

# LA MERVEILLE de L'OREILLE

27 Ideas Since Then - Dim: 15h00 - 17h00

Jazz Amuck - Dim 11h00 - 13h00

Jazz Death - Mer: 20h00 - 22h00

Danger in Paradise - Mer: 22h00 - 0h00

Music for Big Ears - Lun: 9h00 - 11h00

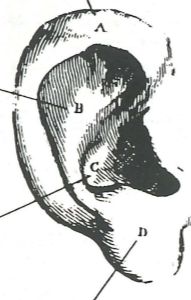
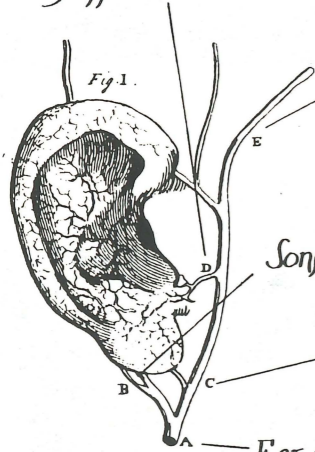
Sony d'Esprit - Mar: 19h00 - 20h00

Radio Endurance - Lun: 0h00 - 2h00

From Ragtime to No Time - Ven: 9h00 - 11h00

Ear of the Beholder - Dim: 14h00 - 15h00

CKUT 90.3 fm



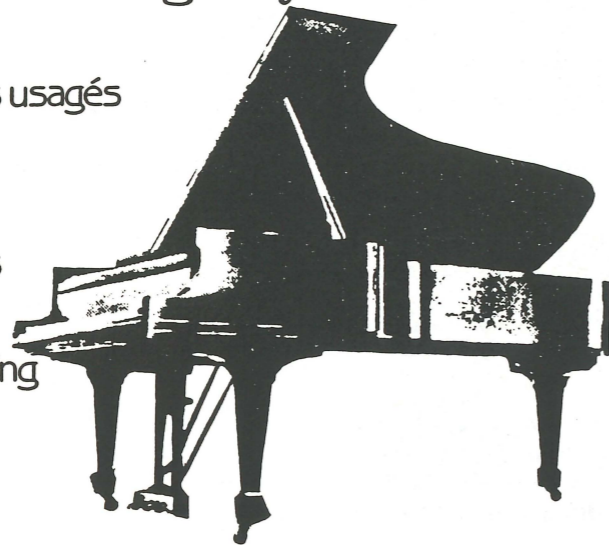
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# ETATS SONIQUES

FOCUS SUR L'ÉTAT DES MUSIQUES D'AVANT-GARDE  
FOCUS ON THE STATE OF AVANT-GARDE MUSICS

4062 A St-Laurent  
(angle rue Duluth)  
21h00

**CONCERTS  
MARDIS  
18 SEPT au 18 DEC**

LER LISLE ELLIS RAETUS  
BEAUT JOHN HEWARD  
3 LA  
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PAD  
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IRKL  
JMLE  
GEORGE SCHULLER GREG  
IARD UNDERHILL PETER  
EGYPT SILKSTOCKINGS  
LIANE RUFUS  
MATT DARRIAU  
DAVID GOSSAGE  
KATHY KENNEDY  
AN WILLIAM PARKER PA  
CK RIEU SAMWORTH  
PIERRE TANGUAY RIC  
NTURE FREE FORCE  
PAPPADOCA  
AU GUILLAUME  
BILL GROVE  
HY KENNEDY GRAEME  
AN WILLIAM PARKER  
CK RIEU RON SAMWOR  
NT PIERRE TANGUAY  
FREE FORCE PACKIN  
BIERYLO YVES BOUL  
AUL CRAM MATT DAR  
GOSSAGE BILL GROV  
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LEWIS RENE LUSSIER  
TTÉ CLYDE REED YAN RYLO Y RAINER WIFENS

