

Forrester leads line-up

by Leonard Hild

The opening concert of the Dalhousie Cultural Activities on Tuesday, September 28th hosted the excellent Maureen Forrester. Ms. Forrester, Canada's "Premier" Contralto is the first of several renown performers scheduled to appear in the "Great Fall Line-Up".

The Forrester programme was both diverse and interesting, beginning with the two Handel arias, **Praise be to Thee** and **Spring is Coming**. From the start, she set an agreeable mood for the evening, especially in the second aria — a **da capo** work — which is normally sung by a lighter voice. In this case, however, Ms. Forrester, with her great technique and stage presence was certainly able to do the work justice.

The next part of the programme saw the performance of the very moving **Dido's Lament** from Henry Purcell's **Dido and Aeneas**. This aria is very famous for its **ground Bass** which was a popular Baroque style. Ms. Forrester interpreted the work in a rather romantic fashion. Nevertheless, this was very moving and kept the audience spellbound right through 'til the last statement

of the ground.

Next came the highlight of the evening. Ten songs from "Italienisches Liederbuch". These songs were composed in the early 1890's, close to the height of the Romantic Period and suited Miss Forrester's voice perfectly. She was able to interpret the long phrases of these songs typical of this Period, because of her stupendous breath control. Also the many colours she was able to obtain with her voice, made each and every Leid, an exciting and different experience.

The second half of the Concert started with **I never saw another Butterfly** by the Canadian composer, Srul Irving Glick. This was written in 1968, commissioned by the CBC, especially for Maureen Forrester. Glick used a collection of poems by children, many of whom died in the death camps of Nazi Europe. The performane was so emotionally charged, that Glick's uncomplicated setting, using lyrical, atonal material was both sensitive and poignant.

Seven Popular Songs by Manuel de Falla was next on the program. These were written in 1922. At this point, I would like to give credit to Ms. Forrester's accompanist, John Newmark. He did a sparkling job of

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creating an atmosphere of intense expectation. They form a double line through which Toller bursts onto the ice-stage: chest bared, one leg extended behind, head back and spine incredibly arched, he is a magnificent animal soaring across the ice.

The peacock Cranston went to the National Ballet last Thursday night wearing an outrageous satin Russian tunic, high boots and double layered flowing cape. The man has guts and talent which the rest of us normal people naturally admire.

Even without Toller Cranston, **The Ice Show** would have been a success. Look at the line up: Gordon McKellen, Jr. called the "Chaplin of the ice", Canadian international competitors, Bob Rubens and Kath Malmberg, I.S.U. gold medalists Elizabeth Freeman, Olympic Canadian finalists Barbara Berezowski and David Porter, Canadian Olympic ice dance team Candy Jones and Don Fraser, and American triple gold medalist Emily Beneson and Jack Courtney (a roller skating champion).

In two exhausting hours, the skaters perform about twenty five separate pieces which is too many to review (nevermind to skate). Among the more memorable performances is the already mentioned opening with music from the film "Prince Valiant". Jones and Fraser follow in one of their best numbers from the show, "2001", in which the beautiful curly haired Don Frazer executes one arm lifts with ease. A bit later, Kath Malmberg skates, or rather dances, "Black Orpheus". Of the women performers (the men are really the stars), Malmberg comes the closest to being a dancer-skater because her turns and jumps are connected together by what dancers call "flow". Kath and Gordon then do a spoof on the famous ballet "Les Sylphides".

Bob Rubens' first solo, "Son of a Gun", is a high point of the show since he really uses his whole body, particularly his head, to express the mood of this jazzy modern piece. Here and in "Scheherezade" he shows us what can be done on ice. Toller Cranston finally reappears in "Graduation Ball" (another ballet classic). In this piece, he performs

his famous high stepping kicks - so electrifying because they are so unusual - and his attitudes and arched camel spins. Cranston's style is singular because he, like Malmberg, "flows" and because he has unusual back and hip flexion (which he has developed in dance classes.)

The Russian drama "The Bolt" early in Act II demands Cranston's acting ability. Berezowski and Porter then skate to Borodin's famous ballet music from Prince Igor ("Stranger in Paradise"). Rubens' "Feelings" and Malmbergs "Free Again" are both skated with feeling and expression. Gordon McKellen looks especially strong in the finale by repeating multiple jump-turns and jump splits. Strobe lights and disco sound announce the finish, the skaters acknowledge the screaming audience with several bows and, sadly, they are gone.

Both **The Ice Show** skaters and the National Ballet dancers attended each others performances. A symbolic exchange? I think so. The dancers recognize it, the Forum audience recognizes it, and we all are grateful to those responsible for **The Ice Show** — the first professional demonstration of it dancing on ice, the Canadian art.

Harvard's Levin

by Christine McLean

Harry Levin, professor of Comparative Literature at Harvard University, will give a lecture entitled "Two Scenes from **MacBeth**" tonight at 8:00 in Room 115 of the Weldon Law Building. Prof. Levin has published at least eighteen volumes since the age of nineteen, including significant works on James Joyce, Christopher Marlowe, and the French Realists. An internationally recognized scholar and critic, his Shakespearean studies climaxed by his "Shakespeare and the Revolution of the Times: Perspectives and Commentaries" (1976) Shakespearean scholars, students, and general public alike may be assured enlightening approach to the well-known tragedy this evening.

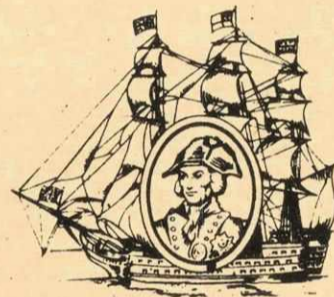
interpreting some of the complex, but exciting Spanish rhythms. Forrester's great relationship with the audience was able to bail her out of difficulty in some of the songs. For a treat, she sang two folk

songs, one American and one Nova Scotian for her encores. If this concert was any indication of what is coming up, then Dalhousie's Cultural Activities will truly have a "Great Fall Line-Up."

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