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SCENA.ORG

Spring 2006 • Vol. 4.3  
\$4.95

**WEST**

A portrait of Bill Eddins, a Black man with a beard and mustache, wearing a dark suit jacket over a light-colored collared shirt. He is looking slightly to the right of the camera with a gentle smile. The background is a warm, golden-brown gradient with a bright light source on the right side, creating a soft glow.

**Bill  
EDDINS**

**A 21<sup>ST</sup> CENTURY CONDUCTOR**

**ISSUE 11**

**JAZZ MOZART AND SINGING MUSIC CAMPS GUIDE**  
**SUBSCRIPTION GUIDE CONCERT PICKS CALGARY, EDMONTON,**  
**VANCOUVER, VICTORIA**



**Andrew Hill: Andrew!!!**  
Blue Note (Connoisseur series) 11437  
★★★★☆

After introducing Thelonious Monk in the late 40's and Herbie Nichols in the mid 50's, Blue Note found yet another unique pianist/composer in the 60's: Andrew Hill.

However, while Monk and Nichols found a certain recognition for their work (posthumously for the latter), Hill is still working hard at it with a new Blue Note album, *Time Lines*, released in March. Reissued on CD for the first time, the 1964 *Andrew!!!* was Hill's fifth date for Blue Note, and came right after his classic *Point of Departure*. Bobby Hutcherson and Richard Davis remain from that earlier session, joined by Joe Chambers and tenor saxophonist John Gilmore, in one of his rare appearances away from Sun Ra's Arkestra. The music is adventurous, bridging hard bop and the avant-garde, with six versions of recognizable Hill themes plus two bonus alternate takes. Essential listening. **FH**

**John Surman: Way Back When**  
Cuneiform Records Rune 200  
★★★★☆

This previously unissued quartet/quintet date is a nice blast from the past. Baritone saxophonist John Surman, 25 at the time, convened some of his friends for a session just before leaving Britain in 1969. Heard are pianist John Taylor, playing the then-brand-new electric keyboard, bassist Brian Odgers, drummer John Marshall and, on two tracks, the sadly vanished altoist Mike Osborne. Only a few test pressings of the session exist and the master tape was, until recently, missing. Unavoidably, the music is dated because of the piano and the obstinate grooves seeping in from the nascent jazz-rock trend. The leader's spirit makes up for those wrinkles, however. On soprano sax, he careens through the first four tracks, a kind of suite that gives its title to this record. On the two longer tracks, shared with Osborne, Surman shows his extraordinary prowess on the bigger horn, clearly reaffirming his position as a master of that axe. On the basis of those qualities alone this disc merits four stars, minus half due to three of the suite's tracks being alternate takes of the same tune. **MC**

**Don Cherry: Where Is Brooklyn?**  
Blue Note (Connoisseur series) 11435  
★★★★☆

Don Cherry's third Blue Note album, *Where Is Brooklyn?*, recently saw its first domestic CD release in the Connoisseur series. As with his first disc for the label – the excellent *Complete Communion* – this is a quartet session, with bassist Henry Grimes and drummer Ed Blackwell, plus Pharaoh Sanders on tenor and piccolo, replacing Cherry's usual saxophonist of the time, Gato Barbieri. While Sanders might not be as in tune with Cherry's music as Barbieri, he still provides fiery solos. The music features classic versions of "Awake Nu" (a former Albert Ayler theme), "There is the Bomb" and "The Thing", all of which have become free jazz staples today. They were notably played by Ken Vandermark and Mats Gustafsson, whose trio is called "The Thing". While perhaps not on the level of his other two Blue Note productions, this album is still classic Don Cherry. **FH**

**Now Orchestra and Marilyn Crispell: Pola**  
Victo CD097  
★★★★☆

Made up of some of the strongest voices on the Vancouver scene, the Now Orchestra is an ensemble with a difference, focusing on collective improvisation. This latest release finds them with an old friend and former collaborator, pianist Marilyn Crispell, who contributes the slowly evolving, contrast-rich "Yin Yang". Four of the other compositions are by artistic director Coat Cooke, and one comes from guitarist Ron Samworth. All six tunes could serve as models of thematic conciseness, balanced with collective development via improvisation. Two of Cooke's shortest pieces are compressed vehicles that show the band's ability to burn within the rigours of closely controlled writing. The musicians blaze with just as much intensity on the other, longer vehicles – notably Samworth's "M.C.", which embeds one of the most lyrical brass lines on the album, Cooke's ominous, almost Wagnerian "Broken Dreams," and the pointillist and poetic "Suffused with Blue Light". **PS**

