## **Dalart Trio** by Leonard Hild

On Tuesday, October 12, the Dalhart Trio performed at the Rebecca Cohn Auditorium. The piano trio, made up of William Valleau, cellist; Phillippe Djokic; violinist and William Tritt; pianist, (all members of Dalhousie's Music Department) has an international performance reputation. They have been playing together for over a year now.

The program began with Beethoven's Opus 121a, a piano trio based on Wenzel Muller's (a 18th century light opera composer) song 'Ich bin der Schneider Kakadu' This was a very interesting and amusing piece of music. It started off with a very inflated introduction, then followed with the statement of the theme Muller's Song, a very child-like melody. The then varia-tions which followed were very humorous because of the "tongue in cheek'' seriousness of each one. Each performer had to show some degree of virtuosity in this set of variations

Trio in G Minor by Frederick Smetana Op 15 was a Czech composer, who lived during the time of the late romantics. This trio was written in 1855. I feel that it is poorly composed and therefore I didn't enjoy the performance of it by the trio. There are frequent passages in this piece, particularly in the first movement, where the cello doubles what is played by the left hand on the piano. At the same time, the violin is on its lower strings and the right hand of the piano is playing block chords. As a result, the violin and cello can't be heard. I think that it would be almost impossible to have a good performance of this work.

The last thing the Dalart Trio did was Mendelssohn's Trio No. 2 in C Minor, Op 66. This was by far the high point of the evening. This work, which is a piano trio masterpiece was performed immaculately. As a matter of fact, it was the best performance of Mendelssohn's Trio No. 2 that I'd ever heard, either recorded or live. This work brought out the true worth of The Dalart Trio.

Dynamics, vibrato and intonation are some ways of telling how a group of musicians can play together. The Dalart Trio were almost

perfect in these respects. I have one complaint, however. The size of the audience was very small for this top class performance. This was due to the fact that little publicity was given to the trio. I hope that when they play again this December 7, promotion will be more extensive.

to the Overture of Handel's Sere-

nata, it was clear that there would

still be some life in the music and

the audience by the final chorus.

The skill of the performers individ-

ually and as a group elevated them

past the point of worrying about

timing, tuning and trills to where

they were concerned with only the

fine points of interpretation. The

Chamber Soloist were able to glide

over Handel's difficult hemi-demi-

semi's in unison. Ornaments were

executed with the kind of group

precision not seen in Halifax since

the famous B minor Mess. This rare

musical unity is somthing that a nucleus of the group has been

developing for almost twenty years of performing together. They communicate by nods and glances. They converse with oboes, violins, recor-

### calibre music High Soloists began to shake and boogie

## by Will O'Hara

The Rebecca Cohn has never looked so pastoral. In front of an enormous Watteaneagne backdrop a harpsichord rested prior to the performance. Looking relaxed were enough chairs and stands for seven musicians. Five empty chairs on a raised platform above warmed up for their supporting roles in Acis and Galatea.

A scholarly chamber group of this kind playing one of the greats of the Baroque repertoire can usually be counted on to strangle the music and suffocate the audience under the weight of academicism. But when the New York Chamber

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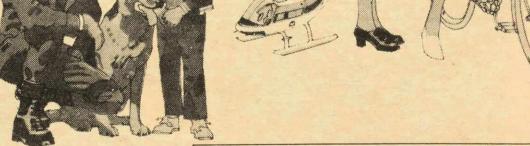


der, cello and double bass, each one keeping an ear on the vertebral harpsichord continuo. In spite of the troubles usually encountered by odd ensembles like this, there were no tuning or balance problems. For a back-up band they really had their act together. Then, from on high came the sound of the four brilliant vocal soloists joined by an alto for the choruses. As a unit, the vocalists were as tight as the instrumentalists and as soloists, each one was radiant. The two most brilliant stones in the crown were the stunning soprano Jean Hakes singing Galantea and Raymond Murcell, bass singing Ployphemus, a giant cyclops. It was this pair that made the music breathe. Their communication was limited to vocal and facial expressions with no stage movements or gestures, yet each was able to portray the intense emotions that the parts demanded. When Jean Hakes sang of her love for Acis there was no doubt about the world of nymphs and giants. When Murcell spat out the aria describing his rage, several of those in the front rows hid their faces in fear. Such articulate basses are few and far between. The duet exhibited the same kind of musical sensitivity

that the instrumentalists displayed. It has been a long time since Baroque music of his calibre has been performed so well in Halifax. Baroque music played by a chamber group need not be the archetype of lifeless boredom. A group like the New York Chamber Soloists would make the Statue of Liberty proud to be a New Yorker.

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only real criticism of the show. It shouldn't be titled "From the Vault'', but "From the Offices of Presidents, Vice-Presidents, Deans, Full Professors and Other Dalhousie Dignitaries". The permanent collection of Dalhousie is meant to be a resource for the Dalhousie community and for its wider public (which Dalhousie occasionally deems fit to serve), and not a mere fringe benefit for those with pull, for those Marie Antoinettes and Reverend Grays of Academe. Are we only to see these works every few years or so, as the high school classes are reunited then once more returned to their individual lives? Are they to be nothing more than outward indicia of status among university functionaries? Just one more note: for those interested in learning more about the show, a gallery tour and talk has been laid on for Thursday, October 28 at 8 p.m.



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