

arts

hot flashes

music

Hovel notes... New York bluesman Louisiana Red is at the Hovel Fri. through Sun. Admission is \$3.00 and \$4.00 ... Next Tuesday's jazz night features three ensembles from the Grant MacEwan music school ... Hot Cottage performs for the Mar. 3 beer night ... Ramblin' Jack Elliot will be at the Hovel March 4 to 6 ... prices \$3.00 and \$4.00 at the door.

The Edmonton Jazz Society will present three concerts in March. Mar. 5 Dave Young - bass and Wray Downs piano from Toronto. On Mar. 6 Young and Downs are featured along with Kjell Gjertsen - drums. On Sunday March 13 Lee Konitz will appear. Konitz on alto sax is featured along with Warne Marsh - tenor, Dave Young - bass Wray Downs - piano, Kjell Gjertsen - drums. The three presentations will be held in the Centennial Library Theatre, at 8 p.m.

The Primavera Players will perform in a chamber music concert for woodwinds on Sun. Feb. 27. Works by Hindemith, Bozza and Danzi are on the program. The concert will be at St. John's Anglican Church 11711 - 57 Ave and will start at 8 p.m.

art

The work of current U of A graduate students in Visual Arts is currently showing at the Students' Union Art Gallery. The show continues until Mar. 5.

Aspects of Realism, an international cross-section of the realist movement to date, will be showing at the Edmonton Art Gallery March 4 to April 1. Also at the Gallery, a showing of Phil Darralis paintings runs from March 1-21.

cinema

Cinemateque 16 in the Edmonton Art Gallery Theatre presents *Pride of the Yankees* (USA 1942) tonight, and *Mr. Skeffington* (USA 1944) Friday night, both shows start at 7:30 p.m. Sundays 2.00 p.m. matinee is *Bend of the River* (USA 1952)

The National Film Theatre presents *Brother Orchid* (USA 1940) on Fri. Feb. 25. The movie, starring Edward G. Robinson, in the eighth in the Classic Gangster Series. March 1, *Meg Ker a Nep* (Psaume Rouge) (Hungary 1971) is featured in the Eastern European Cinema Series, French subtitles. Both films will be shown in the Central Library Theatre starting at 8 p.m.

dance

Bonnie Giese and Mary Moncrieff perform March 3 to 5, in the Rice Theatre at the Citadel. Tickets \$4 for adults and \$3 for students. Performances begin at 8 p.m.

The Ukrainian Shumka Dancers will perform at the Jubilee Auditorium March 3 and 4. Tickets available now at Mike's.

theatre

Northern Light Theatre's *Brecht on Brecht* opens March 3 at the Edmonton Art Gallery. The collage of Bertolt Brecht's finest prose, poetry, songs and playwriting will be performed Tues. and Wed. at 12:10 p.m., Thurs. and Fri. at 12:10 p.m. and 1:10 p.m. and on Sat. evenings at 7:30 and 9 p.m.

The Northern Light Theatre joins the Citadel in presenting *Brecht* at the Citadel March 11 at 12:10 p.m. Admission \$1.

The Citadel presents the opening of *Schweyk in the Second World War* by Bertolt Brecht on Sat. Feb. 26. The play runs until March 19. Tickets for both Brecht productions at the Citadel are available at the Citadel box office. The Walderdale Theatre presents Erika Ritter's *The Girl I left Behind Me*, Milne's *The Man in the Bowler Hat*, and Jerome Lawrence's *Live Spelled Backwards*. The one-act plays run from Mar. 1 to 5 and performances begin at 8:30 p.m.

Theatre Three's presentation of Brendan Behan's *The Hostage* runs until Feb. 26. Performances start at 8 p.m. with tickets available at Hudson's Bay box offices and at the Theatre Three box office phone 426-6870. The theatre is located at 10426-95 St.

On launching a career

by John W. Charles

Iris Fraser, a young Edmonton soprano and U of A graduate is back from several years of studying voice in Vienna. She gave a recital Monday sponsored by the Johann Strauss Foundation, and will sing at the Johann Strauss Ball. Edmonton's Club Austria awarded her a scholarship in 1974-75 and 1975-76 to study in Austria, and she received a grant from the Alberta Dept. of Culture in 1975-76 as well. Gateway spoke with her during the weekend to learn how a young singer launches a career.

Gateway: Let me start with an obvious question. What made you choose Vienna as a place to study?

Fraser: I had always wanted to go to Europe and drown myself in a foreign culture. I love Canada, but I needed a real change of atmosphere in which to grow—as a person, not just as a musician. So I applied for Club Austria's scholarship for advanced study in Vienna. My teacher in Edmonton, Bernard Turgeon, recommended his Viennese teacher, Mme. Gisela Rathauscher, and she accepted me. So I went to Vienna following my second year at U of A.

