



Getz quartet a joy of tasteful, creative music

moments without losing any of his surging forward motion.

For all of McNeely's technique and sensitivity, however, and the consummate mastery of Getz, the most beautiful and consistently fascinating musical voice of the group was that of Czech bassist George Mraz. His rich, woody tones formed the perfect warm environment for the incubation of an inspiring quartet sound.

His roamings were less frenetic than McNeely's, and bespoke a confidence and maturity born of a long and diverse professional career. He was the most overtly classical of the four in his ideas, and wove a constant cloth of melody in conversation with Getz's lines. He never "just walked" as most bassists do. If you listened at any time, there he was, saying something.

One of the two most wonderful moments of the evening came when the voices of the piano and drums faded slowly into silence during the course of a Miles Davis blues, leaving Getz and Mraz in an intense musical discussion. This duet said concisely in a few minutes what thousands of musicians will never come close to expressing.

But, if I were pressed to identify the "high point" of the program, it would have to be Getz's treatment of the ballad "Lush Life". It was obvious within the first few bars of Getz's solo (which lasted the whole song) that he had made the tune completely his.

He had something to say with every phrase and every chord change, and the polish the song had received from years of residence in his repertoire shone out in sudden relief from his laid-back offerings of the rest of the concert. "Lush Life" was an all-too-fleeting glimpse of the sort of lyrical power that can come out of four years of constant

improvising and song-crafting.

Here something should be said, too, about the artistry of a drummer who can play with constant strength and expression in a mostly balladic context. The name of Adam Nussbaum is new to me, but he is clearly an accomplished and inventive player. His fresh, sensitive work with the brushes and his obvious feel for the samba make Nussbaum an ideal drummer for Getz's purposes.

He was also great fun to watch, and I spent a lot of time looking through my binoculars (essential for any serious concert-goer) admiring the easy grace of his approach to the trap. His style is circular, rocking, more of a caress than an attack, and he sits very low to his spartan set, which includes only the barest essentials of bass, tom, hi-hat and cymbals. He seems to be letting the drums guide him along, listening detachedly and with an often bemused expression to hear where they will lead him next.

In all, the quartet sound was a perfect balance, and if I was disappointed that its leader could not have played a little more out-front, I can certainly understand his wish to foster and draw out the unique voice of McNeely's piano.

The concert was a true joy for any fan of tasteful, creative music, and my only regret as I left the Cohn after the show was that they couldn't have played on for a few more hours.

For anyone who was at the concert and enjoyed it as much as I did, and for those who may have wanted to be there but missed the opportunity, there will be a second chance to hear the quartet in action. The folks at CBC did record the concert, and it is set to be aired later in the year as part of *Variety Tonight's* Friday night concert series. Good news, indeed.

it was as if he was standing back and saying to the audience - "Listen. There, isn't he great?"

Indeed, McNeely exhibited a rare capacity for musical fun, and a fine compositional gift apparent when the quartet played two of his tunes during the evening's concert.

The first, a bright and boppish samba called *Over the Edge*, served as a happy reminder of Getz's great mastery of the form, which he singlehandedly brought into the public eye and the library of jazz with the award-winning album *Jazz Samba* and many subsequent Latin excursions.

The other of McNeely's tunes was a dark, moody meditation in ballad form which Getz jokingly dubbed *If You Cared for Me Like I Care for You . . . Then You Wouldn't Care at All*.

Throughout the concert, Getz featured McNeely at every opportunity, and the pianist took to the solo space like a colt to the open field, romping with a great speed of melodic thought -- speed for the sheer joy of it, but always creative and sensitive, remaining gentle in calm

Review by Chris Armstrong

Stan Getz has been musical father to a generation of young players of all instruments. His pure tone and unrivaled sense of melody have been a joy to jazz fans for decades, and the envy of such master saxophonists as John Coltrane, who was once quoted

Stan Getz
- a jazz concert at the Rebecca Cohn

as having remarked of Getz: "Well, we'd all play like that if we could." He has given countless young musicians their start, as legendary trombonist Jack Teagarden once gave him his own start at the age of sixteen.