AND GUILBEAULT JOHN  
LAMOTHE  
TICE MICH  
SIMPSON  
VALSAMIS  
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BOULIANE RUFU  
MATT DARRIAU  
DAVID GOSSAGE BI  
KENNEDY GRAEME  
IAM PARKER PAUL PI  
SAMWORTH  
TANGUAY  
PIERRE TANGUAY  
FREE FORCE PACKIN  
MICHAEL  
AT COOK  
MALCOLM  
GAIL ISSEN  
LUSSIER MIKE MULLIGAN  
CLYDE REED YANNICK RIE  
AN ERIC ST-LAURENT PIERF  
YANNICK RIE

## ÉTATS SONIQUES

La musique est-elle une structure sonore comportant un ensemble de règles musicales qui doivent être suivies, ou résulte-t-elle d'un esprit créatif qui cherche à découvrir de nouvelles formes d'expression ?

L'esprit de ce que l'on appelle l'*avant-garde* est en marge des formes traditionnelles et se sert de l'expérimentation pour redéfinir les limites de ce qui est acceptable. De l'exploration naît la découverte offrant de nouvelles formes, de nouvelles traditions et de nouvelles règles à suivre, jusqu'à ce que cette nouveauté cède sa place à la suivante.

On pourrait avancer, au risque de trop simplifier, que parmi tous les nombreux courants de la musique d'avant-garde, il y en a eu trois principaux. Le premier est le jazz d'avant-garde qui s'est développé dans les années soixante. Le second est l'avant-garde soit disant "légitime" qui découle de la musique classique européenne, et, finalement, la musique "free" européenne, qui est un mélange d'influences des deux précédentes.

En termes d'acceptation, c'est le jazz d'avant-garde qui a dû faire face à l'opposition la plus acharnée, car ses principaux innovateurs - des artistes noirs - devaient créer à l'intérieur des contraintes d'une société essentiellement raciste. De plus, au sein même de la communauté jazz il y eut une profonde résistance à cette musique qui rompait avec les traditions et semblait être inaccessible, demandant une sensibilité particulière à l'auditeur qui désirait en comprendre la philosophie.

Les "écoles" européennes ont connu un meilleur sort, quoiqu'elles aient quand même eu à faire face au septicisme que la plupart des idées nouvelles rencontrent. Cependant, elles semblent avoir été assez bien acceptées, du fait que les innovations de l'avant-garde européenne d'aujourd'hui sont en général considérées comme étant les traditions de demain, probablement parce que ces valeurs et pensées sont moins menaçantes pour un monde conditionné par l'esthétique européenne.

A l'orée des années 90, grâce aux nouveaux développements technologiques en communication, les musiciens, comme les spectateurs, ont accès à une incroyable panoplie d'informations sonores ; musiques de

tous styles et de toutes traditions ; appareils sonores capables de combiner de nombreux médiums différents.

Ce torrent convergent et divergent d'influences contemporaines a atténué les différences entre les divers courants de l'avant-garde, tandis qu'ils cascaden ensemble dans les flots d'une rivière de formes, formules et structures musicales.

De nos jours, on colle l'étiquette "avant-garde" sur tant de styles individuels et collectifs que tenter de définir un son d'avant-garde global devient futile. Le fait que certains artistes jouent et enregistrent de la musique d'avant-garde depuis 30, 40 et même 50 ans rend le terme lui-même ridicule.

Par conséquent, la seule réponse possible à la question du début est: OUI!!!!

L'objectif d'ETATS SONIQUES est donc de respecter les traditions tout en les rejetant. En termes concrets, cela signifie l'établissement d'un lieu où la communauté montréalaise pourra apprécier les oeuvres d'artistes d'ici et d'ailleurs à intervalles réguliers et où les musiciens également pourront se rencontrer, échanger et développer des idées dans le but de faire progresser toutes les musiques et toutes les formes d'expression humaine.

ETATS SONIQUES reconnaît la contribution passée et présente des organisations suivantes : Productions Traquen'Art, Jazz libre du Québec, EMIM, Les lundis à risques, No Man's Land, l'ATTACQ, the Music Gallery, NOW, AACM, Sound Unity, Knitting Factory, Earshot, DAGNIM, Concepts Cultural Gallery, Nine Winds, FIMAV, New Music America, CODA, Musicworks, etc...

