (relatively) new. In a mixed bag of repertoire this rather leaves the best until last. The arrangement of Ives's frivolous Variations on America is a good choice, with a few tasteful glissandi and clever variety of timbre enhancing the comic nature of this piece. Guilmant's Morceau symphonique also excels where the early works perhaps pall with lack of variety, the exception being one of Handel's sonatas for melodic instrument, where Abbie Conant manages to make the melody sparkle.

[American Record Guide](#) 01.03.2011 (Barry Kilpatrick - 1999.11.30)

 **American
Record Guide**

The Garhammer organ...sounds rich and magnificent...

To read the complete review, please visit [American Record Guide](#) online.