Passing on the wealth of the jazz tradition has always been one of Stan Getz's first loves, and if the flowering artistry of a player like Chick Corea is any indication, that dedication to the continuing legacy of the music has paid off in wonderful ways. And it is still paying off.

The quartet he brought to Halifax featured at its forefront a very talented pianist by the name of Jim McNeely. Getz has an ear for keyboard artists, and Saturday

'Human's Lib' not great...but good

Review by David Jones

Let me start by saying I'm not related to this guy, or that little English guy in the Monkees for that matter. Well, now that's out of the way, I can safely say that *Human's Lib* is a good record. It's not a great record, along the lines of Depeche Mode's *Speak*

Human's Lib
- an album by Howard Jones

and *Spell* or the classic Yaz album, *Upstairs at Eric's*, but it is a good record. It has some fantastic songs on it, "What is love?", and "Hide and Seek", to name but a few, yet it is still only a good record.

Why? Good question. It's just too slick and shiny and shallow

and silly to be a great record. This is not to say that great records don't occasionally suffer from one of those dreaded "s" words, but never all of those icky things on the same album. All right, all right, calm down all you outraged Howard Jones fans, I can support my claim.

"So what is the answer be easy on yourself / Make yourself feel at ease maybe that's the answer."

You guessed it; lyrics from one of Howie's songs. Not a bad song, but Howard, baby, read a book, we're talking lame lyrics here.

Human's Lib has a nice synth-pop sound to it, and Mr. Jones has really quite a pleasant voice. On the other hand, this album breaks no new ground, and simply doesn't rank up there



with the best synthetic boppers.

You've probably heard a couple of the tracks on the radio, and if you liked them, why not buy the album? If you don't, it doesn't matter to me. Like I said,

I'm not related to this guy. Honest.

For an aural review of *Human's Lib*, listen to CKDU's *Hot Off The Presses*, Wednesday, April 2 at 8:00 p.m. It'll be good. Trust me.

Cohn Calendar

Rita MacNeil

Thursday, March 29, 8 pm

Regular: \$7/\$6, Students/Sr. Citizens \$6/\$5

Rita MacNeil writes and sings about the things she feels and sees. Her performances are hypnotic, assured, exciting and powerful.

Carlos Montoya

Friday, March 30, 8 pm

Regular: \$14/\$12, Students/Sr. Citizens \$12/\$10

The first flamenco guitarist ever to dare to display his artistry in a solo concert, Carlos Montoya has been hailed by aficionados everywhere as one of the truly great masters of our time. His advanced technique, his flair for inventive innovation and his infinitely varied repertoire represent creative playing in the fullest sense of the term.

Royal Winnipeg Ballet

Wednesday through

Saturday, April 4-7, 8 pm

Regular: \$14/\$12, Students/Sr. Citizens \$12/\$10

On April 4 and 5, the company will perform: *Allegro Brillante* (Balanchine); *Bluebird pas de deux*; *Corsaire pas de deux*; *Translucent Tones* (Nils Christie); *Les Patineurs* (Ashton). On April 6 & 7, the company will perform: *l'Estro Armonico* (Cranko); *Don Quixote*; *The Still Pointe* (Bolander); *Lento, A Tempo E Apassionata* (Nebrada); *Pas d'Action* (MacDonald).

Garnet Rogers and Jim Post

Tuesday, April 10, 8 pm

Regular: \$8/\$7, Students/Sr. Citizens \$7/\$6

Accompanying himself on six and twelve string guitars, electric guitar and occasional violin, Garnet Rogers sings in a strong baritone that is both powerful and subtle. His late brother, Stan, habitually referred to Garnet as "my strong right arm." Rogers will share the spotlight with folk artist Jim Post . . . a natural-born performer who brings to the stage a marvelous mixture of dramatic flair, lunatic humor, finely wrought musical technique and genuine personal warmth.

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