Lisle Ellis (1990)

# CALENDRIER 1990

## SEPTEMBRE

- 18 FREE FORCE QUARTET (Montréal) contrebasse, guitare, percussion, vibraphone  
25 WILLIAM PARKER (New York) contrebasse solo  
TRIO MICHEL RATTE (Montréal) saxophone, piano, percussion

## OCTOBRE

- 2 DAVID PRENTICE (Toronto) Alto solo  
MALCOLM GOLDSTEIN (New York) Violon solo  
CLAUDE LAMOTHE (Montréal) Violoncelle solo \*  
9 KATHY KENNEDY / DAVID GOSSAGE / ALLAN CROSSMAN (Montréal) Voix, flûte, piano\*  
GAIL ISSENMAN / YVES BOULIANE (Montréal) Voix, contrebasse  
16 GLENN SPEARMANN / LISLE ELLIS / RAPHE MALIK (San Francisco/Montréal/Boston)\*  
Saxophone ténor, contrebasse, trompette  
SILKSTOCKINGS (Toronto) Guitare, trompette, percussion  
23 LUNAR ADVENTURES (Vancouver) Saxophone, guitare, contrebasse, percussion  
30 CAPPADOCIA / ST-LAURENT / VALSAMIS (Montréal) Violoncelle, guitare, percussion

## NOVEMBRE

- 6 GREGG BENDIAN (New York) percussion solo  
PAUL PLIMLEY / LISLE ELLIS (Vancouver/Montréal) Piano, contrebasse  
13 MIKE MILLIGAN QUARTET (Montréal)  
20 GRAEME KIRKLAND & THE WOLVES (Toronto) Saxophone, contrebasse et voix, percussion  
TRIO YANNICK RIEU (Montréal) Saxophone, contrebasse, percussion  
27 RENÉ LUSSIER / PIERRE TANGUAY (Montréal) Guitare, etc..., percussion  
PACKING FOR EGYPT (Boston) Saxophone/flûtes, guitare, contrebasse, percussion

## DECEMBRE

- 4 ENSEMBLE SONHANDO ESTWICK (Montréal)  
11 FREE FORCE QUARTET (Montréal)  
18 TOM WALSH/RICHARD UNDERHILL (Toronto) Trombone, saxophone  
PAUL CRAM/LISLE ELLIS (Halifax/Montréal) Saxophone, contrebasse

\* additions spéciales à la programmation initiale

Is music a defined structure of sounds with a set of musical rules to be followed, or is it a creative spirit looking to discover new forms of expression?

The spirit of what is called *avant-garde* is at the edge of traditional form and uses experimentation to stretch the boundaries of what is acceptable. Through this exploration there is discovery yielding new forms, new traditions and new rules to follow until the 'new' gives way to the 'newer'.

Of the many diverse streams in avant-garde music, it could be said, at the risk of oversimplification, that there have been three main currents. One is the American Jazz Avant-garde which flourished in the sixties. The others are the so-called "legitimate" avant-garde that developed from European classical music, and European "free music" which is a resultant mix of influences from the first two.

In terms of acceptance the jazz avant-garde has faced the strongest opposition. This is mostly because the prime innovators, black artists, have had to create within the constraints of a racially intolerant society. It is also due to the fact that within the jazz community there has been a deep resistance to music that seems to fall outside of the tradition, for it is perceived as being inaccessible or something that one must have some kind of extra sensibilities to understand.

In contrast, the European "schools" have fared better although they too have struggled to overcome the suspicion that new ideas encounter. However, there does seem to be a basic acceptance that today's European avant-garde innovations will become the traditions of tomorrow, possibly because these values and thoughts are less threatening to a world conditioned to European aesthetics.

