

Marsalis phenominal Jazz release reviewed

By WILFRED LANGMAID
Brunswickan Staff

The phenomenal success enjoyed by the twenty-two year old Wynton Marsalis is one of the biggest stories in music. The young trumpeter has achieved worldwide renown, and some people are already calling him the finest player ever. The critics fell over themselves heaping platitudes upon him, and the acclaim

culminated in a hitherto unaccomplished feat when he won simultaneous Grammy Awards for top jazz recording of 1983 *Think of One* and top classical recording of 1983 (Haydn/Hummel/L. Mozart Trumpet Concertos). As such, saxophonist Branford Marsalis has been somewhat obscured in his brother's shadow. *Scenes In The City*, the debut album by this

brilliant twenty-three year old, will certainly change that.

Marsalis makes believers out of us on the album's first cut, his own composition "No Backstage Pass" for jazz trio of tenor sax, bass, and drums. He takes centre stage on the sax throughout, and it is clear that the song is pure, beautifully creative improvisation. Clever licks abound. The brilliant paradox of structured improvisation which is the essence of jazz makes this song a real treat; Marsalis goes hither and yon while bassist Ron Carter and drummer Marvin Smith add solid support.

"Waiting For Tan" is another Marsalis-penned dandy. His soprano sax fuses beautifully with the music of the other three members of the current Branford Marsalis Quartet. Look out for 16 year old bassist Charnett Moffett; he's already good and will only get better. Kenny Kirkland, who also appears on the lovely album closing ballad "Parable" which he wrote himself, plays the nicest piano on the album on "Waiting for Tan", but Mulgrew Miller is no slouch either on the three cuts for which he serves as pianist.

The title cut "Scenes in the City" is a cover of the Charlie Mingus number. It is an intriguing combination of brief jazz soirees, street noises and the background of a jazz nightclub, all tied together by the sincere narrative of Wendell Price. Put it all together, and the ambience of the purest musical form besides the classics is captured.

The other two numbers, Marsalis' "Solstice" and Mulgrew Miller's "No Sidestepping", are mellow jazz at its finest. Tight but innovative, the musicianship by all involved is grand, but Marsalis stands out as a real gem.

Another Marsalis superstar is clearly on the horizon.

Pat Metheny w/Charlie Haden & Billy Higgins - Rejoicing

Rejoicing is an appropriate title for this marvellous musical union, where superstar jazz guitarist Pat Metheny is joined by bassist Charlie Haden and drummer Billie Higgins. The music on this album is a broadening of the mellow jazz fusion which we have come to expect from the brilliant releases by the Pat Metheny Group. There are

joyous upbeat numbers such as the three included Ornette Coleman compositions - "Tears Inside", "Humpty Dumpty", and "Rejoicing". All three musicians perform with skill and grace throughout (particularly showcasing breaks exist for them all in "Humpty Dumpty") but the headliner is certainly Metheny; you may have never heard guitar playing like that on the cut "Rejoicing". Even a rather straight forward number like the Haden-penned "Blues for Pat" evolves into pure magic at the hands of the trio.

The mellow nature of Metheny music is not betrayed, however; just give a listen to "Lonely Woman", the Metheny/Haden penned "Waiting For An Answer", or "Story For A Stranger", where Metheny is equally brilliant on acoustic guitar and guitar synthesizer. Nor, for that matter, is the modern-flavoured virtuosity for which Metheny has become famous. In the Calling, he and Haden go off on some tangents which are unusual but brilliant and intriguing nonetheless.

As another indicator of the broadness of Pat Metheny's talents, this album is a must for his fans and, for that matter, any jazz enthusiast.

War series to be shown

The seven part National Film Board series *War* will be screened at the Fredericton National Exhibition Centre weekdays at 12:30 noon from October 24 until November 1. This provocative series premiered on CBC television during the past year. It is presented and narrated by Gwynne Dyer who is well-known for his syndicated column in which he analyzes international affairs.

It is Dyer's understanding of the military mind, his familiarity with modern weaponry and his facility for deciphering political and military jargon and theories into comprehensible statements that enabled him to prepare such a thorough exploration of the issues.

Dyer has served in the Canadian, American and British navies, has taught military affairs at the Canadian Forces College in Toronto and was senior lecturer in war studies at Britain's Royal Military Academy in Sandhurst. Born in Newfoundland, he holds a B.A. from Memorial University, an M.A. in history from Rice University in Texas and a Ph.D. in War Studies from the University of London.

The first film in the *War* series will be presented Wednesday, October 24th at 12:30 noon. Titled *The Road To Total War*, this film begins with the French revolution. In it, Dyer charts the major social, economic and technological developments of the last 200 years that have changed the methods and impact of modern warfare to lead us to the brink of total destruction.

Other films in the series will be screened as follows:

Film 2 - *Anybody's Son Will Do* -- Thursday, October 25.

Film 3 - *The Profession of War* -- Friday, October 26

Film 4 - *The Deadly Game of Nations* -- Monday, October 29.

Film 5 - *Keeping the Old Game Alive* -- Tuesday, October 30

Film 6 - *Notes on Nuclear War* -- Wednesday, October 31.

Film 7 - *Goodbye War* -- Thursday, November 1

All showings start at 12:30 noon hour. The Exhibition Centre is located at the corner of Queen and Carleton Streets. Admission is free.

Thoughts on Turini

By ANTHONY PUGH

When I was twelve years old, my parents took me to hear a renowned expatriate Russian pianist, Benno Moiseitsch, play two concertos by Tchaikowsky. I was thrilled, and from that day developed a love of pianists and piano music which has given me, over the years, a stock of imperishable memories:

Of Cortot, Horowitz and Ribinstein, of Schnabel, Backhaus and Fisher, of Arrau, Serkin and Casadesu, of Solomon, Istomin and Michelangeli, of Cherkassky, Smerterlin and Katchen, of Richter, Gilels and Ashkenazy, of Brendel, Pollini and Barenboim, of Myra Hess, Annie Fisher and Rosalyn Tureck...

One memory I cherish as much as any is of the young Ronald Turini playing on a notoriously bad piano in the hall of the Queen's University, Belfast. I can still remember vividly the amazement with which we listened to his opening piece, an arrangement by Busoni of a Bach chorale, with rapid sixteenth-notes taken at an unbelievable speed, as light and as even as if he had been playing on the world's finest instrument.

Turini has kept a fairly modest profile, but everything he has done, in my view, has been of the same superb quality as that night in Belfast over twenty years ago. There is a CBC recording of a Schubert Sonata which comes as close to perfection as any Schubert playing I know. When he came to Fredericton in 1980, it was as partner to Ida Haendel, and together they gave the ideal performance of Cesar Franck's often played Violin Sonata. I have the happiest recollections of broadcasts of Cello Sonatas by Brahms and Debussy, and of solo recitals of music by Liszt and Rachmaninoff; and above all, of a full-length Chopin recital which I count as the finest Chopin playing I have ever heard.

On Friday 2 November, Turini is giving the Creative Arts Walter Baker Memorial Concert in the Playhouse. He is playing three major works: a Beethoven Sonata, a Chopin Sonata, and a Debussy Suite. Piano buffs would travel many miles for the chance of hearing such a concert. We who live in Fredericton should make sure that nothing prevents us from being there.

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