

THE HALIFAX SYMPHONY

On November 1, the Halifax Symphony Orchestra gave their first concert of the season. The attendance was estimated at 800, quite an increase since the symphony's beginnings in 1952 as a small string group. With the aid of the Canada Council, the government and the CBC, as well as support from the Halifax public, the orchestra has become professional.

Under the leadership of their conductor, Mr. Leo Mueller, the symphony has developed an ambitious program. A series of school concerts, for example, has proved to be not only educational but very popular as well among the students throughout the Atlantic provinces. Regular T.V. and radio concerts have made the symphony appreciated on a national scale. One of the busiest orchestras in Canada, it averages one performance every two days for the five-month season.

We felt Mr. Mueller's program Thursday night was somewhat pretentious. Weber's Overture to Euryanthe was a rather amusing attempt at program music, and the Schubert was a happy blend of

pretty little melodies, marred by atrocious tuning in the wind section.

In the second half of the program we were surprised and delighted to find Stravinsky's Pulcinella so obviously enjoyed by both audience and orchestra. Indeed the audience was so intrigued with cool trombone and jazzy rhythm that it went on listening blissfully for about a minute after the Suite was finished. Smetana's Moldau was a pleasantly undemanding finale.

Yet in spite of such a rewarding program, and at a time when Halifax is engaged in a spurt of growth, the Symphony Orchestra does not even have a regular home in which to practise.

Although audiences in other provinces have been extremely receptive to the symphony during its recent tour, many Haligonians prefer to stay at home with their record players instead of attending symphony concerts. Is the city of Halifax, so progressive in such matters as the building of shopping centres, going to accept calmly this lack of interest in its symphony orchestra?



JEUNESSES MUSICALES

Jeunesses Musicales' concert Oct. 28 was brought to Halifax under the efficient management of Mr. John Martin, who initiated the Halifax organization last spring. This series of concerts comes from the central organization in Montreal, and was chosen by a democratically elected board under Sir Ernest MacMillan, its national president. Membership in Halifax consists of some 160 students at present, and it is hoped that students will take advantage of the special \$2.00 fee for the season.

The first recital by Marek Jablonski made a tremendous impression upon those who had the stamina to endure an evening of unremitted romanticism. Jablonski showed restraint and feeling in his interpretation of the Mozart Fantasy, the Brahms and the Ravel. Chopin's B Minor Sonata was played with appropriately nationalistic fervor, particularly

moving in the nostalgic third classical and contemporary movement. The performer, however, seemed best suited to the music of Liszt, playing the Hungarian Rhapsody No. 12 with a bravura style like that of the composer himself. We were impressed with Jablonski's developing mastery of technique, and with his stage presence, although we regret that he had to take on the duties of the commentator. We also noted that the pianist's ability in the field of romantic music, might have been more balanced if it had included

the remaining concerts will present the violinist Andrew Dawes, winner of the Jeunesses Musicales contest for 1962; the Canadian Trio (flute, oboe and piano) and the Mixed Vocal Quartet. We anticipate with some delight Mr. Dawes' performance, which will be held at the Halifax School for the Blind on the last Sunday in November, at 8:30 p.m.

Coming Events

Friday Nov. 23 — 'The Romantics'. An art film. Dunn Building. 8 p.m. Admission free.

Friday, Nov. 23-24 — The Nova Scotia One Act Play Festival. Prince Arthur Junior High School, Dartmouth.

Friday, Nov. 23, 8 p.m. — "The Ass and the Philosopher" (Gwynyth Jones) "Hello Out There" (William Saroyan) "In The Train" (Frank O'Connor)

Saturday, 2 p.m. — "Passion, Poison and Petrefaction" (Shaw) "The Twelve-Pound Look" (J. M. Barry) "Dust of the Road" (K. S. Goodman)

Saturday, 8 p.m. — "The Boor" (Chekhov) "Let There Be Farce" (Norman Walsh) "A Resounding Tinkle" (N. S. Simpson)

Sunday, Nov. 25 — Jeunesses Musicales Concert, Andrew Dawes, violinist. School for the Blind. 8:30 p.m. "Cinderella," A Russian Film of the Bolshoi Ballet. Hyland Theatre, 8:45 p.m.

Thursday, Nov. 29 — Halifax Symphony Orchestra. Andrew Dawes guest artist. Queen Elizabeth High School. 8 p.m. Program: Handel — Concerto grosso in B minor, op. 6 Mozart — Violin-concerto A major No. 5, KV 219 Beethoven — Symphony No. 1 in C major.

Sunday, Dec. 2 — Russian Opera Film: Eugene Onegin. Hyland Theatre. 8:45 p.m.

Sunday, Dec. 9 — "The Girl in Black". Halifax Film Society. Hyland Theatre. 2:30 p.m.