Entering into the nineties, armed with the technological advances of communications, musicians and listeners are accessing an incredible array of sonic information; music of all styles and traditions; sound generating apparatus capable of mixing numerous diverse mediums.

This converging and diverging torrent of contemporary influences has made the streams of the avant-garde less distinguishable from one another as they flow together in a rushing river of creative musical forms, formulas and structures.

Today the avant-garde tag is applied to such a wide range of individual and group styles that attempting to define an all-incompassing avant-garde sound is futile. Considering that some artists have been performing and recording "avant-garde" music for 30,40 and even 50 years makes the term itself seem ridiculous.

Therefore it seems the only answer to the question initially set out here is **YES !!!!**

The purpose of ETATS SONIQUES is to continue traditions and break with them simultaneously. In concrete terms this means establishing a venue through which the Montreal community may receive the work of local and visiting artists on a regular basis, and where artists can meet, exchange and develop ideas toward the advancement of all musics and all forms of human expression.

ETATS SONIQUES recognizes the contribution, past and present, by the following organizations: Jazz libre du Québec, EMIM, Les lundis à risques, No Man's Land, l'ATTACQ, Productions Traquen'Art, the Music Gallery, NOW, AACM, Sound Unity, Knitting Factory, Earshot, DAGNIM, Concepts Cultural Gallery, Nine Winds, FIMAV, New Music America, CODA, Musicworks, etc...

Lisle Ellis (1990)

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TRIO MICHEL RATTÉ (Montréal) saxophone, piano, percussion

## OCTOBRE

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- 9 KATHY KENNEDY / DAVID GOSSAGE / ALLAN CROSSMAN (Montréal) Voix, flûte, piano\*  
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SILKSTOCKINGS (Toronto) Guitare, trompette, percussion
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## NOVEMBRE

- 6 GREGG BENDIAN (New York) percussion solo  
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## DECEMBRE

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PAUL CRAM/LISLE ELLIS (Halifax/Montréal) Saxophone, contrebasse

## WILLIAM PARKER (New York)

Bass

"William Parker is simply one of the greatest bassists alive." proclaims CODA Magazine. Evidence to substantiate this statement is given by his 10 year tenure with the fabulous *Cecil Taylor Unit* as well as his work with some of the greatest names in avant-garde music - Don Cherry, Billy Higgins, Rashid Ali, Beaver Harris, David Murray, Henry Threadgill, etc.... Etats Soniques is proud to present the Canadian premiere of William Parker solo.

"Astonishing" Downbeat  
"A young giant" Jazz Times

25  
SEPT

## TRIO MICHEL RATTÉ (Montréal) OPTICA

Saxophone, claviers, percussions

Le percussionniste et compositeur Michel Ratté n'a pas vraiment besoin d'être présenté au public montréalais car il est un des chefs de file de la nouvelle génération de jeunes musiciens innovateurs canadiens. Il est spécialement reconnu pour son travail avec le *Quatuor Jean Beaudet* et le *Trio Yannick Rieu* (qui sera présenté dans le cadre d'Etats soniques le 20 novembre). Il dirige son trio, composé de ses associés de longue date Yves Charuest (saxophone alto) et Guillaume Dostaler (piano et synthétiseurs), dans une recherche "pour atteindre l'essence même de l'improvisation collective". Le premier album du Trio Michel Ratté, intitulé *Musique-Idee*, sortira sous l'étiquette *Amplitude* au début d'octobre 90. Ne le ratez pas car ce sera l'une des meilleures productions canadiennes du genre au cours des années 90.

"...a powerhouse of a drummer...the most original (musician)...in some years"  
Mark Miller-Globe & Mail



## DAVID PRENTICE (Toronto)

Viola

David Prentice is becoming increasingly well known as one of the players focusing attention on the viola as an improviser's instrument. As such, he has been voted "Talent Deserving Wider Recognition" almost every year since 1983 in the prestigious *Downbeat Critics Poll*. As a solo performer he integrates his instrumental work with films and pre-recorded tape, melding a compositional style into creative and insightful music/sound. Prentice also works as an instrument maker and performs on instruments he has made himself.

