

NEW MUSIC

Electronic sound has versatility

Tom Grant
"Just the Right Moment"
 Pausa 1985
 Review by Darryl Joannides



Having entertained bargoers and jazz lovers in Portland for several years, Tom Grant

has gained a credible reputation for performing quality jazz. However, his ability to transfer his stage performance to the recording studio has yet to occur.

Grant recently released his third album entitled "Just the Right Moment," which joins the pianist's collection of fine jazz arrangements — ones that still haven't managed to receive nation-wide airplay.

"Moment" contains several songs in which Grant crosses that fine line between rhythm & blues and jazz. With the sounds of Jean-Luc Ponty and Jeff Lorber echoing in the background, the songs "Happy Feet" and "The Wild Surf" explore the capacity of electronic sound with an array of synthesizer sequences.

Grant takes it one step further though, by combining acoustic guitar and piano interludes that reflect his often whimsical style. "By George," or more appropriately "By Jeff" (Lorber, that is), is Grant's weakest excuse for a new composition. Aside from a few guitar interludes, the song lacks originality and detracts from the quality of the album.

In an effort to gain much-needed airplay, Grant continues his attempt at writing lyrics. As on his last album, "Heart of the City," he coordinates his jazzy, up-tempo music with mellow, sentiment-

tal lyrics that lead to a discordant sound. Although his attempts proved futile in the past, the final song on "Moment" combines the varied sounds effectively.

In this cut, "Never Say Never," Grant uses a catchy chorus, repeats it, and adds improvisational background music. The song brings to mind some of Michael Frank's better work and might receive the attention Grant needs at this stage in his career. But who can be sure? Grant's song "Eye of the Hurricane," from his "Heart" album, received some airplay in Southern California, but soon disappeared, never to be heard again.

While the majority of the album is repetitive of Grant's earlier work, it has a steady flow that allows for simple listening, time and time again. You may not be hearing much of "Just the Right Moment" on local radio stations, but if you're a die-hard Grant fan, it's an album worth purchasing.

"White Winds"
 Andreas Vollenweider
 CBS 1984
 Review by Mike Duncan

With the help of Pedro Haldemann on rhythm-anatomic acousticolours, Andreas Vollenweider has brought the electrasonic, modified pedal harp to an extraordinary musical experience that is best heard and not described.

A predictable and welcome progression, "White Winds" goes one step beyond his last recording effort by combining more environmental background tracks, heavy orchestration with complex mixing and plotting the songs ac-

ording to a musical journey.

The adventure takes the listener through interactions with the "white winds," "hall of stairs," "play of the five balls" and "phases of the three moons" to name a few cuts.

When Vollenweider's harp is not present the sounds are reminiscent of the music of Steve Tibbetts, complex rhythmic percussions constantly evolving into different melodies. Vollenweider weaves his harp like waves into the sound track with the flowing, melodic sounds that have made his music world renowned.

Andreas Vollenweider will bring his electronic harp to the Hult Center's Silva Hall on Saturday at 7 p.m. Tickets are \$15.50, \$12.50 and \$9.50 and can be purchased at the box office.

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