

Tritt's best concert in a year

by Leonard Hill

On Thursday, November 11, it was my great pleasure to attend a concert given by the brilliant, young Canadian pianist, William Tritt. Tritt who comes from the Montreal region, has been a professor of music at Dalhousie since 1974. He has given a number of recitals here but this concert was the only one he'll be doing this year.

The first piece of music on the program was the Sonata in C minor by Mozart, Koche 457. This was written in 1784 while Mozart was in Vienna. Tritt played this Sonata with the touch and feeling that suited the style. In order to play this type of classical Mozart, one must have a "superclean" touch and the knowledge of classical phrasing so each and every detail will be brought out. Tritt did this to

perfection. He was able to effectively set the mood of the slower middle movement. Even before he played, his stage presence prepared us for one of the more beautiful Mozart melodies.

The next piece of music on the program was the Sonata in D major by L.V. Beethoven, op 28. This Sonata, which has been called "pastoral", was written in 1801. It is considered Middle period Beethoven.

The first movement, Allegro, which is in three parts, reminds me of a shepherd dance because of the distinctive "D" pedal tone for the first 40 or so bars. Tritt brought out the true spirit of this music; one could almost see a pastoral scene. The second movement, Andante, sounded like another dance, this time in a more primitive two four

beat. This I feel was the most interesting portion of the Sonata. The third movement, Scherzo, which is an Allegro with a Trio at the end with a D.C., was rather short and almost an introduction to the final Rondo movement. This was perhaps the most technically demanding movement, but there were still passages in this where the pedal D was in evidence to remind us of the pastoral scene. This Sonata was the highlight of the evening.

After the intermission, William Tritt played Kreisleriana by Robert Schumann. This was a rather unknown piece of music and, for many it was their first hearing. It seems to have been written as a show-piece of virtuosity which Tritt was able to handle. The slower movements were easier to listen to

and understand because the faster movements has too much happening in them. There were some very interesting things happening, for instance, in the Sehr Rasch. There was a "quasi" invention which was very fast, yet every note could be heard. This piece of music was received rather warmly, even though it was virtually unknown.

In conclusion Tritt played two encores both by Ravel, "Ondine" from 1908, which is an incredible piece of music and "Toccata" from 1917, which was also a fantastic performance.

This was the best concert since last year when Larry Coombs performed here. If you missed Bill Tritt this time, he is playing in the Dalart Trio which will be performing Dec. 7.

30's sound alive through Kenton

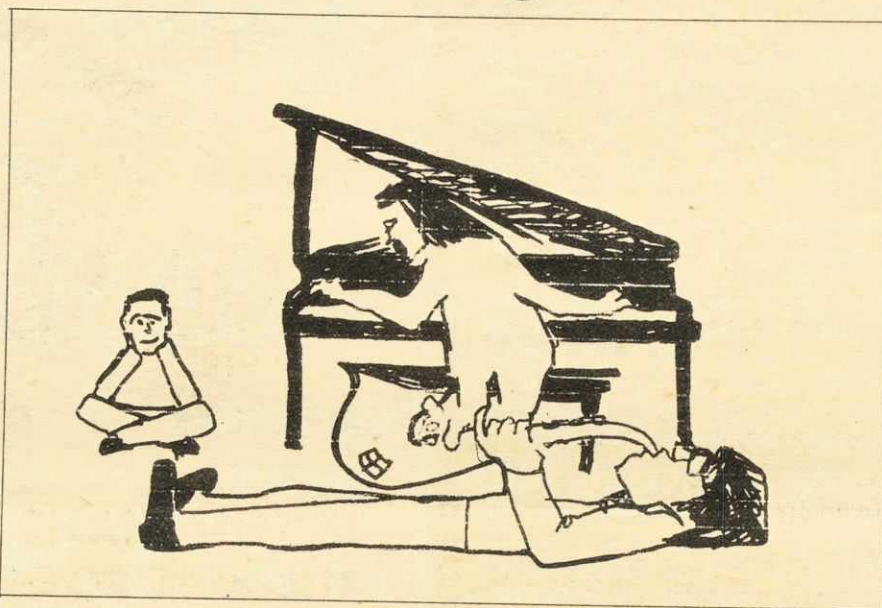
by donalee Moulton & Cheryl Downton

The latest addition to the Halifax cultural scene has been the sound of the big band, featuring Stan Kenton and his band.

Kenton and his eighteen piece band continue to preserve the 1930's sound. Bandleader from this area Kenton carries on the tradition today by performing music from both then and now-notably such pieces as Turtle Talk, Celebration Suite and Journey Into Capricorn.

1930's music is big band music. The main component is brass: trumpets, trombones, saxophones are the sound. Along with this brass is piano, bass and drums. Kenton's reputation is the result of the quality combination of these elements. Playing with Kenton are such names as Roy Reynolds (sax), Tim Lane (sax), Alan Yankee (alto sax), Steve Kemple (trumpet), and Kenton himself at the piano.

Two of the more outstanding numbers were Chick Correa's Celebration Suite, arranged by Alan Yankee, and Journey Into Capricorn composed by Harold Levy. Both of these selections made full use of the instruments and talents of the band



members.

By far the most original and entertaining piece was a composition entitled Roy's Blues, by band member Roy Reynolds, featuring himself on saxophone.