"...one of the finest improvising musician anywhere" Alex Varty-Georgia Straight  
"...immaculate intense playing" James Adams-Edmonton Journal

2  
OCT

## MALCOLM GOLDSTEIN (New York)

Violin

As a composer/violinist, Malcolm Goldstein has been active in the presentation of new music and dance since the early 1960s. He has toured extensively throughout North America and Europe presenting solo violin concerts of his own compositions and of works especially created for him by such eminent musicians as John Cage and Ornette Coleman. He has won international praise for having "re-invented the violin" with extended performance techniques within the integration of body-gesture to the reality of sound quality.

"...eloquent and imaginative ideas" Bernard Holland-New York Times  
"...some of the best new music I've heard" Gregory Sandow-The Village Voice



## KATHY KENNEDY/DAVID GOSSAGE

(Mtl)

Voix, Flûte

OBORO

"Tips", une oeuvre de Steve Lacy, réunie les artistes Kathy Kennedy et David Gossage pour une première collaboration. "Tips" est une série de compositions que Steve Lacy a créée en 1980 et qui sont basées sur des livrets de Georges Braque. Ces écrits sont tour à tour des aphorismes, des observations, et des conseils adressés à lui-même et à tous les autres artistes intéressés par la préparation, la spontanéité, l'information et la musique. Kathy Kennedy est une musicienne/performeuse qui incorpore des techniques classiques à un médium contemporain impliquant des éléments spatiaux et dramatiques. Elle est très active dans la composition de musique pour la danse à Montréal et à Toronto. David Gossage compose aussi pour la danse et fait partie du groupe *Jazz Beards*.



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OCT

## GAIL ISSENMAN/YVES BOULIANE (Mtl)

Voix, Contrebasse

Depuis sa formation il y a 5 ans, ce duo est l'un des secrets les mieux gardés à Montréal. Leur collaboration s'est plutôt développée en privé qu'en public et c'est pourquoi leurs performances révèlent un processus sonore particulièrement intime. Utilisant des textes du poète Pierre Reverdy comme catalyseur, Issenman et Bouliane créent un équilibre délicat entre le structurel et l'émotionnel pour aboutir à une entente musicale parfaitement organisée.

OBORO



## GLENN SPEARMAN/LISLE ELLIS

(Frisco/Mtl)

Tenor Saxophone, Bass

Formed in New York, 1988, this duo has evolved a clear musical statement that reflects a deep understanding of jazz traditions and a strong commitment to developing new forms to push the boundaries of self-expression. Spearman is the leader of his own San Francisco based group and was a member of the legendary *Cecil Taylor Unit* and *Big Band* where he played along side such avant-garde luminaries as Jimmy Lyons, Frank Wright, David Murray and Lester Bowie. Ellis is considered to be one of Canada's pre-eminent bassists. He has been active on the national scene since the late 70's as a player, composer and organizer of events.

"Spearman's voracious tenor solos...made him the talk of the festival" (Du Maurier Jazz Festival, Vancouver 1990) Mark Miller-Globe and Mail.

"(Ellis)...a truly individual voice, using a wide variety of techniques for expressive purposes" Scott Lewis-CODA Magazine.

## SILKSTOCKINGS (Toronto)

Guitar, Trumpet, Percussion

OPTICA

This group, led by composer, guitarist *Ralner Wiens* has not only been a main stay on the Canadian avant-garde scene for a decade, it has also served as a proving ground for some of this country's foremost young jazz musicians such as Jane Bunnet and Mike Murley. For this performance Wiens will be joined by long standing Silkstockings members *Jim Lewis* (trumpet) and *Richard Bannard* (percussion) in the interpretation of Wiens' characteristically seductive and challenging compositions.



"...smolders with a focused energy rarely heard..."

Barry Livingston-The Jazz Report.

