

by Ross Rudolph

All who were present at the third presentation of Jeunesse Musicale this year attended an object lesson in a didactic musical programme, where the lesson was delivered primarily by the music. (The undoubtedly capable commentator spoke in a vocabulary both unintelligible, and therefore uninteresting, to the young auditors.) The Paul Kuentz Chamber Orchestra of Paris, made up as it is of Grand Prix graduates of Paris' celebrated conservatory, gave an expectedly virtuosic and polished performance of music ranging from the great period of French clavichordists to serial Canadian music of the past five years.

The easily assimilable, and graphically colorful Vivaldi's Season's from the masterly *Il Cimento dell'Armonia e dell'Invenzione* portraying Autumn's fleeting pleasures and Winter's enduring hardships struck a sympathetic note with the hardy audience. When the attractions are as obvious as in this case or in Mozart's overplayed *Eine Kleine Nachtmusik*, the spontaneity of the response is heartening, and even more so when the programming is in the supposedly forbidding twelve tone technique. As in most cases, the quality of such a work depends only in an ancillary fashion on the mode itself and compellingly on the composer's ability to manipulate it. In the case of an ebullient work, replete with fascinating and irregular rhythms making demands to the limits of the string family, the result can be a composition that is interest-sustaining, and a miracle of miracles, entertaining.

The response to the well chosen encores must have been most rewarding to the performers. Benjamin Britten's Simple Symphony was a youthful portent of the development of one of England's most distinguished "traditional" composers. And in that work the Playful Pizzicato may be the most amusing movement. The strength of the iterated cello support and the percussive use of all instruments lends to a work already strongly folk flavored a robustness with which youthful listeners can identify.

The reception of Leopold Mozart's (or if you will, Michael Haydn's Toy Symphony epitomized my reactions to JMC's ambition in taking so large an ensemble on tour. A very precocious neighbor could not suppress a "Wow!" at the thrilling trumpet entry. At least one member of the audience will remember with delight his introduction to the orchestral music of the eighteenth century, with its scintillating orchestration, constituting as it does a sort of "Let's Fake an Orchestra."

If it did need any documentation, the proposition that music is worthy of this kind of educational process should have especial relevance to other local musical activities and here I refer to the estimable school programmes of the Edmonton Symphony. Not only are these concerts of a primarily instructional nature, but in a community where the opportunities to hear music live are at an absolute premium all concerts serve the same value. By extension from the concern shown for the financing of all other levels of public education, I submit that the Edmonton Symphony is as worthy as any

Modern Music Course Opening

Last Wednesday the second session of a series of eight evening classes entitled "Meet Modern Music" was held. The lecturer is Miss Violet Archer, internationally recognized composer and Associate Professor of Music here.

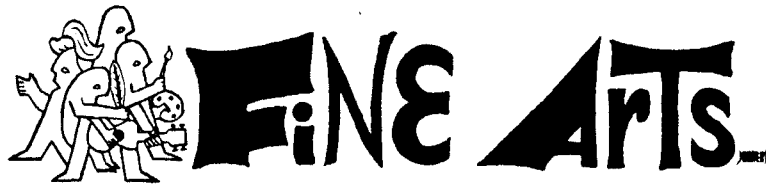
The course examines developments in twentieth century music up to the present day, and will be illustrated by recordings of music by salient modern composers.

For further information, please phone the Extension Dept., GE 9-4951, Local 243.

for the benefit of such governmental assistance.

The investment seems to me wise on a number of accounts. Not only does it provide the wherewithal for the development of a superior ensemble which can only hope to attract larger audiences, but in the orchestra's youthful patrons, it ensures its future support. The argument that larger and better established symphony orchestras subsist without this help is no reasonable answer why the miraculously endowed Province of Alberta cannot come to the aid of its embryonic arts. No matter one's economic philosophy, a budgetary surplus and a record of financing in the black are no necessary commendations of a government operating in an environment which militates economically against the arts.

