

Vaughan takes the plunge

by Thomas Parsons

Rose Vaughan — Lilac Rain

I must tell you that I have been a Rose Vaughan fan ever since I stumbled nervously into a Harbour Folk Society coffeehouse three years ago. Her character and music spoke to me then, as they do now, of people who have the courage to follow their own path in life.

Rose has finally taken the plunge and recorded some of her best songs under the title *Lilac Rain*.

When asked to try and classify

her music, Vaughan describes it as lyrical contemporary folk. This description is apt since the songs are all poetically based on the experiences she has had and the people she has known, while the sound is rooted in the folk tradition.

The music is gentle and flowing and sets the stage for the quiet but deep emotion of her stories. Rose speaks often of spirit and this forms a common thread through her music: the spirit of a young man cheerfully living out his last days, the iron independence of an elderly lady living on

her own in the country which belies her genteel manner, the spirit of the sea living on in an old captain's memories. In the song "Travelling" Rose reveals her own spirit, that of one who has enjoyed life's journey but who is at times daunted by the road stretching ahead.

Regulars of the Harbour Folk Society will recognize the local talents backing Rose up; Bill Plaskett, a wizard of traditional stringed instruments, adds bouzouki and guitar to the sound. Marilyn Inch, an enchantress of the penny whistle, lends her gen-

tle wind and Janet Munson adds her smooth violin (not fiddle) to complete the sound.

The tape was recorded at the Centre for Art Tapes, a sort of artists' cooperative where members can pay for studio time with money or volunteer work. Engineering was done by another local talent, Alan MacLeod.

I have been around the folk scene long enough now that I am no longer surprised that local people are producing music more meaningful and original than what is forced upon us by the music industry. Those of you

who wish to find this out for yourselves can find *Lilac Rain* at Red Herring Co-op Books, the Halifax Folklore Centre, and Other Art, as well as at Harbour Folk Pub Nights.

Rose promises us another tape is on the way, so my only hope now is that more members of Harbour Folk will record their stuff so I will have something to take with me when I am forced to leave this city.

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TRIO TRIO TRIO

by Janice Fiander

On Sunday, January 28, at 8:00 p.m., an instrumental trio will perform as part of the Sunday Evening Chamber Music Series. This is the third production in a series of four throughout 1989/90.

Ryan Kho will play a masterpiece of J.S. Bach (1685-1750), the Partita for Unaccompanied Violin in D Minor. It is this work which contains the famous chaconne, a form which uses repeated sequences of harmony under an unrepeating melody. Technically and intellectually, the piece surpasses the expectations of the late Baroque era in which it was composed.

Kho is currently Principal Second Violin of Symphony Nova Scotia. He is also the sabbatical replacement for Professor Phillippe Djokic as the violin instructor at the Dalhousie Department of Music.

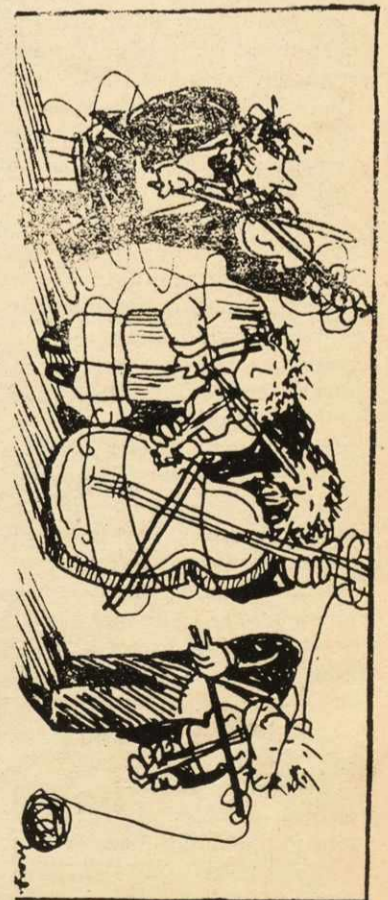
John Rapson, Principal Clarinet of Symphony Nova Scotia and Director of the Maritime Conservatory, will play the

Grand Duo Concertante by Weber with pianist Tietje Zonneveld. Zonneveld is a senior instructor of music with the Music Department. Apart from Mozart, Weber (1786-1826) wrote some of the finest compositions for the clarinet as a principal solo instrument.

All three musicians will play the brilliant Contrasts by the Hungarian-born composer Bela Bartok (1881-1945). Contrasts, for violin, clarinet and piano, was composed in 1938. The most famous performance of this piece took place when Bartok himself played with Joseph Szegeti and Benny Goodman. Goodman is famous for being a jazz-clarinet player, but he was also a very good classical player. He was also one of Bartok's chief supporters when the composer settled in America in 1940. Contrasts is a particularly challenging piece for ensemble work.

Prior to the performance, Dr. Walter Kemp, Chair of the Music Department, gives an informal talk about the music to be performed at each concert. This begins

at 7:15 p.m. in the MacAloney Room, rm. 406, Dalhousie Arts Centre. The performance takes place in the Sir James Dunn Theatre. Tickets are available from the Rebecca Cohn Box office. For more info, call 424-2646. Student tickets are \$6.00.



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