

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 variations 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 Mendel-

sohn'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.

High calibre music

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

Soloists began to shake and boogie to the Overture of Handel's *Serenata*, 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 individually 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-semis 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 something 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, recorder, 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 *Galatea* and Raymond Murcell, bass singing *Ploypheumus*, 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.

continued from page 17

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.

Now... more than ever the RCMP offers a rewarding career

If you've ever considered a career in law enforcement, now's the time to talk to the Royal Canadian Mounted Police. The opportunities have never been greater.

For instance, the RCMP is accepting applications from both men and women, married and single. And the salary scale has increased considerably. It starts at \$12,000. per year (\$230. weekly) with regular increases to \$16,100. (\$309. weekly) in the first four years.

If accepted as a member of the Force, you'll receive intensive training in all aspects of police work such as law, investigation, first aid and community relations. Then you'll be posted to a detachment where there's every chance to put your knowledge and talents to work; to earn promotion and, equally important, be proud of what you're doing for yourself and for Canada as a member of one of the finest police forces in the world.

So if you're a Canadian citizen 18 or over; in good physical condition and have completed Grade 11 or equivalent, think about a career with the RCMP. Call or write your nearest office or use the coupon. We'd like to tell you more.



THE COMMISSIONER, R.C.M. POLICE,
OTTAWA, ONTARIO K1A 0R2

NAME

ADDRESS

CITY

PROV..... POSTAL CODE

E-J-C-R

The RCMP
It could be for you