If other Edmonton precedents are meaningful, it would appear that the Edmonton Symphony will have to wait to be remembered in the will of an enlightened artist, preferably a cabinet minister who will return his funds whence they cometh, to increase the purchasing power of all destitute orchestral players. Listeners stir your stumps and write your MLA's.



Insane Solitude

by Marie dal Garno

It has become fashionable to review Bergman movies as Bergman rather than as movies. *Through A Glass Darkly* can profitably be considered as a movie; it is complete and comprehensible even to those who will not become disciples of the Soulful swede. The film is complete: it answers the questions it asks. The questions are about life, the answers are about love, and the film is about loneliness.

The main character is a joyous young woman called Karen; a young woman crying and laughing and trying to put it all together. The rest of the cast is male—three men; Karen's father, her brother Peter, her husband Martin. Father is an artist, a mirror of human emotions who is, like a mirror, cold and flat. Neither has Martin any capacity for love or hate or ecstasy or despair: he is very careful, competent, surface. Peter is something else, for he is seventeen years old, for he, like Karen, looks to and for life.

Joy is at best a dream; it makes the rough things of daylight smooth into shadows. Dreams rarely survive analysis however, and Karen's dream is not accepted. Her perceptions are keen. She hears bird cries, Martin hears no bird cries; Karen, then, by a process of logical analysis, hears no bird cries. But she still hears bird cries.

Karen retreats (into madness), Peter commits incest (this was cut), Father cries (over spilt milk). Martin endures. And no birds sing. Karen has no one to believe in her. She feels love, but her father does not, her husband does not, and for want of confirmation she begins to doubt the reality of her emotion. If a man bumps into a fence when everyone around him walks through it without difficulty, that man cannot long believe in the fence, and eventually must come to doubt himself.

When Peter responds to Karen's emotion, finds it comprehensible, she reaches with all her being to realize and sustain her love. Thus incest; in the old hulk of a ship beaten and almost destroyed by the sea. But brother-sister love is of a special and unalterable kind; it cannot sustain any but brother-sister emotion. And so even this love is lost to Karen. Her dream is transformed to a nightmare. Her vision of love, the fulfillment of which she awaits throughout the film, becomes a vision of a spider of frightening, overwhelming ugliness.

One last paragraph which shall be devoted to Instant Bergman. If one looks persistently at the hind end of an elephant, he will never perceive the whole elephant. Similarly, if one becomes involved in trying to decipher Bergman's deliberate symbolism he will never apprehend any meaning or theme there might be in the films. Symbols in themselves have no value; they are only a means of expressing what is otherwise inexpressible. The idea is not original with this critic, and should therefore be worthy of consideration.

Consider; thus to overcome the dark glass.

Professor Talks Art

Do present-day artists communicate? George Swinton, professor, School of Art, University of Manitoba, the National Gallery's guest lecturer on Tuesday, January 22, discussed this timely topic, *The Need for Communication in Art*.

Mr. Swinton supported his point of view that the formal aspects of art are less important than content, and his belief that the communicative aspects of arts have been neglected in our times to let aesthetic considerations prevail, with slides illustrating the art of the last five hundred years.

Born in Vienna, Austria in 1917, Mr. Swinton came to Canada in 1939. He became a naturalized citizen in 1944. His academic career began at the University of Vienna. Later he attended McGill University, the Montreal School of Art and Design, and the Art Students League, New York.

Mr. Swinton has had some twenty one-man exhibitions in Canada and the United States. He is represented in the National Gallery of Canada as well as in other galleries and private collections in Canada and the United States.

APOLOGY

An error was committed by Peter Kirchmeir in his Review of the Menotti Operas. Trudy Carlyle from Calgary sang the role of Madam Flora in "THE MEDIUM", not Donna Gail Feldberg. P.K.

Uncommon Cosmopolitan Singing Trio

by Vern Ray

Peter, Paul and Mary, three smooth voiced, well blended Manhattaners, sang folk songs and comicked for a crowd of over two thousand at Jubilee, January 23rd. Paul and Peter play guitars. Mary just sings and arouses the male members of the audience. The trio also uses double bass backing.