## LUNAR ADVENTURES (Vancouver)

Saxophone, Guitar, Bass, Drums

From the West Coast comes the "contemporary urban sound" of *Lunar Adventures*. Their music draws on jazz and a variety of ethnic forms to produce a splintered kaleidoscope of instrumental and compositional colours. Saxophonist *Coat Cooke* and drummer *Gregg Simpson* compose all of the material for the group. *Simpson*, as well, is one of the founding members of Vancouver's *New Orchestra Workshop (NOW)*, one of Canada's oldest and most vital avant-garde music organizations- of which *Lunar Adventures* is a member group. Rounding out the band is veteran bassist *Clyde Reed* and guitarist *Ron Samworth* (Samworth is also a member of the band *Creatures of Habit*, winners of this year's Alcan prize at the Montreal Jazz Festival). The group comes to Montreal on a tour which will take them to New York City's *Knitting Factory* as a part of a Canadian/American cultural exchange.

23  
OCT

"...a unique ensemble sound that gathers the innovations of the last 20 years of jazz history...into a new package that is tied with a bow of urban color."

Gary Bannister-Earshot, Seattle.



## GREGG BENDIAN (New York)

percussion

The state of the avant-garde was irrevocably changed in the 1980's by the emergence of New York's "Downtown" scene and the ensuing establishment of the *Knitting Factory* as its regular venue. Percussionist *Gregg Bendian* is one of the most important musicians to emerge from that scene. He has worked with such seminal "downtowners" as *John Zorn* and *Bill Frisell* and has toured Europe and South America with *Cecil Taylor*. Performing on an array of percussion instruments including the vibraphone, *Bendian's* sonic art is tactile and visceral, sculpting "sounds you can taste, step on and walk out onto". His performance should not be missed.

" a bold and challenging drummer..." Gary Giddens-Village Voice.

## PAUL PLIMLEY/LISLE ELLIS (Vanc.,Mtl)

Piano, Contrebasse

Le remarquable duo canadien formé de *Paul Plimley* et *Lisle Ellis* est une association qui s'étend sur une quinzaine d'années et à travers un continent. Ils sont importants, non seulement à cause de la longévité de leur collaboration, mais surtout à cause de la nature même de leur engagement et de leur contribution envers leur art. La force physique brute et l'incroyable énergie de leurs performances évoquent un état de spiritualité intense.

"Together they are remarkable...the find of the festival" (Victoriaville, 1989) Art Lange-Downbeat.

"the stuff of a revolution in the making" Mark Miller-Globe & Mail.



16  
OCT

6  
NOV

## Graeme KIRKLAND & The WOLVES

(Toronto)

Saxophones, Bass & Vocals, Drums

OBORO

This is a band that after releasing only two recordings and completing one national tour has garnered rave reviews from not only critics across Canada but also from some of the world's leading contemporary musicians-Dejohette, Abercrombie, Liebman, Wheeler and Holland. The Wolves are led by drummer, composer Graeme Kirkland, who has established himself as a hard hitting young phenomenon of the drums with a mature musical vision that belies his tender age.



"This drummer is a huge hope for the Canadian scene...a name to remember."

The Record

## TRIO YANNICK RIEU (Montréal)

Saxophone, contrebasse, batterie

Avec un amalgame d'instruments acoustiques, le Trio Yannick Rieu se démarque en tant que collectif unique dans le nouveau jazz improvisé. Yannick Rieu a développé un vocabulaire distinct qui est bien appuyé par une section rythmique solide, formée du batteur Michel Ratté dont la réputation n'est plus à faire et de Normand Guilbeault à la contrebasse, au jeu sensible et fluide. Le trait d'union de ces trois artistes : un état d'âme, une recherche de liberté et un dévouement peu commun.



