



DISCOVER |||| A&E

# Pianist returns to old stomping ground

Award winning jazz musician showcasing latest tunes

**Showtime**

**Who:** The David Braid Sextet  
**When:** Friday, Aug. 3 at 8 p.m.  
**Where:** Hamilton Conservatory for the Arts, 126 James St. S.  
**Cost:** \$20; Tickets available at the door.

BY LEONARD TURNEVICIUS

You win some, you lose some. It happens to everyone. Just ask David Braid. The Hamilton-born, Toronto-based jazz pianist was a double winner at the National Jazz Awards in Toronto this past April, picking up honours as SOCAN Composer of the Year, and Acoustic Group of the Year with the Murley/Braid Quartet. But wouldn't you know it, a Canadian Press article about the NJA went head over heels on Diana Krall, but neglected to mention Braid's victories.



HAMILTON SPECTATOR FILE PHOTO

Hamilton-born jazz pianist David Braid brings the David Braid Sextet to the Hamilton Conservatory for the Arts next Friday.

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of six bands from around the world chosen to appear at the city-hopping Jazz Festival, they were slated to double bill with the Duke Ellington Orchestra. Though their appearance was confirmed last December and they had a contract in hand by February, three weeks ago the festival's program committee postponed their appearance until next year. That last-minute decision meant a lot of lost work for the sextet's members.

According to Braid's website, the DBS plays Kingston next Saturday, and then won't be heard from for a while. In the meantime, Braid has jammed his schedule with dates with various musical colleagues. In August, he and Canada's jazz éminence grise, clar-

inetist Phil Nimmons, will be in Fredericton, New Brunswick, for another instalment in their cross-Canada, total improv concerts, the fruits of which they plan to release on CD. In September, Braid plays the Peterborough Jazz Festival with the Davidson/Murley/Braid Quintet before touring Western Canada in the William Carn Quintet. He'll be a sideman in the Darren Sigismund Quintet for an Australasian tour in early October, before rejoining the Carn Quintet for dates in Eastern Canada. November sees Braid in Vancouver, guesting with the Capilano College "A" Band in an evening devoted to his music.

Braid has just released a CD called Twotet/Deuxtet with cellist Matt Brubeck, and is busy putting the finishing touches on a CD with Tokunaga, partly recorded in Hamilton as well as in Los Angeles where bassist Putter Smith and legendary drummer Albert Heath sat in for the sessions. One other high-profile project is a David Braid Meets The Canadian Brass CD with originals arranged by Braid for jazz piano with jazz brass quintet.

You win some, you lose some? For those keeping score, Braid's record has plenty more wins than losses. And that's great sounding news for jazz fans.

Leonard Turnevicius is a music educator and organist.

**Classical Calendar**

**Hot Music Festival**  
Tonight at 7:30 p.m., dancers Chan Hon Goh and Aleksandar Antonijevic in Tchaikovsky Goes to the Ballet in the Dofasco Centre for the Arts, 190 King William St. Tickets: \$25, \$20, student \$10. Call 905-525-7664.  
Next Friday at 7:30 p.m., the festival screens the 1925 classic The Phantom of the Opera with live accompaniment by the NAO and soprano Leslie Fagan at the Dofasco Centre for the Arts. Tickets: \$25, \$20, student \$10.  
Next Saturday at 7:30 p.m., Gary Kulesha conducts the NAO in works by Larysa Kuzmenko, Barbara Croall, and others at Hamilton Place's Studio Theatre. Free admission.  
Next Sunday at 3 p.m., Pam MacDonald sings opera arias and Broadway tunes at High Tea in the Art Gallery of Hamilton, 123 King St. E. Tickets: \$40, \$35.

Somewhat new for Braid is an increasing interest in the architecture or form of a piece. More and more, Braid sees himself getting away from the typical format of "play the melody, play some solos, play an interlude, then play the melody again."  
"I guess I'm thinking more on a through-composed level, having the improvisers perhaps improvise over different sections instead of the same section," mused Braid. "I'm sort of seeing how I can exploit the (music's) forward motion by writing sections that lead into another section which lead into another section without trying to write music that just sounds unrelated. I'm trying to create an architecture that even though it's going through multiple sections, it still feels like it's the same piece when the pieces ends."

Another new facet in Braid's arranging is his fine-tuning of details right down to how a particular note will sound on a particular instrument. Braid composed Lydian Sky in the Lydian mode primarily for the special colour, "the bright and beautiful quality," as he puts it, of a particular C-sharp on Murley's sax.

The HCA gig was to have been a bon voyage concert, with the DBS leaving immediately thereafter for a three-week, nine-city tour of the best concert halls in Brazil, and some possible side gigs in Argentina and Chile. As one



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