

Raving Dave's Reviews

Many Bands
Objekt 4 Sampler
Lebeli Ladd-Frith

A slight departure from my usual kind of review here, but this disk deserves it...

The disk opens with Vox Populi's *Sunshine Boy*. Ah the bands have spoken intro's to their songs, some being better than the actual composition. This intro in particular... detection noises. Weird. Indian means ushering resonance syoths and hell-bats great my eats. Lotsa noise chops with absolute abruptness through the drivel... Acid-induced odyssey no doubt... Hey! It's an Atari 2600 mating with an IBM! Too Bizarre.

Swoosh. *I Have a Dream*. Driving intro... these guitars I like. You should too. Or you die. "G'right..." as choral "Residents" type music backs a narrative of insane, echoing good-stuff... Short. I'll skip a few...

D-d-d-dance music, people. *Art Decade* from Psyclones. Yeah, Timepianis, blood, guts, harps, eevie synths, death... Thump me! Give me Art of give me DEATH! Yes I like it. It's good. Sort of sounds like *Ben Hur* vs. Xymox vs. In sotto Voce. Phew!

PBK? Oh well. *Yachez 1919* has a boring intro. That's what starts the slow glissando slide of noise on noise towards complete biocollapse. Sirens, samples, glass, hell, climax! All gone... 5 of 10.

Ah! a bad, woman be top 40 metal band! Yark! Blah... Ahh, this is a change from Black House's usual style; *Material World*. Danceable! Good! Grunge! Quiet... noise again! Great for that Saturday night party... Total noise reminiscent of Lustmood's *Pare*, opens *Everything's* for us. And then can protect of Illusion of Safety. Thick slop bass drums, vocals from Dis-tortion and more kinky sex-toys made up the rest. 7 of 10 'cause it's too short.

Hello Mr. Rand Grief! You say you've got *Becoming Animals Part 3-Dog* have! Wow, gee can I hear it, huh, huh?? Ooh! This is scary! It's supposed to be? Okay. What are those meaning things? Oh... Yuck! ..That's grass! I love it!!! Bye!

Skipping a few... *Calls to Idiots (excerpt)*. This guy, John Trubee, gets right stoned, calls the operator, and acts like a complete asshole to the poor lady on the line. Sick. Funny, but twisted. Aren't we all? You should be.

Finally, Soviet-France (sigh!) and the ten-minute epic, *Voice Point Identification*. "This is a journey in language. From the dawn of time, man has needed to express his beliefs and fears... his very existence..." Samples, samples, and lots more make this aural experience a fascinating, sometimes funny, but definitely incredibly well done. This guy is good. This "song" is a 10.

This sampler is good. Good-bye, Johnathan...

Dave

I'm confused... Ed.

Pianist Kimura Parker Reviewed

by Shawn White

It was with great anticipation, Sunday November 4, that a packed audience awaited the relatively new star of the Canadian music scene, pianist Jon Kimura Parker. He performed the first of two concerts in the UNB/STU Creative Arts Series at Memorial Hall.

Mr. Parker's programme explored standard nineteenth century piano repertoire as well as a modern Canadian work.

Bethoven's Sonata no. 18 (opus 31, no. 3) was first on the agenda. The opening movement in sonata-allegro form, with a playful, ornamental second subject in 3/4 time, lead to a scherzo whose "rinky-dinky" mood was interrupted by powerful chords. An imperial minuet forms the third movement, contrasted by the catch-me-if-you-can flightiness of the

allegro con fuoco finale.

Schumann's "Fantasy Pieces", a collection of 8 short vignettes, formed the first of two programmatic works. Mr. Parker was able to evoke the lullaby-like mood of "Evening" as tastefully as the audacious skipping waltz of "Whims" the second work.

"Scenes from a Jade Terrace", is a modern piece by the Canadian composer Alexina Louie and is a special piece to Mr. Parker. Not only was it commissioned by and dedicated to him, but it also is reminiscent of Parker's oriental heritage. Movement titles such as "Memories of an Ancient Garden" allude to this idea. Anthony Pugh's programme notes point out the directions in the score to imagine the effect "of a thousand blossoms". The glissando and pizzicato effects on the piano strings and the pentatonic scales also support this

connection.

The quiet nocturnes 1 and 3 (opus 9) of Chopin reintroduce romantic material. Chopin's Scherzo opus 39 ended the program.

This work, serious in nature, is opposed to the playful part of Chopin's musical idiom. The pianist's skill shone in this piece with its liberal peppering of cadenzas and difficult octave passages.

Appreciative of "the quietest audience in North-America," as Parker dubbed the ones in attendance, he played an appropriately quiet encore by Scott Joplin: the tango like "Solace". The audience went home smiling having heard Gerschwin's "I Got Rythmn". If anything, Jon Kimura Parker was rhythm, as shown by his great performance. Who could ask for anything more?

MANFRED TRIO TOURING

The Manfred Trio, who have received rave reviews throughout Ontario and Quebec, will perform at Memorial Hall, UNB, on Sunday, November 11, at 8:00 p.m. during their Debut Atlantic tour of the region. Tickets are \$10 for adults, \$8 for seniors and \$3 for students.

Members of the piano, clarinet and cello ensemble are active soloists, chamber musicians and teachers who will perform a Brahms trio, Glinka's Trio Pathetique in D minor, and Howard Cable's "Fantasia on Newfoundland Folk Songs."

Ross Edwards has been principal clarinetist with the National Arts Centre Orchestra and Orchestra

London. A fellowship student of Tanglewood, Mr. Edwards is a frequent performer on CBC Radio. Julian Armour is principal cellist of the National Arts Centre Orchestra in Ottawa and works with the chamber orchestra "Thirteen Strings." Winner of the 1985 "Debut" competition in Montreal, he has studied with Ralph Kirschbaum in England and Channing Robbins in New York. Pianist Stephane Lemelin is a member of the Faculty of Music at the University of Alberta. He has won many competitions, including the Montreal Symphony Competition and the CBC Competition. His teachers have included Leon Fleisher at the Peabody Conservatory and Claude Frank at Yale University.



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