

Jazz Passages



by Paul Morris

Hello again and welcome to this month's column. Things have been happening fast lately, so let's get right to it.

Something we didn't get to talk about last month due to deadline pressures was the wonderful **Marilyn Crispell**, who played three nights of solo piano work just at the end of October. The concert I saw contained **Coltrane** pieces, **Monk**, her own "bop" stuff, and also examples of her piano playing. It was truly a masterful, spellbinding show.

Something else almost as spellbinding was **L. Shankar** and **Zakir Hussain** at the John L. Haar Theatre. Shankar played that crazy double neck violin of his and Hussain played two tablas. For them that's as far as the instrumentation went, but from these they brought out an amazing range of sounds. In particular, Hussain was outstanding, bringing out a vast, expressive array of rhythms, timbres, and melodies. Shankar came in second to the percussionist: a great deal of his chops and licks were similar, especially when playing at a fast tempo. Perhaps he's played with **John McLaughlin** for too long.

On the side in the future, from New York City, guitarist **Emily Remler** will be in town (Dec. 7-9). This rather young player has had three albums released on the Concord jazz label containing smooth guitar work as well as African influences (especially from trumpet player **John D'Earth**). She has also toured extensively with **Larry Coryell**, and, since we last saw her, has worked a great deal on new compositions. This time the show will be in trio format.

Well, that's about everything for this month. The folks at the Yardbird are taking a couple of well-deserved weeks off around Christmas. Remember to keep your sax pads warm, and think of me while you're doing it.

Bach to Basics



by Kathy Long

As is characteristic of the Canadian psyche, almost no one I know outside very select circles of government and the music industry have been aware that the past week has been set aside as a tribute to Canada's musicians. This was Canada Music Week, and from sea to sea, across this fair dominion, record companies, publishing houses, professional groups of all descriptions and institutes of learning dust off, polish up, and trot out the new debts of our acoustic culture.

The music department here at the U have made a long and consistent commitment over the years towards the maintenance and advancement of music of various kinds (it's not just a **Mozart** museum y'know), and during this departmental sacred week, have again demonstrated that our composers, arrangers, theoreticians and players are as good as anybody's. As I write this, a number of events have already passed by. Monday saw **Malcolm Forsyth** delivering a lecture from his perspective on the nature of a composer and the compositional experience.

Tuesday featured **Nelli Peruch** and the capabilities of the accordion in the late 20th century. (I wonder if he and **Pauline Oliveros**—Dame Terrible of the same axe would see eye to eye on this issue. Anybody out there remember her piece for two naked accordionists in the bottom of a desert crater?)

Wednesday evening Prof. "**Duke**" **Pier** led the U of A Symphonic Wind Ensemble assisted by **Bill Street**. Included on the program was the super work "Engram", a post-serialist piece which was aired late November on Opus .357., courtesy of CJSR. Lest we forget, the electroacoustic arm of the department presented a concert of music of the same, the previous night, under the direction of **Garth Hobden**.

The staple tradition of concertizing in the department surrounds the time-honoured noon-hour gigs performed in the stairwell over at the Fine Arts building, and this noon-hour deserves some comment: of the five composers presented, the works of **Gary Kulesha** and **Violet Archer** were by far the strongest as compositions and performances. "Attitudes for Clarinet and Piano" (1980) by Kulesha, although terribly conservative as a late century piece, is attractively tonal, and the emotional commitment to each of the three movements was brilliantly maintained by pianist **Roger Admiral** and crisply articulating clarinet player **Wendy Crispin**, as they romped through this "Italianate" fast-slow-fast structured work.

Liane Gayler is a business-like player and injects her strong personality towards her playing, but that wasn't quite enough to make **Clermont Pepin's** "Quatre Monodies Pour Flute Seule" (1955) really get off the ground. This serially-inspired piece comes from a composer seemingly uncomfortable with the idiom and we were treated to a four movement wandering... Liane approached the calisthenics of the work with solid intent yet, in spite of her intentions, ran afoul of some technical problems, particularly in the low register. Well it is the season for leaky pads...