**Coat Cooke: Up Down Down Up**  
Cellar Live 50605  
★★★★☆

This side is one of Coat Cooke's rare appearances, apart from the previously-reviewed orchestra release. Appearing with bassist Clyde Reed and drummer Kenton Loewen, he performs at Vancouver's leading jazz den, now preserving and distributing performances via its own in-house label. In keeping with Sonny Rollins' 50-year-old tradition, Cooke plays nimbly with sympathetic support, both on alto and tenor saxes (though the back of the record perfunctorily lists him on "saxophone"). Difficult to say if they are actually playing written material in these 9 tracks, caught in June 2005 at one of the trio's Monday nights gigs. Albeit very open, there is nothing aggressive, nor challenging for that matter, to be found here. The tracks remain basically free-boppish, with tinges of blue and an unexpected quote in the opening cut from the old tune "Chicago". Cooke's tenor is quite mellow, his alto more rambunctious. At just under 73 minutes, this disc, however, does not have enough gripping moments to really hold us from start to finish. Come to think of it, 50 minutes would have been just right. **MC**

**Tony Wilson: Horse's Dream**  
Drip Audio MAX20152  
★★★★☆

West Coast guitarist Tony Wilson plays the instrument from many angles in a wide-ranging program of pieces. Essentially a collection of tone poems composed on Hornby Island off the B.C. coast, the music is both intimate and imaginative. We seem to get the private musings of the artist collected for all to hear, from avant-garde noise pieces to introspective six-string meditations, silky jazz noodlings, a bluegrass ballad delivered in idiosyncratic nihilistic tones, a spiritual harp-like rendering of Coltrane's "Venus/Offering," and, to close, a surprisingly fresh version of "Danny Boy". Mainly a solo CD (Bob Grant on woodstove and utensils, and Jesse Zubot on violin, make spot appearances), this is a state-of-the-art report on the electric guitar that rings true as a coherent artistic statement. It is, thankfully, not an album of self-indulgent shredding, nor the kind of suave elevator music that some prominent guitarists in jazz often concoct. **PS**



McGill



Schulich School of Music  
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## Spring at McGill

Monday, April 3, 8:00 p.m.  
Pollack Hall - \$5  
**McGill Jazz Orchestra**  
Ron DiLauro, director

Thursday, April 6, 8:00 p.m.  
Pollack Hall - \$5  
**Canadian Impressions**  
**McGill Wind Symphony**  
Alain Cazes, director  
Nicholas Francis, student guest conductor  
Works by Bell, Calvert, Cherney, Gougeon, Nin, Fromm

Friday, April 7, 7:00 p.m.  
**McGill Faculty Fridays**  
Ellen Jewett, violin  
Elizabeth Dolin, cello  
Kyoko Hashimoto, piano  
Works by Mozart, Lutoslawski, Sokolovic, Bartók

Saturday, April 8, 8:00 p.m.  
St-Jean-Baptiste Church - \$10  
**Dvořák's Requiem, Op. 89**  
Letitia Brewer, soprano  
Martina Govednik, mezzo-soprano  
Gaétan Sauvageau, tenor  
Marc-Antoine d'Aragon, bass  
The McGill Symphony Orchestra  
The McGill Symphonic Choir  
Alexis Hauser, conductor

Monday, April 10, 8:00 p.m.  
Pollack Hall - \$5  
**Oriental Impressions**  
**McGill Wind Orchestra**  
Alain Cazes, director  
Works by Chance, Chang, Rogers, Barker, Mashima

Monday, April 10, 8:00 p.m.  
Redpath Hall - \$5  
**McGill Baroque Orchestra**  
Chantal Rémillard, guest conductor

Wednesday, April 12, 8:00 p.m.  
Pollack Hall - \$5  
**McGill Contemporary Music Ensemble**  
Denys Bouliane, director  
In collaboration with the  
**McGill Digital Composition Studio**  
Sean Ferguson, director  
With guest artist  
Denys Derome, horn  
Works by Sudol, Maresz, Cherney, Ligeti

Thursday, April 20, 7:30 p.m.  
Pollack Hall - \$15 / \$10  
CBC/McGill Series  
**Super Nova String Quartet**  
Mark Fewer, Scott St. John, violin  
Douglas McNabney, viola  
Denise Djokic, cello  
With  
Peter McGillivray, baritone  
John Novacek, piano  
Works by Korngold, Vaughan Williams, Barber

Wednesday, May 17, 8:00 p.m.  
**Staff and Guests Series**  
**Recorders in trio**  
Natalie Michaud, Sophie Larivière  
Matthias Maute