

Camerata minus one - excellent concert

by Bradley Warner

To all Dalhousians and the Halifax-Dartmouth community at large: On Friday the 13th you had the misfortune of missing an excellent "down to earth" concert. This was given by the Camerata chamber ensemble at the Rebecca Cohn auditorium. Camerata consists of six fine Canadian musicians, although that night they numbered only five, for "bad luck" appropriate to the day, struck the group. Their leader the talented violinist, Adele Armin, was absent due to illness contracted when the Camerata recently accompanied the Trudeau grand political excursion to three Latin American countries.

This, however, did not stop the "group-minus-one" from giving us an enjoyable performance. Most of the program was altered, of course, in the absence of a violinist. Despite this, the audience was treated to a variety of different forms of music, both serious and humorous, which displayed the versatility and personality of the performers. The aim of Camerata, as stated in the program, is to "(break) the wall that often seems to exist between the classical stage and its audience". They did achieve their purpose Friday night.

To this reviewer they appeared to enjoy playing for themselves just as much as carrying out the responsibility of entertaining the audience who paid to see them perform. Thus, the whole setting was much more relaxed and informal. Snobish elitism was then fully absent from this kind of performance. "Classical music" is not reserved for any one group of people. Even the "inexperienced" would have gained pleasure in seeing the Camerata skillfully perform.

Rather than bore the reader with a review of each piece, let me give you an overview of the concert. Although the beginning seemed to be somewhat loose, the Camerata members quickly meshed together in a smooth fashion. James Campbell, the clarinetist acted as impromptu Emcee, presenting a brief description of the works to come with a certain air of shyness coupled with a sense of humour. It was a small but extremely attentive and responsive audience. His light monologue was well received. Throughout the concert Ms. Root and Mr. Taussig alternated in playing the piano part as required for the various works. Both demonstrated their musicianship in a fashion which impressed this reviewer greatly. Their role enhanced the quality of the music without ever overpowering it. Ms. Shulman's artistry on the flute was noteworthy, being quite emotive and drawing an extremely sweet (not gushing) tone. Messieurs Campbell and Bloemendal also demonstrated their technical finesse and "personalities" on their respective instruments.

To a review of highlights from the concert, i.e. if I must pick favourites then here goes. In the first half of the program the Brahms Trio and the Andante and Rondo by Franz Doppler were particularly enjoyable and contrasted greatly in temperament. The Brahms Trio was an extremely intense, seriously romantic work. The piece was interpreted well, its introspective lyricism brought out clearly and with feeling.

The Doppler work, on the other hand, was an altogetherly different kind of experience. The Camerata treatment of this work saw Ms. Shulman playing 'first' flute, and Mr. Campbell on clarinet, more than adequately substituting for the role of 'second' flute. This was an

excellent finale to the first part of the program.

I am afraid that the second part of the concert continued in the same positive vein as the first. Each piece created a particular and visible mood amongst the audience. The first work was the Weinzwieg 'Impromptus for Solo Piano' and may I add ... 'page turner'. Mr. Taussig was the soloist 'assisted' by his erratic page turner, the erstwhile clarinetist Mr. Campbell. These 'Impromptus' were a musical joke that can hardly be properly described yet left the audience in 'stitches'. There was more action (perhaps violence - maybe insanity) on that poor grand piano than you would see in a hockey arena.

"First Campbell moves up to the piano, prepares to play, moves ... then suddenly into the page turners

chair. And out comes Taussig to the Impromptus night, out of the piano. He strums the strings on the frame of the piano -- what about the keys.

He copies other styles until finally he turns his own pages and begins to play honky tonk 'dischordia'.

Cecile Chaminade, a woman composer of the turn of the twentieth century, wrote this work for flute and piano as an examination at the Paris Conservatoire de Musique. The flute was extremely sweet and clear, a song which, as it was gradually elaborated upon became even more attractive.

The Paganiniana, arranged for two pianos (Taussig and Root) by the Camerata was a fine way to end a most pleasurable evening of musical entertainment.

We gave the Camerata a rousing applause but did not receive an encore. But then again, I must admit that after all the different kinds of musical nourishment, we probably did not need anymore pampering.

After the concert I went backstage to speak to the members of Camerata. They were most approachable off-stage as they were personally effective in public view. The next stops on their Eastern tour is Newfoundland and Cape Breton.

This was the second time Camerata has been in Halifax. I expect their welcome in these next 'ports of call' will be more effective than what they received at Dalhousie in Halifax. They make 'a so-called formal or 'classical' music a welcome experience. A return visit would be well appreciated.

CKDU scores first in Canada

by donalee moulton

Don't let a good ear go to waste, "is the motto of the newly established Theatre of the Ear heard on C.K.D.U. Thursday evenings. Theatre of the ear is a pilot project of six Dal theatre students, who feel that radio facilities at Dalhousie are not being used to their full extent.

