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*Die Fledermaus* (in English) — the brightest and merriest of the operettas of Johann Strauss, the Waltz King;

*Lucia di Lammermoor* (in Italian) — Donizetti's bel canto masterpiece, set in the harsh gloom of gothic Scotland;

and,

*La Traviata* (in Italian) — Verdi's impassioned romance, set in pleasure-loving Parisian society. An audience favorite.

The Canadian Opera Company wishes to thank Air Canada for co-sponsoring this series.

AIR CANADA



There will only be one performance of each opera in this series. The dates will be: Friday, Jan. 29, (*Die Fledermaus*); Friday, Feb. 5, (*Lucia di Lammermoor*); and Saturday, April 24, (*La Traviata*). All of the performances will be in the O'Keefe Centre for the Performing Arts, 1 Front St. E. at Yonge, and all curtain times will be 8:00 p.m.

#### STUDENTS!

##### 1981-82 du Maurier Series Ticket Prices

LOCATION	PRICE
Front Orchestra	Sold Out
Middle Orchestra	\$38.25
Orchestra Circle	\$30.75
Rear Orchestra	Sold Out
Mezzanine	\$38.25
Front Balcony	\$30.75
Middle Balcony	\$10.50
Rear Balcony	\$ 6.75



O'Keefe Centre Seating Plan

#### Student Subscription Order Form 1981-82 du Maurier Opera Series

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Subscription deadline is November 1, 1981.

# Moer's Jazz

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On the second night of the festival the headlining band was Ronald Shannon Jackson and the Decoding Society. Drummer Jackson, whose impressive credentials include stints with Cecil Taylor and Ornette Coleman, has assembled a fine band including sax players Lee Rozle and Zane Massey. They delivered a nicely balanced mixture of free jazz and introspective pieces which featured Jackson's meditative flute work.

The Festival was closed with a final-night performance by Ornette Coleman's Prime Time. Hennen is quick to point out the rationale for bringing the big name Coleman to what is traditionally a festival for the up-and-coming. "He is the father of this music...Isn't that enough of a reason?" Prime Time's appearance was disappointing to say the least. The double trio (two guitars, two electric basses and two drums) was nothing more than a wall for sound for Coleman to solo against. The crowd, however, though differently, as they responded much in the same fashion as they had two days earlier for Dizzazz.

The Festival crowd represented the country's youthful subculture. To use a term now hopefully forgotten on this continent, they were "hippies". Hennen explains that they come to the festival as much for a social gathering as for the music. One look around the park quickly confirms this, as thousands of tents are pitched. At the festival's close what was a beautifully manicured park, was



Ornette Coleman walls

McGregor's light, but substantial piano instructions were definite highlight.

In sharp contrast in the big band department was the Wiener Art Orchestra. This collection of German, Austrian, American and Swiss musicians seem like a band on the way up. Their mixture of fast moving arrangements by band leader Mathias Ruegg, and goofy comedy recall Carla Bley at her peak. American vocalist Lauren Newton, her clear, high voice beautifully worked into the arrangements, turned in one among many superior efforts. Also notable was reed player Wolfgang Puschnig's parody of an American, complete with N.Y. Yankees cap — not to forget his alto and piccolo playing. This band is probably a couple of years away from North America. Until then one is urged to pick up a copy of their "Concerto Piccolo" on Hat Hut records for a taste of some really fresh music.

"rolling his eyes in  
ecstasy with each of  
his solos..."

left looking like a refugee from a "Jazz Woodstock".

Hennen mentions that the townsfolk are not exactly in love with the audience for the festival, but are willing to put up with them because of the Global attention it yearly brings the town. The Government, too, is less than delighted with the festival crowd. Two years ago police with machine guns set up road blocks on the way to Moers expecting to encounter terrorists.

While the headlining groups generally played somewhere below their reputations, the smaller, less-heralded groups delivered well above expectation.

Frank Wright's Quintet turned in a fast paced set of sixties free jazz, a tribute to his years with Albert Ayler. Odean Pope, at present a member of Max Roach's quartet, played his tenor with great rhythm and energy. He was finely backed by bassist Gerald Veasley and drummer Cornell Rochester. Rochester's visual performance, the small, short-haired man rolled his eyes in ecstasy with each of his solos, easily won the crowd's heart.

In the way of big bands, Moers was fortunate to have the ever dependable South African, Chris McGregor, and his Brotherhood of Breath. This edition of the Brotherhood included John Tchical and Francois Jeanneau, as well as old standbys Harry Becktt and Radu Malfatti. While the Brotherhood didn't present anything earth shakingly new, it was how crisply they performed their relatively mainstream material that impressed.

But while there were many solid performances at Moers, one group really stood out above the rest. Making their second appearance at Moers, the Ethnic Heritage Ensemble were totally captivating. Sax players Edward Wilkerson and "Light" Henry Huff, as well as percussionist/singer Kahil El'Zabar, are among the most impressive musicians to come out of Chicago's famed A.A.C.M. (Association for the Advancement of Creative Music) and that includes some players of enormous stature, like Anthony Braxton, Mual Richard Abrams and Roscoe Mitchell.

Theirs was a complete performance. From a driving Coltrane-like number they would go into a more subdued African piece, complete with El'Zabar on Sanza (thumb piano). At one point with Wilkerson at the piano they even performed a beautifully gentle R & B number with Zabar urging the crowd to chant "Peace on Earth", which the audience gladly did. (Cynicism hasn't seemed to reach this section of Germany's youth yet).

So fine were the ensemble that I left Ornette Coleman before his encore in order to insure a good seat for their performance later that evening at "Die Rohre". And as they had that afternoon at the festival's main stage, they once again emitted music of a highly sensitive and intelligent nature. In fact, sitting in the front row, with "Light" Henry Huff's warm tenor practically in my face, remains a highlight among my weeks in Europe.