

sound of Ferguson's alto flute. Margi Griebing-Haigh's *Night Swimming* follows, with another unusual combination: soprano, English horn, and piano. The seven-minute work begins calmly and (of course) darkly, takes on some ripples in the piano, and gradually becomes agitated before returning to calm. While the whole piece is gorgeous, passages near the end make a strong impression: at 6:44, the voice part ends with a sort of accompanied recitative on the words, "Look long now at the shore: dark line on the edge of the world". After a remarkable chord progression, the final passage for English horn and piano ends questioningly. This gem of a piece proves again that Margi Griebing-Haigh is a gifted composer whose works deserve wide renown.

As if the mood weren't somber enough, the program continues with Hindemith's black bunting-draped *Trauermusik* for viola and piano. Violist Ramsey and pianist Fusco take full advantage of every expressive opportunity, brightening things where possible in an otherwise deeply sad piece of music.

The program ends with Ennio Morricone's touching little 'Gabriel's Oboe', arranged for oboe and strings by Ms Sundet's husband Eric. How much aching beauty can we take?

KILPATRICK

Minimamachta

Glass, Mertens, Sommacal
Piccola Accademia degli Specchi
Centaur 2983—62 minutes

The Piccola Accademia degli Specchi (Little Academy of Mirrors) is a hip little sextet established in Rome in 2000. I found them quite by accident one day searching on YouTube for concert performances of Wim Mertens's music: a smart reading of his *Gentlemen of Leisure*. Whereas Mertens's own recording (Crepuscule, no review & difficult to find) included wonderfully strident electronic keyboards in the mix, the Little Academy stays strictly acoustic: two pianos, flute, saxophone, violin, and cello. Mertens's music repays close attention: he's no epigone, and that's a hard claim to make when you're writing tonal, repetitive music. *Gentlemen* (misspelled on the release) is animated by athletic, almost baroque arpeggio figurations and closely related, juicy harmonies. 'Close Cover' is a piano solo, rather like a popular song in form, and beguiling despite its extreme simplicity.

The Glass performances (*Opening*, the evergreen *Facades*, *Metamorphosis IV*, and the seventh dance from *In the Upper Room*) are serviceable and convincing.

The program has several works by an Ital-

ian composer that I haven't heard before. Matteo Sommacal, still in his 30s, writes music that harmonizes very well with Glass and Mertens as well as with Nyman. Particularly enchanting are the second movement of *Le Ragioni Dimenticate*—for flute, sax, piano, and cello—and the scrappy, satisfying *Counter Rotating in Vacuum* (which tips a hat to Nyman several times along the way).

HASKINS

5 × 3

SOKOLOVIC: *Portrait Parle*; FREHNER: *Quarks Tropes*; LESAGE: *Le Projet Mozart*; LLUDGAR: *Tricycle*; HARMAN: *Trio*

Trio Fibonacci
Centrediscs 15710—62 minutes

Trio Fibonacci is a piano trio in residence at the Music Conservatory of Quebec. It plays a lot of recent music as well as the classics. This program is all from the present century and is written by composers who are either Canadian or have studied there. Each composition is 11 to 13 minutes long.

Ana Sokolovic (b 1968 in Belgrade) has based her suite on portraits of parts of the human head, divided into 12 sections for use by the French police for identification purposes around 1900. The results are varied and amusing, including a vocal meow at one point. This is followed by Paul Frehner (b 1970 in Montreal), who has troped a piano piece of his as well as other works to create two movements for Trio Fibonacci, one lyrical, one excited but ending in a dream.

Jean Lesage (b 1958) wrote *The Mozart Project*, where the author questions himself on the complexity of styles and the mixing of genres for Trio Fibonacci. It is an entertaining mix of Mozart moves with modern commentary. In contrast, Analia Llugdar (b 1972 in Argentina) writes a piece based on "attack-resonance". That's sounds rather than music itself, I guess. At any rate, her squeaks and thumps don't particularly convince me, nor do her wails and scratches.

With Chris Paul Harman (b 1970) it's back to Bach, based on the Violin Partita in E, which he squeezes into 13 minutes through various techniques of his very own, atonalizing and arhythmicizing the material so neither Bach nor I would have detected the source material if he hadn't told us. Why he chose to call the result simply a piano trio when everyone else here makes jokes is anyone's guess.

All of this is played with technical expertise and lively enjoyment. Trio Fibonacci plays with polish and perfection. If you want to keep up with music in Canada, this is a good place for it. The recorded sound is excellent.

D MOORE