

The Dalart Trio



by Steve Trussoni

The Trio del Mar, minus one of its members and plus three guest string players, gave a concert last Sunday at Mount St. Vincent University of mixed chamber works, including the Piano Quartet in G Minor by Mozart, the Sonata for Cello and piano in E Minor by Brahms and the Dvorak Piano Quintet in A Major.

The trio, represented by pianist Hoon-Mo Kim and cellist Shimen Walt were joined by three Atlantic Symphony Orchestra string players—violinists Noah Sepsenwol and violinists Peter Jaffe and Elizabeth Hubley.

To give Mozart's thin pastiche a driving force, yet enable it to flow from one phrase to another is difficult. The secret of overcoming this difficulty lies in creating sudden surges of passion and subsequent melancholy. There was a subdued flavour throughout the Allegro first

movement with the trio of strings blending well. The Andante movements dreamy reflections were confused when the air conditioning system entered into the music, obscuring much of cellist Walt's pedal point while pianist and strings indulged in reveries. Again, the final Rondo and Allegro were smooth but lacking a certain boldness of articulation.

Difficult leaps were nicely balanced by Walt in the beginning of Brahms' lilting theme. There were lovely spots throughout this epic ballade.

A sparky Menuetto with an echo of a trio section was a romantic rendering of the forms' Classical precursor. Brahms' sources of inspiration (Bach and Beethoven) were clearly laid out in the finale, in which Hoon Mo-Kim delivered a toccato-like entrance with right hand open chords reminiscent of Beetho-

ven's earlier piano sonatas. A light excerpt from the Menuetto by the cellist combined to give the three B's quite a literal and exciting accord.

In addition to this core of musicians from the Trio del Mar, the last half of the performance saw the three guest artists included in Dvorak's Piano Quintet. The sense of naive spontaneity was carried through a succession of somewhat varied repetitions on a simple melody. Particularly noticeable in the allegro were the pretty bird-like sounds in the piano's upper register.

Violist Noah Sepsenwol, violinists Elizabeth Hubley and Peter Jaffe, then cellist Shimon Walt all had their chance at a real cafe style melody with only a major to minor sense of alteration. The concluding Scherzo and Finale saw some of the best playing of the evening.

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ver argued against this, saying "Ardmore just became a member of council this year. Now you are trying to cut us off." She explained the proposal to have a single representative for Ardmore and Shirreff Halls is "unworkable. Shirreff Hall and Ard-

ASO

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ing," he said. "We've been there and we can prove this."

Goldbloom is worried about the future of the A.S.O. Plans at present are to suspend performances for two weeks

Levin sings

Sunday afternoon pops

by Maria Rey

Sunday afternoon's Du Maurier Family Pops concert Erica Sings Piaf under the direction of Victor Yampolsky showed a much more vibrant Atlantic Symphony orchestra than formerly.

The Symphony's performance was, overall, terrific. Their rendition of A. Thomas's Mignon Overture and George Bizet's L'Artesienne Suites I and II was well executed and fully expressed. One felt that they were willing to take on any musical challenge. Their last piece, George Gershwin's American in Paris, although well executed, lacked both technique and orchestral size required to bring about the

blaring, bustling effect representing a busy Paris street at the beginning of the piece, and the richness of the sound required in the powerful, sweeping portions of the work.

Erica Levin's rendition of songs by the late Edith Piaf was good, but not spectacular. Her voice was strong and confident, although occasionally overpowered by the accompanying orchestra. Despite her exceptionally expressive voice, she lacked stage presence and didn't know what to do with her hands. Her facial expressions were equally poor and detracted from the emotional impact of the songs.

Innovations

Puppets, musicians and actors—if you put them all together you get the K & K Experimental Studio and Puppet Theatre of Austria. K & K will be performing at the Rebecca Cohn Auditorium in Halifax on Sunday, February 4 at 4 p.m., as part of their North American tour. InNOVations in Music is sponsoring this very special performance so there will be no admission charge.

Using primarily the work of Austrian composers, the

actors, musicians, puppets and electronic music fuse to present allegories for the modern age. Although the action and music will entertain older children, the allegories are especially pertinent to an adult audience.

K & K Experimental Studio and PupoDrom perform all over Europe in some of the most unusual places; they have done shows in factories, museums and on church steps as well as in their own theatre in Vienna.



more have no connection. Communication is important and something we don't have now," she added.

Arts rep Chris Fetterly felt that because of the size of council "the number of committees are outrageous." She stated that council has created "a lot of ludicrous com-

mittees." She gave the Parking and Art Gallery Committees as examples. Fetterly said the number of Arts reps could be reduced because "there is very little for an Arts rep to do." She added "I haven't had one arts student approach me with a problem for council yet."

but it could be longer. He hopes common sense will prevail and the A.F.M. will return to the bargaining table. Power feels the A.S.O. will want to keep the musicians "until they get hungry and will sign anything."

"The A.F.M.'s Schedule of

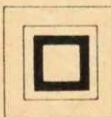
Fees Committee has set these fees for the last twenty-five years," Power said. "This practise has been carried on annually and is well known to members of the orchestra who have not said anything about it for the last two years," he added.



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