Barbara Pentland's "Three Piano Duets After Pictures by Paul Klee" (1958) with pianists **Pamela Grobden** and **Brenda Bodnar** led into "Five Cameos Op.46A" (1971) by **Gerhard Wuensch**, featuring flautist **Christine Enns** and pianist Admiral. The Wuensch is a colourful, witty, poulenc-like work, reminiscent of "Les Six", and proved a welcome relief to the flavourless Penland (made worse by its performance as though it were a homework assignment). Enn's treatment of the "Cameos" although technically okay lacked spark and character. Good thing she had Admiral on piano.

It was the Archer "Mood" (1985) which gave **Mien Jou** on clarinet and **Mike Spindloe** on alto sax the opportunity to round out and clean up the stairwell nooner with a blistering performance. These two gentlemen really had a close dialogue going. The Ensemble presented us with exciting passages of trills and arpeggios, sometimes in colourful pentatonic modes, and ran the gamut of emotional flights—tranquil, energetic, sad, restless, and so on, thanks to the composer's real understanding of the instruments chosen.

Want a free concert at lunchtime, played by students committed to the art? Keep an eye and ear open over at the Fine Arts building. Events are scheduled and posted in said edifice. These Noon Hours are a great tradition to be maintained and increased in the department.

Up your kilt



by Andy Donnelly

Celtic music was the Full Moon Folk Club's choice that night and the fans were treated royally as singer **Deirdre Halferty** weaved her way through many beautiful songs from Ireland's Emerald Isle. Both in Gaelic and English. Guitarist **Phil O'Flaherty** more than complimented **Greg Hooper's** flute and **Charlie Chaisson's** fiddle on many a jig and reel especially on "Raggle Taggle Gypsy" O'Flaherty's endless banter with the crowd was enjoyed by all and brought some personality to the group who although very musically adept seem to lack in oomph!!!

Openers for this gig were local boys **Colin and Kevin McGhee** who did a lovely wee set of original tunes—well done lads!!

Celtic Blue from Ontario passed through our fair town the other week and played Andantes and The Ritz Diner and belted out their **Pogue**-like versions of such classics as—"Ye Canny Throw Yer Granny Af A Bus" and "Donald Where's Your Troosers" but by reports from my undercover Celtic contacts the lads looked tired and a wee bit worn out from the touring thing to promote thier latest indie cassette.

Friends of The North concert is coming up on December 1st at The Myer Horowitz Theatre. **Cameron Noyes** tells me he's got **Valdy, Jr. Gone Wild** and **Kathleen Yearwood** lined up so far.

By the way there seemed to be a few disgruntled folkies at the Sunset club last Friday at the **Rare Air** gig including yours truly. In fact I left the place at 12:25 am, and the band was not even on stage yet. I mean, come on guys, I've heard of keeping the audience waiting but you're not that great!!!

I was delighted to see at last that **Jim and Jeanette McLaughlan** received the Certificate of Service for presenters and performers from Alberta Culture and Multiculturalism, presented at a dinner in town last week by none other than the Minister himself, **Big Doug Main**. Jim and Jeanette, and of course **Heid Bummers** over at the Southside Folk club.

While we're on the subject of big grins, **Spirit of the West** seemed more than happy about their new deal with WEA as they played a dynamite sellout concert at the Horizon Stage in Spruce Grove earlier this month. They played mostly all new material to be released on their new album currently in the works and due out in spring.

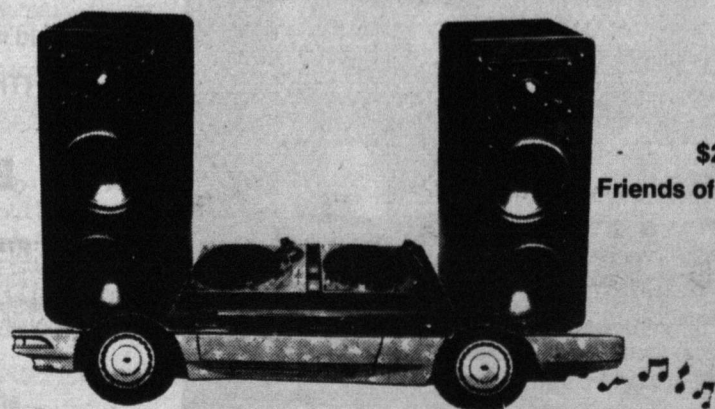
Calgary's **Beal Bocht Band** had them hanging from the rafters at Windsor Park Hall on the 11th. Traditional



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