

Valleau and Tritt serenade

by Dana Brousseau

About 700 people attended the Sunday Concert offered by two brilliant musicians, William Tritt and William Valleau. Tritt is a popular soloist in both Canada and Europe, having won top place in several Canadian Music Festivals and Competitions. Valleau, whose 'cello is a Rugieri (1667), can accredit himself with having been a member of the Dallas, New Orleans, Cincinnati and Montreal Symphony Orchestras; a member of the Cincinnati Chamber, McGill Chamber, and Stratford Festival Orchestras; a member of the Classical Quartet of Montreal; and a founding member of Musica Camerata. In short, a concert by these two artists can only mean the next thing to perfection.

The concert opened with Vivaldi's Sonata #6 in B Flat Major for 'cello and piano. Patterned after the seventeenth century Church Sonata style of four movements, the sonata began with a "Largo" which was smooth and well phrased. The following "Allegro" proved the technical ability of both artists, but it lacked the sprightly fire characteristic of the "Red Priest". Another "Largo", in which the 'cello is the predominant voice, displayed Valleau's bowing artistry. The sonata finished with a lively "Allegro" done in a "bravura" style. Mild applause followed.

Valleau returned to the stage with his 310 year old 'cello and gave a brief explanation of each piece before playing them. J.S. Bach wrote six suits for unaccompanied 'cello and, as Valleau commented, they contain enough music to last a 'cellist several lifetimes. A superb rendition of the "Prelude" from the Suite #2 in D Minor was shown little appreciation by the audience. A

transcription for 'cello by Piata-gorsky of the "March" from Prokofiev's Music for Children Suite was also greeted with an embarrassingly short applause.

Brahms composed his Sonata No 1 in E Minor (Op. 38) for 'cello and piano between the years 1862 and 1865, during which time he had been taking 'cello lessons. The "German Requiem" also dates from this time so it is not surprising that this sonata proves to be rather



melancholic. The 'cello is often restricted to the lower register, but it is this which gives the music its sombre character. I believe that the

piano volume could have been a bit louder; and aside from the 'cello being slightly flat in tone in the final movement, the work deserved more applause.

Two works constituted the second part of the program: G. Faure's Sonata #1 in D Minor (Op. 109) for 'cello and piano and S. Barber's Sonata in C Minor for 'cello and piano in that order. The first work offered a good challenge to their capacity as a duo. In the "Allegro" the piano sometimes drowned out the 'cello's quiet passages. In the "Andante", however, it was the other way around: the lower notes of the cello were sometimes muffled. The "Allegro commodo" finished this work with great style: the crescendi / diminuendi; the phrasing of both instruments; and the pure smooth tone of the 'cello (and the beautiful piano passages) all contributed to a good rendition of Faure's composition. As the program notes said, Samuel Barber's Sonata in C Minor "is one of the most attractive 'cello sonatas of the

present century and is extremely well written for the 'cello and piano combination." This statement was proven true by the duo who performed it on Sunday. Only one noticeable mistake marred the first movement and although the 'cello might have been slightly too loud in the second movement, the solo passages for both instruments made up for it. The piece ended with an "Allegro appassionato" which also displayed what years of concentrated study will yield.

Although the Sunday concert was well worth the time to attend: not only were two great artists on stage (and appearing free to students), but a wide range of music was offered. Two 18th century composers, one German, the other Italian; a late romantic German; an Impressionistic composer; and a rather neo-romantic American: all were represented in the well performed program. I believe, however, that they deserved more applause than what they received. There are, after all, many who receive much more applause because they come from Europe or U.S.A. - and only because of that. Our resident musicians should be given the applause, especially when they merit it.

Second hand bookstore

by H. MacKinnon

You can discover some funny things walking around the city of Halifax...like a treasure-trove.

One can be found at 5485 Inglis St. in the South end of Halifax. It's called Schooner books.

Schooner books is not an ordinary bookstore; it's the best second hand book store east of Montreal. Housed upstairs in an old building, complete with a marble fireplace and giant Swiss ivy the place exudes atmosphere. It's a

dream world for the book aficionado.

The store stocks almost everything, from Canadiana to childrens books to the social sciences.



They have a quality hardcover selection and probably anything

you would care to read. The beauty of it all is that the books are cheap.

The owners of the store, Mary Lee and John Townsend, say "we're not in it for the money", and the prices certainly indicate this fact.

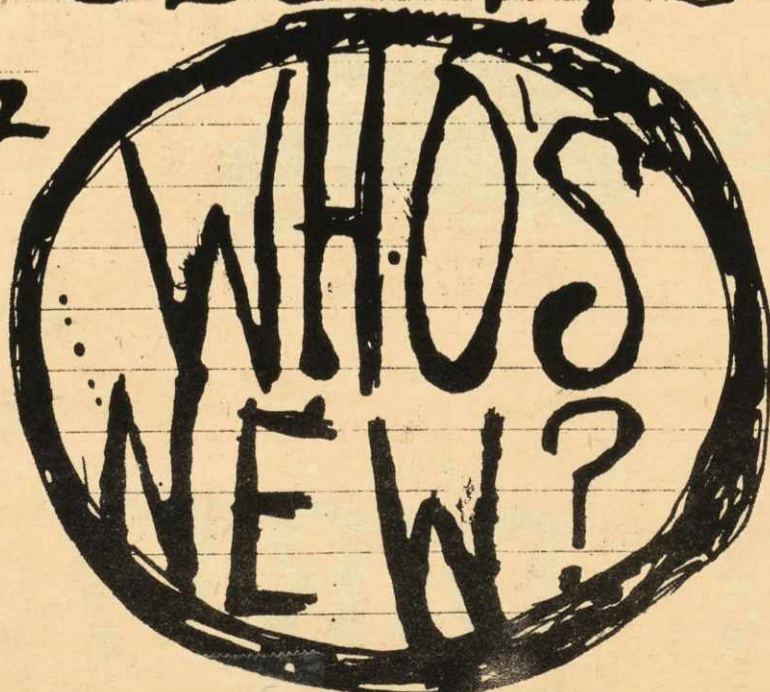
Schooner books used to be on Gottingen St., but when the building they were in was torn down, Townsend, wisely decided to move.

The store also buys books and you can visit them M, T, W, from 9-6, T, F from 9-9 and Saturday, 9-5. It will be worth it. Be careful though, with all the cheap books, you may buy too many and get a hernia when you carry them home.

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