

recalled.

Clarinetist Mark Lieb uses the chameleon qualities of his instrument to weave in and out of the four strings, whose immaculate and expressive playing responds to the clarinet's wealth of colours.

This is an important and exciting disc, and it offers the first recording of Babbitt's quintet. So it deserves better than the unattractive yellowy-brown cover art which spills onto each page of the booklet, making the notes and bios – welcome as they are – difficult to read.

*Pamela Margles*

### 5 X 3

#### **Trio Fibonacci Centrediscs CMCCD 15710**

"5 X 3" is a spectacular release on which Trio Fibonacci – violinist Julie-Anne Derome, cellist Gabriel Prynne and pianist



Anna D'Errico – have chosen five works from their extensive repertoire of original Canadian compositions. This is Canadian music at its finest, from performance,

compositional and production viewpoints.

Ana Sokolovic's *Portrait parle* is a shimmering soundscape of musical ideas based on an odd synoptic table of physiological traits from the French police circa 1900. Paul Frehner's *Quarks Tropes* is a two movement work in which he superimposes violin and cello parts to his solo piano work *Finnegans Quarks Revival*. The brooding first movement with its mournful cello part is especially noteworthy. Analia Llugdar's haunting *Tricycle* explores resonance as a compositional tool with its sliding string lines and ringing piano part.

Trio Fibonacci is also known for its performance of classical repertoire. Fitting then that the other two works have the composers draw from it. Jean Lesage's *The Mozart Project*, subtitled "the author questions himself on the complexity of styles and the mixing of genres", combines a bit of Mozart with a bit of Lesage to create a fascinating mix of musical styles. In Chris Paul Harman's Piano Trio, material from Bach's E Major Partita for solo violin is modified so that the three players play as one through the clever use of intervals, canons, rhythmic and pitch shuffling.

Trio Fibonacci plays with passion, accuracy and in-depth understanding of interpretation. "5 X 3" is a recording that should be heard by everyone.

*Tiina Kiiik*

### **A Little Dark Music**

#### **Frank Horvat Independent LTLPO2 (www.frankhorvat.com)**

Released deliberately to coincide with Earth Day, Horvat's new CD, on which he plays all the sounds with piano and electronic keyboards, will make waves musically. This is borne out further as he prepares to go on an extensive tour.



The opening *Working With The Sun* is startling with the prepared piano sonority (sheets of bond paper on the strings) impacting immediately. But it is a sunny piece, certainly the most upbeat of all of them. *The Week After* employs a keyboard sounding very much like an old Fender Rhodes in polyphony with the big Steinway, through the medium of the studio overdub. In this piece Horvat employs a repeating *idée fixe* of arching chord progressions. Another *idée fixe* is a feature of *Poverty*, with its chromatic bass line that seems a distant cousin to Shostakovich's 7th Symphony.

In *Earth Hour*, Horvat allows himself more freedom in a long improvisation that explores tonalities, sonorities and rhythms. I'm curious as to why this improvisation is divided into a dozen tracks – one could pick out one's favorite segments, I suppose – but *Earth Hour* really should be heard as one continuous piece, a journey, really, which is its strength.

Recorded in CBC's studio 211, the piano is as near to perfect as those expensive microphones can possibly reveal: there's not even a pedal squeak. Engineer Dennis Patterson quietly excels behind the glass.

Highly recommended.

*John S. Gray*

#### **MC Maguire - Trash of Civilizations Max Christie; Mark Rogers; Trevor Tureski; Ryan Scott; MC McGuire innova 742 (www.innova.mu)**



The world as MC Maguire hears it is what "Trash of Civilizations" is all about. It may not necessarily be the same world the listener inhabits, but a fascinating world it is. On

CPU, Maguire manipulates, reverses and expands his electronic samples to create a wall of sound backdrop to live musical performances. He may not be of the caliber of my esteemed colleague sound master John Oswald, but Maguire's tough guy aural

stance makes for powerful and eclectic listening.

*The Spawn of Abe* is the stronger of the two double concertos featured here. Derived from an earlier work *The Bride of Palestine*, Maguire heaps a bundle of samples from singing to Arab pop music to Klezmer bands to helicopters to amass a jungle of sound to accompany live performances by Max Christie on B flat clarinet and Mark Rogers on oboe. Lots of excitement and lots of noise.

*Narcissus auf Bali* is almost 40 minutes of mutating rhythms performed with perfection by Trevor Tureski on vibraphone and Ryan Scott on marimba. A rewrite/remix of an earlier ballet work for choreographer Lee Su-Feh, the CPU layering encompasses a gamelan flavour. Too bad that often it just doesn't make sense – perhaps too much of a good noise thing combined with a lack of dance visuals makes the work drag. But dedication pays off in the final eight minutes of crescendo and sound hype.

MC Maguire's music is not for everyone. It's really weird yet highly original and rewarding for those who dare to listen.

*Tiina Kiiik*

## JAZZ AND IMPROVISED

### **New York Rendezvous**

#### **Irene Atman Independent (www.ireneatman.com)**

The first thing that strikes you when you hear Irene Atman sing for the first time is that she's apparently spent a lot of hours listening to Barbra Streisand.



Fortunately for those of us who aren't huge Streisand fans, she's emulated the good stuff – excellent control, pitch and a big range – and discarded the tendency to turn every tune into a three-act opera. Toronto-born but now New York-based, Atman gives the impression of someone who has been around the block a few times – in a good way. Listening to "New York Rendezvous" you feel you're in the hands of a complete pro. Her bandmates add to that experience as piano player Frank Kimbrough, Jay Anderson on bass and Matt Wilson on drums assuredly make their way through this collection of late era standards. Songs like *Taking a Chance on Love* and *Time After Time* are light, swiny treats, but Atman is at her best on the ballads such as *Why Did I Choose You* and *Alfie* as she beautifully conveys the sentiments of the songs without tilting over into schmaltz.

*Cathy Riches*

**Concert Note:** Atman teams up with Guido