

Dalart Trio Good but not best.

by Margaret Little

Once again the Dalart Trio performed with an instinctive combination of precision and musical sensitivity at the Rebecca Cohn on September 26. The trio consists of three members of Dalhousie University's Department of Music: Philippe Djokic, violin; William Valleau, cello and William Tritt, piano.

The three internationally acclaimed soloists form a trio that is beyond comparison.

Beethoven's humorous Trio No. 11 began with a simple theme which carried through a series of ten variations. Each instrument jokingly snatched a section of the melody from time to time creating a light and humorous effect. Despite the rapidity of several variations, the trio performed with impeccable

precision.

The theme of humour continued into the second piece, Charles Yves's Trio for Violin, Cello and Piano. This composition creates a sense of opposition between the instruments. The first movement begins as a duo between the cellist and pianist who soon become completely independent of each other. The violinist joined the duo to create a more complex contrast in sonority and tempo. Eventually, each instrument found a particular series of notes that appealed to them and repeatedly played them. This progressed into a harmonious conclusion.

The second movement is quite simply, a joke. Distorted versions of "Jingle Bells", "My Old Kentucky Home" and

other popular tunes could be heard throughout the movement.

It is the third movement, however, that finally produced a sympathy among the instruments in terms of tempo and harmony. The very last note, although barely audible, brought the trio together in a sweet harmonious chord.

The entire piece takes a tremendous amount of sensitivity on the part of the players to produce the desired opposing musical effects without totally disrupting the piece's continuity.

Mendelssohn's Trio No. 2 concluded the performance with a return to a stricter control of tempo and harmony. The Allegro is full of robust and lively passages. It is, however, the Andante that convinces one of the tre-

mendous musical sensitivity within the three performers. The instruments compliment each other perfectly in their rich tonal progressions.

The performance proved once again the trio's versatility in expressing various musical periods with the equal precision and sensitivity.



LePan Reading

A Rare Cultural Event

by Margot Griffiths

A small but appreciative audience was treated to a rare cultural event last Friday, when Canadian poet and author, Douglas Le Pan, gave a reading of his poetry in the MacAloney Room of the Dalhousie Arts Centre. Recently retired professor at University College, Toronto, Dr. Le Pan received the Governor General's award for poetry in 1953, and again in 1964 for fiction.

Le Pan delighted the audience with a selection of poems, the majority of which were from his newest book, soon to be published.

All the poems were longer than those usually chosen to be read, making them perhaps somewhat more difficult to grasp, but for the most part they were connected by a common theme.

The first poem was one of Le Pan's earlier works, *Image of Silenus*, and illustrated aptly the complexities of human life and society.

The Green Man, the title poem of his newest book, depicted a mythic figure of poetic creation who lived a powerful underground existence during the Middle Ages. Part human and part beast, he hovers between a fresh vibrant existence in the forest, and one in the underworld, where life and death are closely interwoven.

The next selection, *Wild Man Carroll*, depicted a Christian figure of a slightly

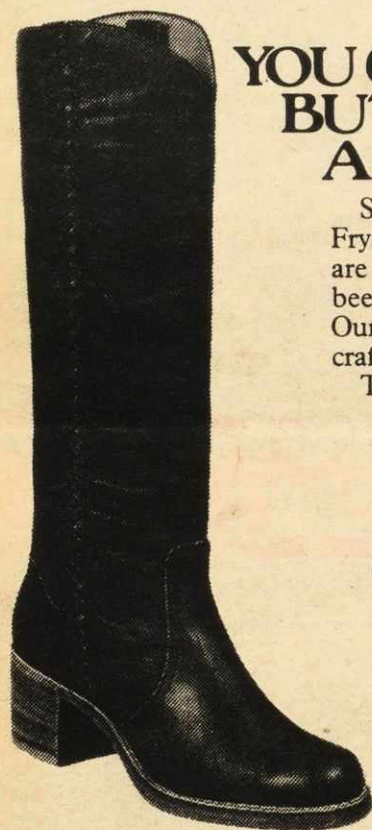
unorthodox form. Again, the idea of the converging forces of good and evil was predominant, from the savage slaying of the protagonist, to his ultimate rebirth in forest greenery—an event strongly suggestive of the resurrection of Christ.

The longest poem, *A Rough Sweet Land*, was the poet's attempt to create a mythical figure in a country that is often described as being, "without a mythology". The reaching up to heaven and reaching down to the perplexities of the city illustrate the convergence of opposing forces in the "Air Without Angels / Sky Without Sound."

The selection, *A Radiance*, was written in memory of the poet's sister, and was given a more emotional reading than the other poems. The style was simple yet searing, conveying well the poet's deep love and sense of loss.

The final poem, *Lament for Marsyas*, returned again to the dominant theme, relying on the myth of Marsyas and Apollo to illustrate the divisions of human life and society.

It is always difficult to grasp the gist of a poem by merely hearing it read at such an occasion. Mr. Le Pan, however, read well, and through his simple, unassuming manner conveyed his ideas and skill effectively, leaving the listener anxious to examine his work in its written form.



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