

the ARTS

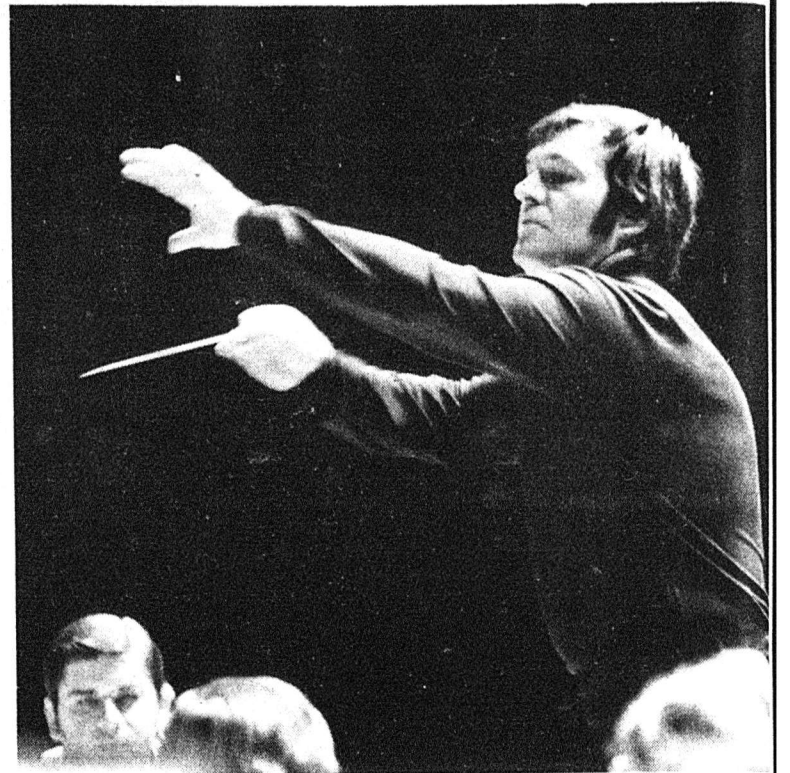


B.B. King, chairman of the board and king of the blues, is still the big news for next weeks happenings. With Uncle Vinty and Elvin Bishop at the Kinsmen Fieldhouse, Tuesday, October 9.

This is part two of an interview that Gateway reporter, Allan Bell, conducted with the Edmonton Symphony Orchestra's new resident conductor Pierre Hetu. The first part was run in the Thursday, September 27 issue of Gateway.

Gateway: Perhaps I can get you to answer a very large question: What do you consider to be the ingredients of good music?

Hetu: First of all, let's suppose that we take a very early symphony by Mozart. What we consider is harmony, rhythm, and counterpoint. By that I mean horizontal writing, two or three voices going at the same time. You have criteria. I guess it's the same thing if you stand in front of a house and it's crooked. Obviously there is something wrong, unless it was done on purpose. Now today you have many works like that - they are done crooked on purpose, which can sometimes be representative of an art. Sometimes it is so easy to do the right thing. There are all sorts of

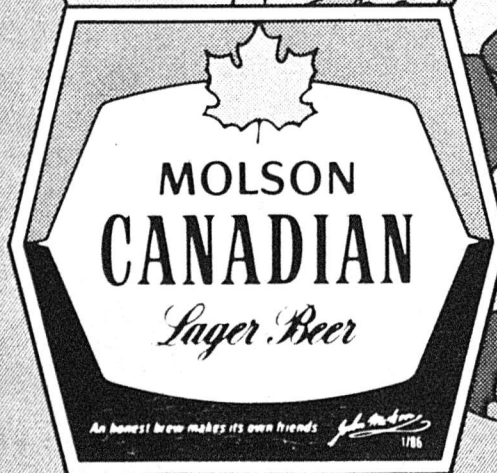


musical factors which we can at least consider. Poor modulation - there are some laws about good modulation - going from one

tonality to another without any mistakes. It is like architecture: if you put up a ceiling without any walls, obviously your ceiling is not going to hold. It is the same thing in music. There are some laws, natural laws; when those laws are not followed you can detect it because there are what we call harmonial mistakes. There is a science such as harmony, counterpoint, and fugue. Well, if somebody writes for an orchestra and he writes for a nice, solo flute in the lower register but on top of it he puts fifty strings playing fortissimo way higher, then one never hears his beautiful solo on the flute. So there is some common sense, and also some scientific laws on which we can base a decision on whether or not a work meets those criteria, at least in the classical field. I must say in the classical field because once you get into the contemporary world, then you have no ground to say whether it is good or not. There is no ground because the language is completely new. The language is being invented right now, so how can you say whether it is good or not. It's like a non-figurative painting, you see forms and colors and that is it. I mean, how can you say it's good?

Now as far as the inspiration of the composer is concerned, well that's something different. This something is also inexplicable. What is it that makes the difference between

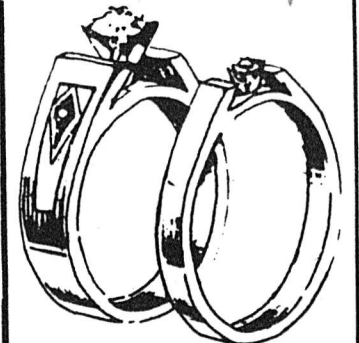
CANADA.  
THAT'S THE  
LIFE



THAT'S  
THE BEER.

MOLSON BREWERY ALBERTA LIMITED

student  
discount



at  
**Ben Moss  
Jewellers**

Jasper at 104 street  
423-2236

Charge Accounts  
available