Gateway: How long have you been studying voice?

Fraser: I began at the age of 11. I joined the Edmonton Opera Association at 14. I sang the small role of Annina in *La Traviata*, when Anna Moffo sang the lead.

Gateway: You must have known German quite well when you went to Vienna.

Fraser: No, not a word! And those first months I felt it in my blood more than really understanding it. But I was living with a delightful family, and their children kept after me, constantly correcting me. There were two families in the house, and they were very encouraging.

Gateway: And you're no doubt enthusiastic about Vienna?

Fraser: It's wonderful. There's a real ambience there for musicians. I'm now involved with the Academy of Music, which is part of the U of Vienna. Music seems to be so much more a real part of people's lives there. In North America you get the feeling that even music students are working a nine-to-five day. In Vienna the students would rather get together for an impromptu session than do anything else. One is always practising music just for fun—I'd run into a pianist friend and we'd pick up a tenor and sing songs and arias. So you're always learning and it's a part of your life not just a trade.

I'm much more relaxed about hearing other singers now. When I first got to Vienna, I'd listen to a good soprano and all I could think was "What is she doing that's different from me: projection, phrasing, whatever?" One of us had to be wrong! Now I listen, and think of a beautiful voice as a complement rather than as a rival.

Gateway: Will you be going back to Vienna?

Fraser: That depends on what happens in the next six months. I'm happy to be back in Canada and would be delighted if I could bridge the gap between student and professional right here. I'm eager to promote the art in Canada anyway, as a lot of people aren't aware of how much talent there is in this country. But there aren't as many opportunities available to a young musician as there are in Europe. In a university situation here, whether studying or teaching, you're partly cut off from the idea of music as a way of life. It's more just a professional discipline.

I have a year's leave of absence from the Academy of Music. In May I'm entering the National Voice Competition sponsored by the Edward Johnson Foundation, in Guelph. The first prize is \$5,000...plus an engagement with the Toronto Symphony Orchestra...and next month I'll find out if I've been accepted for the International Voice Competition in Montreal. This is a very important event, and the competition is really stiff. In 1973 Russia's Bolshoi Opera sent over some of their finest singers, including their leading Tosca, and she placed second!

I'll be giving a number of recitals in Alberta during March and April. Then this summer I'm studying at Banff. It's so beautiful there, and they've got such fine facilities it's really a pity they're not open longer. We have a lot of fine facilities in Canada. Anyway my plans for the autumn may be affected by what happens between now and September.

Gateway: Do you think musical facilities here are



Iris Fraser.

generally better than in Europe?

Fraser: In many cases. And they're underused. I was in Drayton, Ontario recently, and they have a wonderful little jewel-box of an opera house, very European in style. They charge only ten dollars for a seat, and it's not used more than a few weeks a year. They have really good facilities, and lots of talent, but it's hard to get established and become a really respected name. Many Canadian musicians still have to make their reputation in Europe or the States and then make a "triumphant return." It's as though we don't trust our own judgement.

In Vienna and Munich I heard some Canadian singers. I didn't know they were Canadian when I heard them, and I was proud when I found out. But they get much more varied experience in Germany, which is why they stay. There are more opera houses, people give recitals all the time. And music lovers there are really open, they like to hear new, young singers. They just big names.

Gateway: Have you gotten into operetta, or is it impossible not to in Vienna?

Fraser: Yes to both questions. Operetta is irresistible and it's become an important part of my musical life. The essence is lightness, charm, style. When you see it in Vienna you realize how North American composers tend to turn it into something slapsticky, heavier than the original, so it often seems silly and tiresome. I've sung Johann Strauss, Lehár, Stolz, Lortzing. It's not easy, but it lies wonderfully for the voice, whereas, say, Bach and Gluck, while beautiful to hear, are more awkward to sing. As a protege of Edmonton's Johann Strauss Foundation I've been especially pleased to learn quite a bit of Strauss, and I sang several operetta arias last night.

Gateway: What about Mozart?

Fraser: Vienna is the perfect place for learning Mozart. I've been coached by Anton Dermota, who at the age of 72 is still one of the Vienna State Opera's main tenors. He's a real Mozart authority. I sang Susanna in a production of *The Marriage of Figaro* which will be shown to school children. Susanna is one of my favorite roles.

One of the best things about working with Dermota is that he's flexible. Some teachers have a special method which they inflict upon all students without consideration for individual differences. What's right for one singer isn't necessarily right for another. When you hear people say that a singer must have studied with and-so because they do certain things, I don't think that's a compliment. Dermota gave me some important advice once, which I really value. He said that to understand what's best for yourself, you've got to work alone with yourself and experiment. You can't just follow one teacher's system. It's really part of the growing-up process. You have to make decisions for your own and learn to trust them.

Graduate Students' Association Elections

