

Arts

cowboy junkies, out to show the world

by Howard Kaman

Cowboy Junkies
Massey Hall
March 16

The funny thing about the Cowboy Junkies is that, despite their recent prominence in the press, they've had precious little to say. Take last week for example: they were on the covers of *Now*, *Metropolis* and the *Toronto Star's* What's On section, and all they talked about was the difference between recording *The Caution Horses* and recording their last album, *The Trinity Session*.

True, this is worth talking about: the platinum sales of an album which cost \$250 to make is nothing to scoff at. But what about the music? When it comes to the Junkies, the music speaks for itself. You can describe the redemptive power of their single,

"Sun Comes Up, It's Tuesday Morning," all you want, or you can listen to the song. It's better to do the latter.

If just for the melancholy mood alone, the Cowboy Junkies in concert is difficult to describe. It has to be experienced, just as their music has to be heard. March 16 at Massey Hall, they weaved a web of relaxation so quickly, they almost seemed a part of the old Massey Hall itself. This is probably the largest venue they could play, while retaining the incredible intimacy and subtlety of one of their performances.

Margo Timmins' ethereal voice sailed through song after song, 18 in all, before the show was over. Between numbers, she sat on a stool on the stage and casually spoke to the audience with much more confidence than she displayed last summer during the band's first large Toronto concert

at the Ontario Place Forum.

A year of phenomenal success has matured the whole group, as they dedicated demonstrated on "Cause Cheap is How I Feel," "Misguided Angel" and the favourites "Sweet Jane" and "Blue Moon Revisited." Consisting of Margo's brothers Peter and Michael, family friend Alan Anton, accordionist Jaro Czerwinec, pedal steel guitarist Kim Deschamps, percussionist David Houghton and fiddler/mandolin player Jeff Bird, the band demonstrated the fine acoustics of the hall, as they went through their parts with subdued taste and finesse.

But it was Margo who stole the show. Although she still cradles the mike like a security blanket, her voice and manner exhibited the power and mastery borne of experience on the road.

The repertoire also demonstrated the changes the band has

gone through. From the meditative power of Mary Margaret O'Hara's "You Will Be Loved Again" to a new, slightly faster, "Sweet

Jane," the Junkies are clearly out to show the world that they are no melancholy flash in the pan. And so they shouldn't be.



by Scott Stoddard

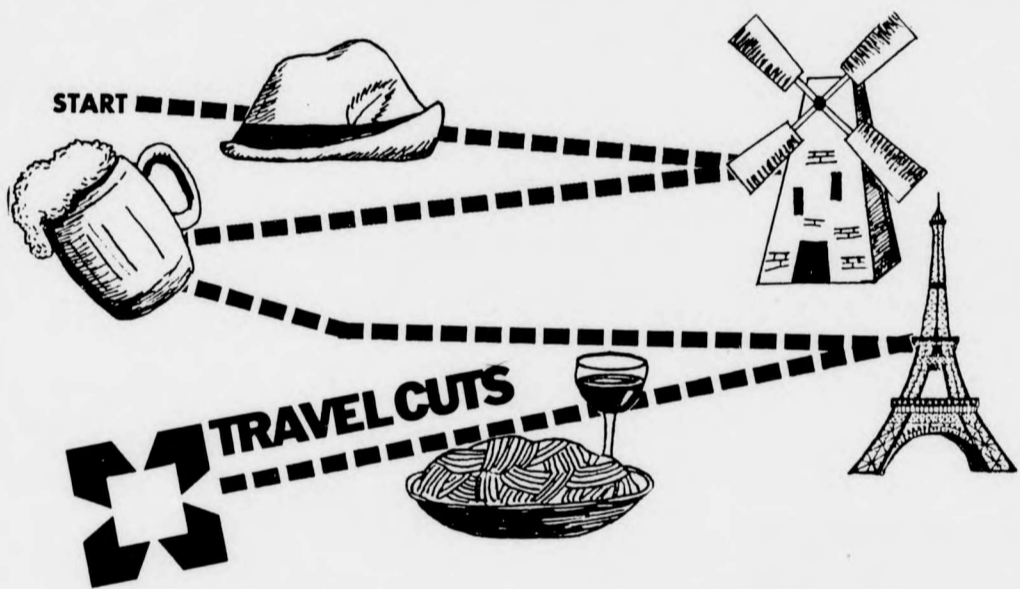
An ensemble of musicians and singers under the direction of fourth-year music major Nina Scott-Stoddard will present a free lecture-recital highlighting the lives and work of nine women composers who represent the baroque, classical and romantic eras.

Among the composers whose music will be performed and discussed are: Francesca Caccini, court composer to the Medici; Isabella Leonarda, a 17th century nun composer; Elisabeth Jaquet de la Guerre, whose patron was Louis XIV of France; Maria Theresia von Paradis, blind pianist-composer and contemporary of Mozart; Fanny Mendelssohn Hensel, sister of Felix Mendelssohn; and Clara Schumann, wife of Robert Schumann.

According to Scott-Stoddard "Women who composed before the Romantic era achieved considerable fame and respect in their own times. But the advent of the study of music history in the 1800s coincided with a time of denial of women's creative abilities, and women were left out of history books except as performers. Even today standard history texts rarely mention women as composers, and recording of scores of music by women are generally difficult to obtain. Our understanding of music history is incomplete as long as the experience of women in music remains denied or hidden."

The performance will be held at 3:00 p.m. April 5 in DACARY Hall, McLaughlin College and will be recorded for broadcast on CHRY at a later date.

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