

Review of the CD 5 x 3, by Trio Fibonacci

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Reviews

Trio Fibonacci. *5 x 3*. Centrediscs 2010 CMC CD 15710.

Quebec's Trio Fibonacci - Julie-Anne Derome, Gabriel Prynne, and Anna D'Errico - offer their first attempt at recording contemporary Canadian compositions with their record *5 x 3*. Of the numerous pieces available for piano trio, Trio Fibonacci selected five works composed for them in a showcase of Canadian talent.¹ Works included are Ana Sokolovic's *Portrait parle*, Paul Frehner's *Quarks Tropes*, Jean Lesage's *Le projet Mozart, où l'auteur s'interroge sur la complexité du style et le métissage des genres*, Analia Llugdar's *Tricycle*, and Chris Paul Harman's Piano Trio. Included with the CD are extensive bilingual (French and English) liner notes on both the composers and compositions.

5 x 3 offers the listener an eclectic array of new Canadian compositions as performed with stunning precision by the Fibonacci Trio. Throughout the disc's five works the collaborative nature of the trio is ever present. Trio Fibonacci's musical decisions complement and support one another for an overall electrifying performance.

The album opens with Sokolovic's *Portrait parle* composed 2005-2007. Ana Sokolovic is a Canadian composer originally from Belgrade, Yugoslavia. *Portrait parle* was written for Trio Fibonacci and

¹ Trio Fibonacci, *5 x 3*, Centrediscs 2010 CMC CD 15710.

according to Sokolovic is poetically based upon a table of physiological traits used by French police circa 1900. The Fibonacci Trio's performance of *Portrait parle* is particularly captivating. The cascading tones of the instruments blur into an agitated shimmering wash of sound that seems much larger than these three instrumentalists are capable of producing.

Following *Portrait parle* is a trope of *Finnegans Quarks Revival* by Paul Frehner in the form of *Quarks Tropes*. Montréal composer Frehner reuses his own work by adding a cello and violin line to a previously composed piano part. The violin and cello moving in rhythmic unison for large sections of *Quarks Tropes* complement the piano, adding a supplementary layer of sound to impart the initial sorrowfulness of the tune before it emerges from the wreckage in a series of sprightly fragments.

Quebec composer Jean Lesage, influenced by Umberto Eco's self-reflexive view of style, composed *Le projet Mozart, où l'auteur s'interroge sur la complexité du style et le métissage des genres* for Trio Fibonacci in 2006. Lesage's critical views of music history become juxtaposed in this pantomime. Each of the instrumentalists takes on several musical characters, sometimes working in concert and sometimes as individuals, and presents them over the course of the thirteen-minute-long work. The Fibonacci Trio's portrayal of *Le projet Mozart* is full of delightful caricatures and references that draw the listener's ear toward a re-evaluation of conventional music history.

Tricycle by Argentinean-born, Canadian-based Analia Llugdar is organized around the concept of attack-

resonance. Written in 2004, *Tricycle* transforms the image of resonance from sonic residue into the focal point of the music. In *Tricycle* this metamorphosis of sound material takes place through Llugdar's ceaseless application of mutation, distortion, and contortion to her sound material. Derome and Prynne's string lines blend particularly well on this track, while D'Errico's piano line maintains its individual integrity.

The final inclusion on *5 x 3* is Chris Paul Harman's *Piano Trio* composed between 2004 and 2005 under a commission from the Fibonacci Trio. The Piano Trio draws its source material from J. S. Bach's Partita in E major BWV 1006; however, this is not a literal allusion like Frehner's *Quarks Tropes*. Rather, Harman extends the compositional techniques employed by Bach, in his writing for a solo instrument, into composing for a trio. The partita's sections are reordered and the original seven movements are reduced to six, although they are tracked as five on the disc. The neo-classical nature of the work is realized by the Trio Fibonacci with a definite organic growth of the musical line. All three instrumentalists contribute to the musical whole in a true collaboration. This sometimes takes the form of musical imitation, but no instrument could ever be considered subordinate to another.

5 x 3 provides the listener with an exciting collection of five Canadian composers' works for piano trio. The collaborative efforts of Derome, Prynne and D'Errico breathe life into these inventive compositions and paint sonic portraits in a kaleidoscope of emotions. *5 x 3* is an excellent

demonstration of the talents of Canadian composers and performers.

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Frederick P. Miller, Agnes F. Vandome, and John McBrewster, eds. *Music of Canada*. U. S. A; Germany; U. K.: Alphascript Publishing, 2009. 208 pp. ISBN-10: 6130228023 ISBN-13: 978-6130228026

What first drew me to this book was the promise of its title. *Music of Canada* could have encompassed the answer to the long debated question, what is Canadian music? The subject material listed in the table of contents was also intriguing. My interest was particularly piqued by the section on “Aboriginal Peoples in Canada.” Could this beguiling book contain a full treatment of the music of First Nations people in Canada?

Unfortunately, all of my hopes were dashed upon turning over the cover. Perhaps I should have given more credence to the stamp on the front which read, “High quality content by Wikipedia articles!” I thought it must be a joke; after all, who would possibly sell a compilation of Wikipedia articles? And the book did have three respectable-sounding editors, so wouldn’t they ensure that the content of anything published under their names would be quality? Apparently not.

A number of the articles in this “book” contain little or no reference to music. The title comes from the