

HETU continued from page nine

because they wanted to get the olfactory senses involved.

There are all kinds of things involved: electronic music, taped music, the Moog synthesiser, experiences, movements on stage space notions. There is a completely new world, what we would call an atonal world, which is being written into existence by those young composers. Where this is going to lead I don't know but that's what I would like to introduce to the Edmonton public. I thought that the best way to start would be at the University because I am afraid that if I did that on a subscription series here at the Jubilee I would probably come out of there with tomatoes on my face.

**GATEWAY:** I'm not sure that nationalism has any place in music but are there any Canadian composers whose work you'd like to have the Edmonton Symphony Orchestra produce?

**HETU:** Yes, I must say that I left Canada about five years ago. Most of the composers I knew at that time were neo-classical, that is many of them write in kind of an old way, but they try to get some new material. I mean, they want to make sure that nothing is consonant, everything has to be dissonant, but they write a fugue. It is like constructing a new building with old stones. I think if we change the language, we have to change the writing

itself. Among the Canadian composers, there are few composers who really are trying to get out of the tradition of fugue.

**GATEWAY:** Do you have any names?

**HETU:** Well, there are people like Murray Schaeffer and many people you might know like Serge Gavon in Montreal, Tremblay, and Bruce Mather. There might be some others. As I say I am going to Toronto next month, and I am going to get really involved in what has been done lately. What I would like to bring to the University and to the students - I think they would be the right ones to pick up that stuff - is the late compositions and the real wild and unusual kind of stuff they are putting out today. Don't you think that would be up to the public to at least accept it? The people here like Mozart and Beethoven. I don't think they would go for that scene too much.

**GATEWAY:** You may find that the university students have quite an appetite for it.

**HETU:** Yes, but as I say, rock is a different thing. I don't think I would play rock or try to mix rock with the orchestra. There have been experiments with this and sometimes it works and sometimes it doesn't work. It's so new and because we are trying to mix two fields, I really wonder - I have my doubts - whether this can work. I myself would prefer to stick to these new composers today and show what they are writing.

**GATEWAY:** How do you feel about the Edmonton Symphony's involvement in the pop music field?

**HETU:** Well, if it's necessary that this be done, fine, but that brings money into it - any artistic organization is always a deficit organization - if that brings money in, I would almost call it a necessary evil. If we could get by without it, I would prefer it.

**GATEWAY:** I'd like to switch tracks here and talk a bit about the conductor's art. For me, the role of the conductor has always been mystifying to say the least. How would you personally measure the skill of a conductor?

**HETU:** It is very hard to tell. I think it all depends on the background of the conductor - the way he feels about things. When I am at a concert myself, and I see a conductor waving his

arms there, and if it doesn't mean anything to me, then I don't really catch on, but if his gestures seem to be following the music or creating the atmosphere, well...I would say that what makes the skill of the conductor is firstly his aptitude to feel music connected with the talent to make it go through, to convince the people in front of him that what he is doing is right and consequently convince the people in the back that they are receiving something which is really felt. The second thing: it's all based on experience, how to make an orchestra sound well, balancing the orchestra, and rehearsing the musicians. It's very, very complicated...it has many facets. It is a combination of the technique of the arm and a talent for feeling music, as well as the aptitude to give this feeling to others. Other factors experience, knowledge, and tendencies towards to such and such areas of music. It is very complex.

**GATEWAY:** Composers provide you with technical instructions on how to present a piece but there is still a great deal of room for interpretation. What kinds of things do you consider when faced with interpreting a piece of music?

**HETU:** This is sometimes difficult to put into words. We used to say that it is the music written between the bar lines or for somebody who would read a text, it is what is in between the lines. I think it depends upon each interpreter at this point, because if you follow the instructions given or scored by Beethoven, or Stockhausen or Stravinsky or whoever, you are usually pretty close to it. At least you are interpreting what he has written but, this additional thing that we call the fire, or the interpretation depends upon the interpreter. It also depends on his taste, his education, and his background. Sometimes the interpreter has studied a lot of music and the different styles in the history of music, and harmony, counterpoint, and fugue. It takes quite a good number of years in order to go through fifty or seventy-five persons in the science of music. Sometimes we find out that some interpreters don't seem to have very good taste about the way of doing things. I think it is the knowledge of the styles, as well as the control of oneself. Sometimes musicians who feel so much music can go completely out of style. It has to be a happy combination between fire and control.

Apparently when Solti, in the Chicago Symphony, when he gets onstage there really is fire and everybody can feel it in the hall but he can still control himself enough to stick to the style. Sometimes others can't. Sometimes you have somebody who knows about the style but he doesn't have communication, so that it is going to be a beautiful performance but kind of a cold one, not an engaging one or a participating one.

**GATEWAY:** Are you influenced by any of your colleagues?

**HETU:** Oh, sometimes we may not want to admit it, but we might be influenced by others without realizing it. If we see the same conductor many times, day after day, or week after week, we might be influenced but I think each one has a real, definite style. He might resemble but there is always something particular which makes him that particular conductor - if he has something to say, of course.

watch for part two next week

## Indian to "discover" Italy

(EN) - Adam Nordwall, a northern California Chippewa Indian, left San Francisco Sunday on a flight to Rome, where--he said--he would proclaim himself the "discoverer" of Italy.

Nordwall has been active in the Indian Movement, and was one of the chief spokespersons for the Indians who occupied Alcatraz island in 1969. He is currently an instructor in sociology at Hayward State College in Hayward, California.

Before leaving San Francisco, Nordwall observed that "If it is a valid statement that Columbus discovered America, even though Indians had been here for thousands of years, then I can go to Italy and claim myself 'discoverer'."

The 44-year old Chippewa added that he might even set up a "B.I.A." in Italy--standing for Bureau of Italian Affairs. It would be responsible for all native Italians, like the Bureau of Indian Affairs regulates Indians in the U.S.

**PACESETTER SPORTS 10% OFF**  
All Regular Merchandise to all members of the Student's Union.  
(Must Present Card For Discount)  
10009-101 A. Ave. 429-0229  
(1 Block East of Black Sheep)

**Public Service Canada / Fonction publique Canada**

There is a wide variety of interesting careers in the Public Service of Canada. Meet with your Canadian Government representatives to discuss the opportunities which the Public Service offers to both men and women.

**INFORMATION BRIEFING SESSIONS**  
will be held at the  
**UNIVERSITY OF ALBERTA** on  
**THURSDAY, OCTOBER 4, 1973**

Careers available in:  
**ADMINISTRATION, FOREIGN SERVICE, AUDITING, COMPUTERS. -PURE, APPLIED AND HEALTH SCIENCES. -SOCIAL SCIENCES, STATISTICS.**

For further information, please contact the Canada Manpower Centre, 4th Floor, Students Union Building, University of Alberta, or Mr. D. Wood, Public Service Commission, 300 Confederation Building, 10355 Jasper Avenue, Edmonton, Alberta.

"People judge the stuff you're made of by what you cover it with"

|                                         |       |
|-----------------------------------------|-------|
| Two piece suits in plains & plaids from | \$120 |
| Three piece suits from                  | \$140 |
| Sleeveless vests from                   | \$9   |

**CHARGEX**

**THE COLONY**  
10427 JASPER Ave.  
423-1117

**BEANS and BARLEY**

10137 - 124 Street  
For Reservations  
488 - 5181