"...un de nos meilleurs prétendants à une carrière internationale"

Alain Brunet-La Presse

## RENÉ LUSSIER/PIERRE TANGUAY

(Montréal)

Guitare, etc..., Percussions

OBORO

René Lussier est sans aucun doute l'un des musiciens les plus importants de ces dernières années sur la scène musicale contemporaine québécoise et canadienne. Son album *Le trésor de la langue*, qui a reçu les éloges de la critique internationale et qui s'est mérité le prix Paul-Gilson en 1989, reflète ses nombreuses sources d'inspiration et révèle une musique inusitée, inclassable. Pierre Tanguay est un percussionniste autodidacte. Très actif dans le milieu montréalais il a travaillé notamment avec Pierre Cartier et Jean Derome, et il a aussi collaboré à de nombreuses performances multimédia (danse, théâtre). C'est un musicien éclectique dont la versatilité ne cesse d'impressionner. Lussier et Tanguay présentent une musique hors de l'ordinaire pour auditeurs avertis!



## PACKING FOR EGYPT (Boston)

sax / flutes, guitar, bass, drums

This quartet, comprised of some of the finest improvisors on the Boston scene, has an eclectic edge that slices into Latin, Folk, New Orleans and Modern Jazz styles. Guitarist-leader-Michael Bierylo, who has released several recordings on the Inner Light label, is joined by drummer George Schuller, who is known for leading the highly acclaimed ensemble *Orange Then Blue*, bassist Raetus Flisch and saxophonist Matt Darriau, both familiar to Montreal audiences, the former appearing with Gary Burton at the 1989 Jazz Festival and the latter in residence here with the Malcolm Goldstein Workshop Ensemble earlier this year. An interesting "melting pot", from pastoral to noise, not to be missed!



## Tom WALSH/Richard UNDERHILL (Toronto)

Trombone, Saxophone

The duo was started by two leaders whose work has cut across the heart of the contemporary jazz scene in Canada, connecting with such diverse elements as *The Suffle Demons*, *N.O.M.A.*, *The Sax Pistols*, and *Thin Men*. While the musicians' styles are rooted in the tradition of jazz, both bend the established shape of the music into a modern context, where the full scope of available sounds on each horn is included on the musical canvas. When they first played together as a duo at the Montreal "Dialogue" in May 1988, Walsh and Underhill discovered that they shared a common language and approach to the freedom that makes jazz what it is. Since 1988 they have played all of the important jazz festivals across Canada and have recently released an independant cassette entitled *Comprovisé*.



"...their music is as joyous as it is energetic and daring"

Marc Chénard-CODA Magazine.

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## PAUL CRAM/LISLE ELLIS (Halifax/Montréal)

Saxophone, Contrebasse

On ne peut souhaiter meilleur finale de la saison d'automne d'Etats soniques que la présentation des deux plus grands pionniers de l'avant-garde canadienne. Cram et Ellis ont initié de nombreux concepts organisationnels-*New Orchestra Workshop* (Vancouver), *Hemispheres* (Toronto), *Serie Solstice* (Montréal), *Dialogue* (Toronto/Montréal)- qui ont été des pierres angulaires du développement de la prise de conscience canadienne sur la musique créative. Le jeu intensément physique de Lisle Ellis à la contrebasse combiné aux sons explosifs du saxophone ténor de Paul Cram révèlent une musique possédant une urgence rarement atteinte dans le jazz et la nouvelle musique d'aujourd'hui.



"...as guileless of form as an ocean in a hurricane, the uninhibited playing of Cram and Ellis drove the crowd wild" (Atlantic Jazz Fest '90)

Stephen Peterson-Halifax Herald.

## INFORMATIONS

CONCERTS : tous les mardis soirs du 18 septembre au 18 décembre 1990 à 21 heures.

PRIX D'ENTRÉE: 7.00\$ pour les présentations spéciales annoncées dans cette brochure.  
4.00\$ pour les autres mardis soirs

UNE CARTE-ACCES EST DISPONIBLE : 60.00\$  
(donne accès à tous les spectacles de la saison)

Renseignements: Marie-Hélène Mercé 524-4242  
Lisle Ellis 288-5070

Conception visuelle: Natalie Jean  
Direction artistique: Lisle Ellis  
Direction administrative: Marie-Hélène Mercé  
Une production de GESTION MHM enr.

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