

## Quintet scintillates

By IFAN PAYNE

It had often seemed, particularly during the past decade, that the most exciting music is being composed either in the spaces between accepted styles or as a fusion of them.

Compositions that span classical and jazz, or jazz and rock, even music which combines Eastern and Western style have produced exciting and stimulating sounds.

There were earlier composers who experimented, such as Stravinsky, Milhaud and Lou Harrison. But, more recently, the music of Pat Metheny, Laurie Anderson or Steve Reich has given a shot in the arm to "serious" music.

A stimulating example of this music of cross-fertilisation was heard during the concert given by the Equale Brass at the Reardon Smith Lecture Theatre, Cardiff, last

### REVIEW

night, with Andrew Powell's *Suite for Brass Quintet with Piano* — with its fusion of jazz, rock and classical style.

Brimming with ideas which touched on influences — from Brubeck to Keith Jarrett and the opening pedal chord from *Das Rheingold* — the music was exciting, alive and scintillating.

With the composer at the piano, the music was given a vital and engrossing performance.

Alun Hoddinott's charming and zestful *Quodlibet on Welsh Nursery Tunes* provided the other highlight of the evening.

The concert ended with a riotous conception of Edwardian and Cockney songs which were played with all the verve and *joie de vivre* that was missing

from a rather clumsy earlier performance of music from Gershwyn's *Shall We Dance*.

Equale Brass consists of a quintet of players from the Philharmonia Orchestra. In addition to performing older music, the group commission new works and the technical ability of the individual players and the beautifully balanced tones were heard to particularly fine effect during Edward Gregson's *Equale Dances for Brass Quintet*.