The first of its kind in Canada, Theatre of the Ear, centers on the production of radio plays, interviews with performers, playwrights and all others connected with theatre. Their object is "to exploit the medium of radio." They see C.K.D.U. as a means to use their creative ability. The 6 member team would like to make people a little

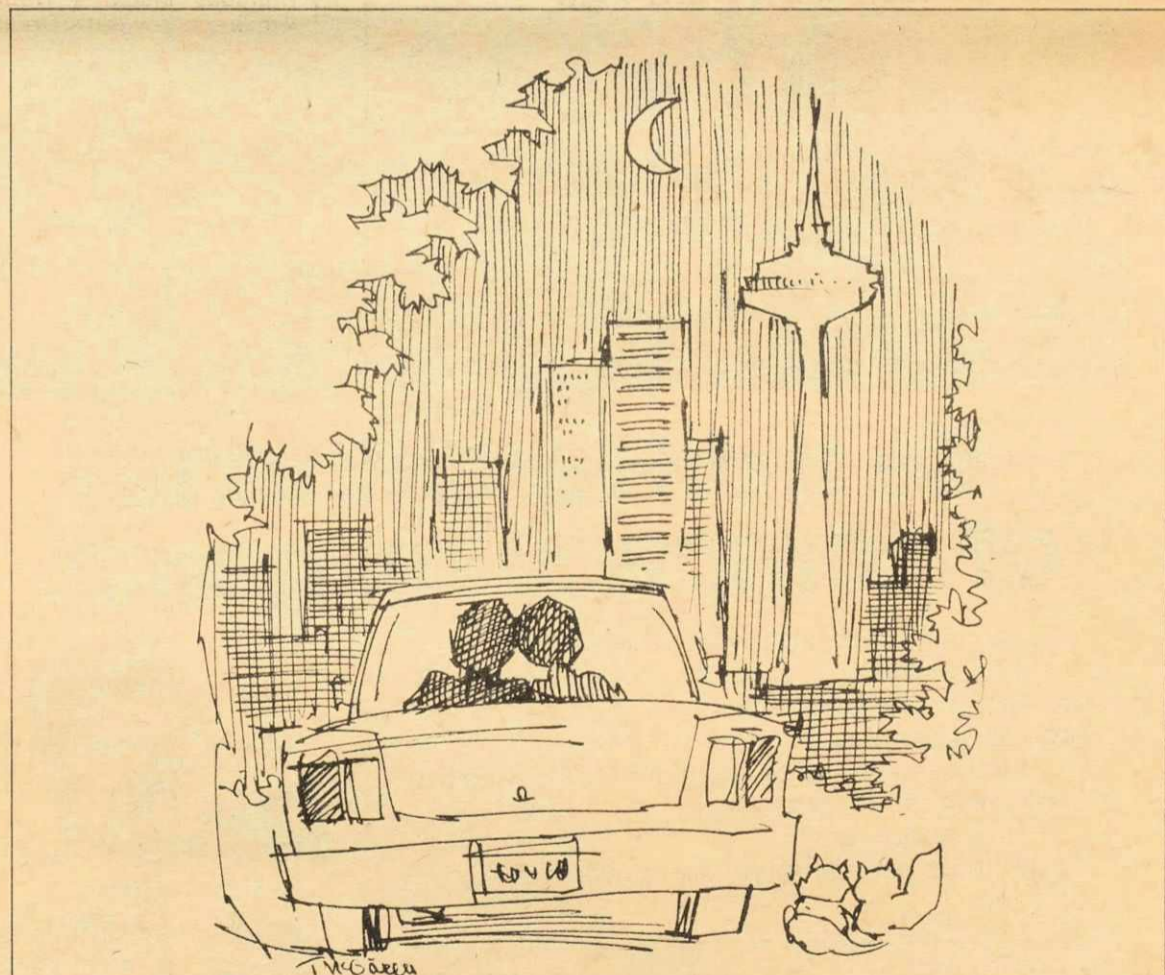
more aware of radio theatre. If there is no response however the team still plans to continue with their program.

C.K.D.U., like the majority of other student organizations, is currently being under utilized. Radio has more functions than merely playing music, and the members of Theatre of the Ear would like to see all departments making use of this facility.

The six members of the group are Weldon Bona, Simone Georges, Michael Wile, Roseanne Gaudet, Ferne Downey, and Francis McCloud. They are not only concerned with just radio but are distressed by

the fact that, "Theatre is dying in Halifax." Besides Neptune, which has recently discontinued its summer program, the only other available theatre is university productions and Theatre of the Ear.

On the up and coming is a review of the Sydney play festival-an annual play competition. Out of this will not only come good theatrics but also interviews with people such as Harry and Liz Boardmore. In the near future will be interviews with such visiting playwrights as David French and, of course, the usual entertaining and enjoyable plays for radio.



"Love is Beautiful"

"Carole will you marry me?"
The answer — was it yes or no?
Christ asks, Will you follow me?
Your answer, is it yes or no?

The Redemptorist Priests

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