

# DALORAMA

*Chris Hart*

S K D H P R C L E T A R I A T  
 I I E O M D N A H D N C C E S  
 P Y M U E T I M R E T U R N N  
 O G A N W N I S A B S A N I M  
 L O N D O N C A L L I N G U E  
 T W D D H O U S E N L R J G R  
 T E I C T T F R D O E A O W O  
 I R N G E E R R R R G C C E E P  
 C I G A E A O I O K E T L N L  
 A H E C B P K R B N H E O H A  
 L S G I S E J O T Y D E U C N  
 H K R H E A O R R N P G I T K  
 Y R O T N T I D E S C P S U T  
 F C E O S C E U Q S I L A D O  
 E Y G G U B D N A E S R O H N

"L"  
 Parakeet grouping (8)  
 Number one album (13)

"M"  
 Microscopic larva period of  
 some fish (12)  
 Fundy arm (10)

"O"  
 Female Oriental slave (9)

"P"  
 Working class (11)  
 Some get sucked-in by  
 this (13)  
 Questions are \_\_\_\_\_ (5)

"R"  
 Keep falling on my head  
 (between snowstorms) (8)  
 I shall \_\_\_\_\_ (6)

"S"  
 Not original owner (10)

"T"  
 White ant (7)

"Y"  
 Ripper's town (9)

Quizword clue:  
 Summer gave way to (13)  
 Last week's answer  
 New Year's resolutions

"B"  
 German composer (9)  
 Over a \_\_\_\_\_ (6)

"G"  
 Type of chang (9)  
 Novel idea (6)  
 Six kings (6)

"D"  
 Colony of the Netherlands (14)  
 Evil spirit (6)  
 University is \_\_\_\_\_ (9)

"H"  
 Elvis song (8)  
 White \_\_\_\_\_ (5)  
 Embrace (3)  
 Era (13)  
 Natal wish (13)

"E"  
 Self centered (10)

"F"  
 Sporophyte generation (5)

"J"  
 Champion boxer (8)  
 Military footwear (9)

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## Enthusiastic reception for ASO

by M. Lynn Briand

The uncommonly bad weather afflicting Halifax did not deter many from seeing the Atlantic Symphony Orchestra celebrating the centenary of Bela Bartok. The event is representative of one of many upcoming performances in recognition of Bartok.

The concert featured soloist Michael Zaretsky performing Bartok's **Viola Concerto**. The **Brandenburg Concerto No. 6 in B flat Major** by J.S. Bach, Samuel Barber's **Adagio for Strings, Op. 11** and finally **Symphony No. 1 in F Minor, Op. 10** by Dmitri Shostakovich delighted the audience to enthusiastic applause.

The highlight of the evening, Michael Zaretsky's performance of Bartok's **Viola Concerto** fully demonstrated his command of the viola. The work is tremendously difficult. It demands great concentration from both the soloist and other orchestral members. The work intertwines the voices creating a unique texture and mood. All members are demanded to think as one. A feat successfully completed by the A.S.O. under the baton of Victor Yampolsky.

The first movement in moderate is extensive being composed of several small sections; but due to Zaretsky's mastery, a continuity and drive prevailed. The Adagio Religioso movement presented a fulfilling violin section and remarkable playing by oboist David Sussman.

Regretfully the third movement got off to a bad start. The timpanist lacked pugnacy and precision, and thus shattered the intensity previously created. Rhythmic difficulties later arose during the movement. The orchestra redeemed themselves to conclude in a fanfare style.

Prior to the **Viola Concerto** the audience had an in depth view of the excelling talent of Michael Zaretsky. He, along with violist Steven Wedell and other symphony members performed the **Brandenburg Concerto No. 6 in B Flat Major** by Bach. The ensemble of seven caught many of the intrinsic motifs and subtleties of the composition. Yet, due to the inappropriate stage size (a familiar problem) the mood was sacrificed. The superb dialogue held between the two violists cannot go unnoticed. It was regretful that the cellist

did not succeed to such finesse.

Fully demonstrating the strength and beauty of the string section is the work by Samuel Barber, **Adagio for Strings, Op. 11**. The deep rich sonorities, complimented by the direction and energy during the piece, moved the audience to extended, vigorous applause.

To conclude the evening, and further the obvious satisfaction in the crowd, Dmitri Shostakovich's **Symphony No. 1 in F Minor, Op. 10** was played. This work too, exposes the numerous orchestral instruments. The parts on their own are virtuosic in design; foremost the parts performed by violinist Anne Rapson and cellist Laura Schlessinger. Often to the surprise of many the percussion section entered with overwhelming bursts of energy. In contrast, the piano part was weak amongst the fullness of the orchestra and tended to lack in the precision and clarity demanded.

During the subsequent week the program will be presented in the accustomed regions. Truly they're in for a delight.