



**OILS? CHALKS? WATER COLORS?**—Not at all. The picture above is the product of that new-fangled invention, the camera. Bob Povaschuk did it by reversing a silhouette photograph, proving that, after all, black is white. And it all goes to show that beauty is in the eye of the camera.

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SUNDAY 9 P.M. "DON AND TED"

MUSIC

# Brahms' philosophy exposed

The Edmonton Symphony Orchestra last week featured the music of Stravinsky, Brahms, and Glazunov.

It would be nearly impossible for the authorship of *Pulcinella* to be ascribed to one other than Stravinsky. It is only one among his scores of works which show his adaptability to any style while still maintaining his personality. The choice of harmonies, the rhythmic treatment of this material gives one a look at the Baroque style through the contemporary intellect. *Pulcinella*, as written for the ballet in 1919, was for voice and small orchestra, but reorchestrated a year later as a suite for small orchestra. The concertante treatment in the suite form makes use of a solo string group in the place of the voice, this being one of the rare occasions where, in the *Vivo*, the double bass shines through with a sizable solo, demanding gymnastics in a particularly high register. For the most part, there was a successful amalgamation of good playing and writing.

Moving back in time, one comes upon two works composed in the same year, 1884, but which are stylistically poles apart; those are Brahms Fourth Symphony in E minor, and a symphonic poem by Glazunov, *Stenka Razine*.

Brahms, very much a philosopher, and therefore much given to abstract thought, expresses himself using the tools of his trade—form, and technical devices—asking no sup-

port from the world around him. The opening movement of this symphony illustrates an exquisite working-out of sonata-form, yet not sacrificing emotional utterance. The use of augmented and diminished intervals falling and then rising, carries a certain tension throughout the movement. Not frequently, some hesitant playing of cross rhythms interrupts the progress of the melodic line.

After a moving, modal *Andante*, and a pompous *Scherzo*, comes the *Allegro energico*, in *passacaglia* form, the main subject being an alteration of a ground bass from one of Bach's cantatas. Brahms' interpolation of a chromatic tone in this theme provides a good deal of the energy which propels the orchestra through no less than thirty variations.

In contrast to the abstract Brahms stands the romantic Russian, Glazunov, his writing very much imbued with a nationalistic spirit. Receiving inspiration from Liszt, whose innovation was the symphonic poem, Glazunov saw fit, also, to abandon the use of strict form in favour of a freer treatment of short motives. In *Stenka Razine*, the story of a national hero is outlined, and the appearance of the Volga boat song, although falsely intoned by the trombones, provides local colour. Although the climax of the story involves a tragedy, the denouement works its way back to reconciliation and a happy ending in the major tonality.

—Barbara Fraser

## Symphony to play on Monday

One of the most worthwhile activities on campus, and one of the least well-known and appreciated, is the University Symphony Orchestra, which is presenting its second concert of the year this Monday in the SUB Theatre.

The orchestra, which has existed as such for over twenty years, and which has roots going back even further, is a Students' Union sponsored organization. Lois Samis, the president of the orchestra, feels that this is something to be proud of. "We're probably the only such organization in Canada," she says.

Nor is the orchestra going about things in half measures. It is a full symphony orchestra, with about 55 members. Some of the musicians play with the Edmonton Symphony as well, but for the last five years there has been no necessity of hiring professionals.

Many of the members of the orchestra are students in the department of music, but students from other faculties help make up the contingent. "It's a valuable instrumental outlet for musicians from outside the department of music," says Miss Samis.

The group is financed totally by the Stu-

dents' Union and from admissions—which at \$1.00 are among the most reasonable anywhere. The orchestra supplies the music for each concert, and most of the instruments are supplied by the musicians themselves.

Dr. Arthur Crighton, professor of music, has been conducting the orchestra since 1950. At times his duties have been shared with guest conductors—last fall, for example, Professor Manus Sasonkin of the music department conducted a concert.

Dr. Crighton will be conducting part of the concert next week, and part will be conducted by Ted Kardash, a first year Bachelor of Music student.

Another feature of the concert will be piano soloist Arthur Bray, music 2, who will play the first movement of Grieg's piano concerto. Also on the program are Sibelius's second symphony and the overture to Verdi's "Nabucco".

The concert will be in the SUB theatre on Monday, March 4, at 8:30 p.m. Tickets are available at the Allied Arts Box Office in the Bay, at the SUB ticket office, from any symphony member, and at the door.

—Terry Donnelly

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