

ODE TO BLOSSOMS 1973

Return your love sweet flowers of spring;  
 Release your fragrant kisses on the breeze,  
 And curl your verdant ringlets in the shade,  
 Where trysting garlands dance on distant eaves.  
 Your infant purple blossoms soon will wade  
 Through nighttime's creeping solitudes that bring  
 The fading sunlight seeping through the leaves.  
 Long years past your countless leafing branches had made  
 The freshening moonlit zephyrs sing.  
 So long ago it seems our love was laid  
 To rest on such young summer nights as these,  
 Beneath the flitting paths of swallows on the wing.  
 And once sweet-smelling embryos of pink  
 Diffused my mind into the morning air,  
 Where to sense their perfume was not to think  
 Of beauty's worded meaning, nor to even care.  
 And each cold autumn since, your tearful blooms  
 Have overflowed the lids of passing time,  
 And nestled in the earth near ageless tunes  
 Of robins beckoning with sky-brown notes sublime.  
 Beneath your shades an unknown poet lies,  
 His sad and empty greatness happy though  
 Again when lilac blossoms fill the skies,  
 And wakened now is he who slept long years ago.

P.D.P.

"ALLITERATION" THE SEEKER

The salmons' seeded stream has ceased to flow  
 And unto us is uttered that ultimate fate, ubu.  
 When wearing wings that wish us free we wonder  
 Why the ground will grit its cry of guts not  
 Shown to the sleek and sliding soul of self  
 Contained in cans of care and less of could  
 But all can aim at artful life in love.  
 Give the lifted lip of love an art of wave  
 To flow unceasingly forth life flowers from  
 The heavens' ideal haven on the child of life.  
 Standing stoned or stunned by half bloomed  
 Meadow of a mellow morning's string of being  
 And much more, the ultimate fate can change.  
 Trees whose trunks have tripped the thought  
 Of mere mortal meekness when its mind  
 Can chose the constant need of cause to be  
 But when he leaves his hidden self in your  
 Hold, it hardly is the truth for all to see.  
 Short, black blossom of the bleeding rose which  
 Holds its hell in shade of awe full harmony  
 Render to the reapers crop a saved seed,  
 When tinkling time flichers in eternities eye,  
 Can one be wombed again and where and  
 What and to why must the questions unwind  
 In winds of wincing time, the wonder?  
 Questions quiet quelled souls but need  
 The nots be knowing here, in laboured heaven?  
 Rhetoric reeks and only rouses ripples on  
 A sea too vast for battered boats of man to  
 Sail on starlit seas reflected from above.  
 Listen lark, make merry man, give God,  
 Hush happy heart  
 Heed hard head.  
 The salmons' seed will flow.

Stephen J. Vasseur

Canadian Opera Company presents 'La Boheme'

Puccini's La Boheme will be presented in Fredericton tonight by the Canadian Opera Company's 43-member touring company.

Sponsored by the Creative Arts Committee of UNB and STU, the performance begins at 8:15 p.m. at the Fredericton Playhouse. Tickets are available to subscribers and UNB and STU students at the Art Centre, the SUB office, the residence office and the STU faculty office.

Jan Rubes, director of touring and program development, will direct the performance's 13 singers, a 12-piece orchestra and a crew of six.

Mr. Rubes has appeared with the New York City Opera as well as with the Pittsburgh, Washington, Chicago, New Orleans and Seattle Opera Companies and at Ottawa's National Arts Centre. He has also performed at Carnegie Hall in New York and at the Stratford Festival.

Errol Gay, music director and conductor, is a native of British

Columbia who holds degrees from the Universities of British Columbia, North Carolina and Stanford University.

Prior to his appointment as music director and conductor of the Canadian Opera Touring Company, Dr. Gay served as the company's associate conductor for three tours. During the 1974-75 fall seasons in Toronto, he was assistant conductor and coach.

Dr. Gay has performed with the National Arts Centre Orchestra. He has served as musical director of Neptune Theatre in Halifax and as assistant musical director for the Charlottetown Festival. He has also worked with summer theatres in the United States.

The principle parts of La Boheme will be sung by Glyn Evans, tenor; Guillermo Silva-Martin, baritone; and sopranos Ann Cooper and Deborah Jeans.

Deborah Jeans was born and educated in Sydney, N.S. She studied with Irene Jessner at the

faculty of music, University of Toronto, and continued to study at U of T's opera department following her 1971 graduation.

Miss Jeans was a member of the 1969 CBC-TV production of Louis Riel, and she has sung the role of Mimi—the part she will play in Friday's performance of La Boheme—and Madame Butterfly with the Toronto Opera Repertoire.

Ann Cooper studied piano, organ and flute, earned a bachelor of arts degree in music from Austin College in Texas and spent a year at the Hamburg Hochschule fur Musik in Germany before she became interested in singing.

She enrolled in the opera workshop of the University of British Columbia in 1969 and the following year received a scholarship to join the opera department of the University of Toronto. With the department she sang the roles of Anne Trulove in The Rake's Progress (1971), Juliet in The Little Sweep (1970) and Susanna in The Marriage of Figaro (1972).

In addition to her appearance with the Canadian Opera Company both in Toronto and on tour, she was guest soloist with the Atlantic Symphony in Handel's Messiah in December of 1973. This season she has also appeared in the Mozart Requiem Mass in C Minor in Canton, N.Y., and as guest soloist with the Calgary Centenary Festival Orchestra.

Glyn Evans taught music in schools in Brampton and North York until 1971 when he resigned to pursue a full time music career. He graduated from the University of Toronto opera department in 1973. He appeared with the department as Tom Rakewell in The Rake's Progress (1971), Don Curzio in The Marriage of Figaro (1972), Fenton in Falstaff (1973) and in the title role of Cavalli's 3'Ormino (1973).

He has been a soloist in performances of Handel's Messiah with the Toronto Mendelssohn



Choir and The Toronto Symphony, the Bach-Elgar Choir, and the Atlantic Symphony (1973) and has sung other oratorios in Boston, London (Ontario), Guelph and Kitchener.

Guillermo Silva-Martin received a bachelor of arts diploma from the University of Puerto Rico, then continued his studies at the Royal Conservatory of Music and the opera department of the University of Toronto.

As a recitalist he has appeared at Hart House, the Canadian National Exhibition, York University, the

Ontario Art Gallery and the St. Lawrence Centre. He appeared as Sharpless in the Toronto Opera Repertoire production of Madame Butterfly and this January played Ambrose Thomas' Hamlet, produced at St. Lawrence Centre by the recently established Opera in Concert.

The current season has taken Mr. Silva-Martin to Ottawa as Baron Douphol in La Traviata at the National Arts Centre. In January he will appear again with Opera in Concert, as Herod in Massenet's Herodiade.



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by Alex

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