Considered as entertainment in the form of contemporary usage of the folk song, with the now customary addition of comedy, the concert was an unqualified success. The lover of folk art was of course unsatisfied, but might have to make allowances—they do not pretend to be folk singers.

Using the oversimplified classifications which in inevitably surround any interesting art, recently given high prominence by Time, this trio is neither "purist", nor completely "commercial." Their rendition of "Old Blue" demonstrated this: first it was done as a parody of the hill-billy singer ("See, this style doesn't suit us because we're city kid!"); then they mocked a rock and roll treatment of the same song ("Even though we're not ethnic we don't stoop this low").

Evidence of a genuine love for the

traditions, power, and directness of the folk song was shown, notably in "This Side of Jordan", sung with appealing simplicity, the arrangement not obtruding, and in Woodie Guthrie's classic, "The Land", delivered with more than a suggestion of the unabashed emotional attack of the country singer.

On the other hand, some songs, especially the spiritual types, were destroyed by a fast and insensitive treatment. One that sounded like "If I Had My Way" (the words were indistinguishable), was shouted from beginning to end, with a total effect of wild frenzy, but certainly not spirituality. A sound system turned up very loud added to our feeling of being violently assaulted during the rousers.

Sung as an encore, one of the group's "hits" illustrates what happens to a song of melodic quality, one with something to communicate, when it is souped up into a mere rhythmic thumper. "Hammer Song" was written by Pete Seeger and Lee Hayes to "hammer out a warning" against McCarthyism: "I'd sing out danger, I'd sing out a warning, I'd sing out love between my brothers and sisters, all over this land." When given a fine melody and meaningful lyric, is it not the responsibility of the performer to convey these to the audience? The Limelitters last year, on the same

Chorus Performs Then Travels

The University Mixed Chorus, directed by Professor R. S. Eaton, will be holding the 19th in their series of annual concerts on Feb. 4, 5, and 6 at 8:15 p.m. in Convocation Hall.

The program contains a wide selection of music ranging from the great Masters to present day composers. Included is a Cantata, Command Thine Angel that He Come, by Buxtehude, and a double chorus by Schutz, Sing unto the Lord a New Song.

Negro spirituals and folk songs from Yugoslavia and Siberia, a song cycle, Winter and Spring, by Schubert, as well as selections by Handel and Offenbach, will also be sung.

Following their concerts here, Mixed Chorus will be making a weekend tour to Wetaskewin and Rimbey.

On Feb. 22 and 23, the chorus will be visiting the University of Saskatchewan as guests of the Graystone Singers. On March 1st and 2nd, U of A students will have a chance to hear the Saskatchewan group when they visit this campus. This is the first cultural exchange ever planned between musical groups of the two campuses.

NFCUS Holding Literary Contest

The National Federation of Canadian University Students is soliciting entries for its annual National Literary Contest. Submissions of short stories, poetry and essays will be accepted until February 28 at the NFCUS office in SUB.

Successful entries will be published in the fall edition of "Campus Canada" the National Student Magazine. Further information may be obtained from members of the NFCUS Committee.

stage, sang this song beautifully. Why did not their version become the hit?

Though leaning heavily on his sound effects specialty, Paul's comic routines were funny. The refreshing thing about his humour was that it did not express ultra "sickness"; it was as wholesome as our old friend, the flush toilet. And the song introductions, today often distorted into sarcastic commentary by neo-folksters, when used at all, were for the most part tasteful and brief, an indication of respect for the intelligence of the audience.

Peter, Paul and Mary are three talented young people who have a sense for the true beauty of song, but who would do it justice more consistently by deepening their appreciation of its intrinsic value as a form of communication. They have enough control of the craft to be truly significant artists. Let us hope they will learn that it is not necessary, even for purposes of money making, to play to the lowest common denominator in public taste (like those juveniles who burst into applause when they hear the opening chords of a song they have been conditioned to consider a "hit"). Their attempt to excuse insensitive artistry by claiming to be "cosmopolitan" is made laughable by, to name only one, Joan Baez.