Included amongst the musical temptations was a questionaire attempt to introduce some variety into the show. This featured an inter-

change between trumpet player Kemple and Kenton. The aim of this was to relax and acquaint the

continued from page 15

and a carrot in his mouth. Oblivious to the stares, Petruccio enters the church, swears irregular oaths during the ceremony and smacks his bride on the lips. To further aggravate the shrewish Katherina, he declines the invitation of the wedding feast and they set off for his dwelling. There he starves her, denies her sleep, and finds fault with everything, showing her that he holds the upper hand in their marriage. Finally she succumbs and the shrew is tamed.

McCallum and Henry, on the road to a feast given by Katherina's father, display their versatility with uproarious lines of Shakespeare's and their countenances both display joy and disappointment in such short intervals that it seems their faces are always in motion. They accost an elderly man, Vinciento, Luciento's father, on the road and Petruccio threatens Kate with a return to his house if she does not acknowledge that whatever her lord and husband says is the undisputed truth. In this case it is that Vinciento is a fresh, budding young maiden. Katherina agrees and the embarrassment on the part of Vinciento is only adds to her praise of the "maiden's" beauty. Petruccio abruptly calls her a fool and that this is a gentleman and not a maid. Verbal interplay figures strongly in the play but most delightfully here and in the previous courting scene.

While Sly in the original play rarely interrupts the performance, here he is asked to be a member of the cast, to impersonate Luciento's father and grant the marriage between Bianca and Luciento. In

audience with an unusual vocal style known as mumbles. Hopefully, this will not catch on.

Kenton is renowned for the quality of his music. Unfortunately this type of music - the big band sound - is not a concert sound. This 1930's music is not listening music - it is dancing music. When performed in a concert setting it only restricts the audience and detracts from the overall effect of the music. What Kenton offers is the 1930's sound in a 1970's setting, and it doesn't work.

The result of this is a feeling of repetition. The music appears to become too similar. It is as if there are no breaks between. Coupled with this was the unnecessarily overpowering volume. Volume is not a measure of quality as the unfortunate outcome was that certain sections of the band became inaudible.

Stan Kenton and his band play good music and they play it well, but they are a dance band and should be heard in this context. Otherwise they cannot properly be appreciated.

this scene lies the most absurd buffoonery seen thus far, and Sly's antics, first as a bleating pedlar and then as the hunch-backed father of Luciento effectively brought the majority of the audience close to tears of laughter. With a few unforeseen twists, the second love affair is sealed in marriage and all repair to a feast.

In the concluding scene, Shakespeare presents his moral. In a contest among the three husbands, Petruccio, Luciento, and Hortensio, who has married a widow, as to which wife proved the most obedient, Katherina emerges the victor. Summoned by her husband to upbraid the other two wives for their disobedience, McCallum's Kate scornfully and often venomously chides them and warns them to beware, for the husband must be master. A husband she says is lord and master, provider and sacrificer, and thy keeper, and a wife could only do him justice by falling on her knees. The shrewish Katherina has flown and in her stead there stands a wife sure to grant a peaceful household to the conqueror, Petruccio.

The Young Vic Theatre Company was an idea first presented to the British Arts Council in 1968 and received its blessing in August, 1970, when Dame Sybil Thorndike declared it open. They are, judging from this performance of *The Taming of the Shrew*, an animated and imaginative company, eager to draw all the beauty from a script and all the meat from the characterizations provided there. In this farce, they were confident and bold, and hence they shone brilliantly.

Woody Allen goodie

by Gregory Larsen

The Front is another Woody Allen success. This time Mr. Allen leaves the directing and producing to Martin Ritt, and restricts himself to acting. Nonetheless, he stands out in bold print as the leading character in this well done and well situated, yet somehow different flick.

Different? Yes. This film, centring around the Macarthy Era, suggests a more melancholy and tragic story than we have been accustomed to with Woody Allen of the past, e.g. Bananas, Sleeper, Play It Again, Sam, etc. In *The Front*, Woody is one Mr. Harold Prince. Harold, an enterprising New York City nothing, enters himself into a money making proposition with some "black listed" writers. This scheme pleases him financially of some mounting debts he has accumulated as a third rate bookie. But as Harold plays his part as the Front he has revealed to him both the glory and the underhandedness in the TV industry.

Prince becomes involved with the heroine of this history, a bigwig in

the industry. She tries to persuade him to get out of the TV writing business, and wants him instead to join her in creating a pro-communist anti-Macarthy newspaper. Harold, enjoying the spoils of his new situation, decides to give up the girl and her ideas for his financial security. Naturally this is short-lived since he loves her, and so he bears with her radical ideas.

Meanwhile, the Freedom Council - Macarthy's men - has been busy checking out Harold Prince, and has managed to find grounds to summon him to a hearing. Harold shockingly loses a close friend, Hecky Brown (Zero Mostel) as a result of being "black-listed" by this Freedom Council. On hearing of Hecky's death, Harold "sees the light" and thus becomes disgusted with his passive situation. He boldly decides to jeopardise his new lucrative career, and plans to take care of this destructive council at his hearing. And Harold, in his Woody Allen way, does just that!

Despite the touches of tragedy, this leaves the audience on a humorous note, with Harold as the comic hero. Truly a worthwhile goodie with a worthwhile cast.