MUSIC ROOM

At the beginning of this year it was found that the music listening facilities on campus were disgraceful. Those records that were kept in the Music Room were in such pitiful shape, that not even a Hun would have bothered ruining them—that job had already been taken care of by the students themselves. Not too long ago, Effie May Ross, of Vancouver, died and left some money to the university to be used for the Music Department. One of the first fruits of discussions by The Faculty has been the re-establishment of the Music Room as a place to listen to good music. A new stereo record player, a new piano, and some new records are the result of this. Further, to protect the equipment from misuse, paid monitors have been found to work in the Music Room during the week.

As of now, not too many new records have been bought, as expenditures this year are planned mostly for equipment. Those new records which have been procured, are mainly replacements for older destroyed records in the room. Mr. David Wilson is handling the choosing and purchasing of records at the present, however Dean Hicks said that if the students show enough genuine interest, he would welcome one of them to sit with the faculty committee when the records are being chosen. Needless to say it will take more than 8 students a day to prove interest.

Record review

One wonders what Beethoven would have thought of all the interpretations given to his compositions. The Music Room has recently acquired a stereo recording of Bruno Walter conducting Beethoven's **Seventh Symphony**. Many critics feel that this work expresses military pomp, others see in it a procession in the catacombs, as in an old cathedral. Schumann believed the symphony portrayed the festivity of a village marriage ceremony, while Max found in it "a tale of Moorish knighthood." But music has a meaning of its own and it is perhaps not fair to attempt to compare it to other mediums of expression.

What is especially noticeable in **The Seventh Symphony** is the spontaneity of the music, although Beethoven's manuscripts reveal his many probings and rejections. The symphony races from sudden laughter which rises into ecstasy, to a gravity which becomes almost mournful. It is a symphony that, except for the second movement, cannot be listened to softly; it needs great spaces.

The Bruno Walter recording is distinctive from other interpretations through its emphasis on the individual instruments. This is most evident in the third movement: the bass tones soar up, underlining the melody so effectively that the instruments appear to be answering one another. But sure as the Walter recording is in its handling of rhythm and varying pace of the music, at times it seems almost to drag in comparison with the earlier Toscanini recording which is so dramatic as well as faster in pace; however, Toscanini's expression of this movement can sometimes become nearly discordant.

But the difference between the two director's interpretations is most noticeable in the second and fourth movements. Toscanini's recording reaches a great burst of ecstasy in the last movement, providing an apt illustration for Romain Rolland's comment that **The Seventh Symphony** is "the work of an inebriated man . . . but one intoxicated with poetry and genius." In comparison, Walter appears to lack the energy and forcefulness of his predecessor, and his rendition of the fourth movement is disappointing because of this. The first and second movements are the ones most beautifully played in Bruno Walter's recording. In the first movement especially, the ascending and descending of the melody is revealed very sensitively and subtly, without a jarring abruptness. Under Walter's direction, the second movement becomes even more powerful than the fourth and for this reason I prefer, in this particular recording to reverse the movements and listen to the second movement last. Unlike the Toscanini interpretation, Walter's second movement has a sadness that haunts one for a long time afterwards, yet it conveys a feeling of peace rather than of exaltation or depression. I don't think that even Toscanini achieves this haunting quality.

The Walter recording may not have the exuberance of Toscanini's, but it loses none of the symphony's strength and grandeur, nor does it lose the feeling of inevitability contained in all Beethoven's compositions, the impression that each note follows the other in a perfect sequence, so that one feels that no other note could have been possible. Leonard Bernstein describes Beethoven's music as leaving us "with the feeling that something is right in the world, that something checks throughout, something that follows its own laws consistently, something one can trust, that will never let us down." Of all the composers, Beethoven seems to illustrate best Romain Rolland's statement that "it's a fine thing, a musician's trade. It is to be God on earth."

Political implications of Britain's entry

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many Britons an exhilarating one that appeals powerfully to the imagination. They feel that by staying out Britain will miss the bus that is on the road to an exciting future. And there are many others who believe that membership will lead to closer cultural ties that will immeasurably enrich the artistic and social life of Britain.

In the meantime the Conservative Party desperately needs, for

immediate electoral reasons, entry on terms acceptable to the British people. Equally desperate the Labour Party needs for electoral reasons failure of the Conservatives to obtain acceptable terms. Both are in a very tricky position. De Gaulle, having a veto and owing to the Conservatives' need, is in a strong position but he may yet overreach himself. After De Gaulle goes, France may well be less demanding. But there is a

tide of British entry is at the flood and that Britain, having spurned its opportunity of the mid-fifties, must take it at once. My own view, for what it is worth, is that deferment would not be fatal; that the pressures in Britain, Europe, and America that are pushing Britain into Europe are too powerful and permanent to be irked by the failure of a first attempt.