

The Review

shouting and stomping and playing avant-garde

for them.
 day's programme
 ed five Canadian
 res and one World
 ere of works by West
 any's York Holler,
 Kroll, Mauricio Kagel,
 Joachim Hespous and
 a's Bruce Mather and
 Klein.

er's *Pas de Trois*
 which opened the
 me set the tone for
 evening with its
 ve quality and diverse
 ation of the
 ents. The players
 y stomping their feet,
 sing to furious
 and tapping the
 ents.

er's *Barbaresco*

(1984), named after a
 Piedmont wine, explores the
 capacity of bass instruments
 to play microtonal music.
 The piece emphasized the trio
 as a unit: one instrument
 would continue a phrase
 started by another, and the
 work ended in unison.

Kroll's *Capriccio Sopra
 Mi* (1982) developed a
 dialogue between the
 instruments with the third
 player accompanying. The
 nucleus of the piece is the
 "E" melody which each
 instrument returns to.
 Kagel's *Aus dem Nachlass* is
 similar in its focus on the
 interplay between trio
 members, except that Kagel
 focuses on the texture of

sounds which the bass
 instruments create, effective
 in a piece reflecting on death.

Virtuoso Music, a work by
 Lothar Klein, had its World
 Premiere at Sunday's
 concert. It is scored for 2 bass
 trios, harp, violin, flute and
 percussion. Klein's score
 makes full use of the variety
 in his ensemble and the
 virtuosity needed to play the
 music. Interesting effects
 include placing the bass line
 higher than the flute and
 having frequent ensemble
 glissandos (a domino effect
 as the glissando starts on the
 bass and goes through each
 instrument to the harp and
 back to the bass again).
Virtuoso Music is another

successful composition from
 Klein.

The final piece of the
 programme was Hespous's
Prestunissimo, a highly
 stylized piece which combines
 musical effects with
 exaggerated antics. All three
 players moved in precise
 mirroring of each other, at
 times pantomiming the act of
 playing, turning pages
 extremely slowly or
 performing vibrato on the
 body of the instrument. At
 one point the frenzied playing
 stopped for three minutes
 while the "musicians" yelled
 at the audience in German,
 hiding their faces behind their
 instruments which were held
 in the air.

Although the members of

the **Trio Basso** are
 accomplished musicians
 exploring new and exciting
 territory in contemporary
 music, some of the works,
 with their apparent lack of
 structure, eccentric rhythm
 and frenzied dissonance,
 made me feel that I had
 stumbled on the professional
 equivalent of an adolescent
 string class taking advantage
 of an absent teacher.
 Contemporary music
 traditionally lacks wide
 appeal but Sunday evening's
 sampling was especially
 inaccessible. The repertoire
 performed by the **Trio Basso**
 almost requires a degree in
 music analysis to elevate the
 listener's reaction above the
 ordinary.