

# the ARTS

## Impressionist centennial

1974 is the one hundredth anniversary of the first Impressionist exhibition in Paris, and to commemorate the beginnings of a style which has influenced all modern art, The Edmonton Art Gallery offers two special exhibitions, "What is Impressionism?" and "Impressionism in Canada."

"What is Impressionism?" uses paintings by French

Impressionists, their teachers and their followers, to illustrate the characteristics and development of the style. The artists include Corot, Boudin, Renoir, Guillaumin, Gauguin and Bonnard, from the Scrymgeour, MacAulay and National Gallery collections. Although Impressionism shocked the public at first, it

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## NOTICE TO ALL STUDENTS INTERESTED IN BECOMING ELEMENTARY SCHOOL TEACHERS

The Professional Diploma Following an Approved Degree Program (one year for certification) will be explained and discussed with interested people at two meetings in Room 228 in the Education Building at 4:00 p.m. on

Wednesday, March 13  
and

Thursday, March 14, 1974.

If you will graduate before September, 1974, and want to become an elementary school teacher, you are urged to attend one of these meetings. In addition to having the program explained, you will find out how to proceed with advance registration for the fall term.

Department of Elementary Education  
Room 234, Education Building  
Telephone: 432-5879

## Staryk reprise at ESO

By way of contrast with its previous concerts of this season, the Edmonton Symphony Orchestra presented its Saturday evening audience with a resolutely tedious program. The performances by the ESO and guest soloist Steven Staryk suffered from that "common-cold" kind of ailment that often seeps into the musical world. It reveals itself by way of the overwhelming question which the ear is forced to ask: with all the notes that are being played, regardless of whether

they are presented with rigorous precision or not, where is the music? Sounds without spirit remain sounds, and a hall without music remains empty, no matter how many "musicians" clutter the stage.

The concert began with Mozart's *Symphony No. 38 in D Major*, subtitled the "Prague" symphony, which was one of Mozart's most intriguing and remarkable symphonic works and which was, Saturday evening, one of Pierre Hetu's most remarkable failures this

season. Throughout his first year as the ESO's conductor, Hetu has managed to move the orchestra towards a fairly sophisticated level of ensemble playing, capable of moving through a vivid spectrum of musical intensity. Oddly enough, in a piece which demands that kind of playing from its performers, the orchestra found itself decidedly impoverished. It was a loosely conceived performance, hampered by the brand of musicianship one remembers from the ESO's semi-professional days. Somehow, Hetu failed to generate more than one level throughout the piece. Most of the orchestral colors from the more delightful side of Mozart's harmonic palette came muddily to the ear because of an unfortunate disregard for the clarity of the composition.

When Steven Staryk finished his performance of Mozart's *Concerto for Violin and Orchestra No. 3 in G Major* a violinist friend of mine, who was most impressed with his abilities, said that she felt that he played very powerfully and very cleanly throughout most of the passages. And, I was forced to agree, although the word that I would have chosen to describe what my ear heard would have been, not powerful and clean, but rather, antiseptic. Both his rendering of the Mozart as well as the subsequent *Concerto for Violin and Orchestra No. 1 in A Minor* of J.S. Bach, were, with the exception of his sharp entry in the third movement of the Mozart, accurately played, well-bowed, impeccably phrased. Staryk was always in good control of his instrument, but unfortunately the reins were held too tightly, and he never let his fiddle sing. Since his violin never found its voice, the "music" in the Bach and Mozart never reached its audience. Perhaps this was because Mr. Staryk was called in, at very short notice, to perform in place of Yong Uck Kim who was to have played but became seriously ill.

The ESO ended its concert with Claude Debussy's *Petite Suite* a piece originally written for two pianos and subsequently scored for orchestra by Henri Busser. For the first time during the evening the orchestra displayed some very tightly woven, sonorous ensemble passages as well as some excellent solo playing by flautist Harlan Green and English Hornist Perry Bauman. Although the piece itself comes off sounding very much like a 20th Century Fox film score from a gushy North American style romance, we can thank the ESO for its very colorful performance of the material.

Alan Bell

## English entertainers featured on CBC

Two of England's most illustrious performers are featured in March on two CBC Radio presentations.

They are baritone John Shirley-Quirk, who is heard with the Toronto Mendelssohn Choir and Toronto Symphony on CBC Tuesday Night, March 12, 8:03 p.m., EST; and pianist John Ogdon, heard in recital on the same program one week later.

Both programs are repeated on the CBC-FM network two days later, Thursdays at 8:03 p.m. on Encore. (Note: The first portion of CBC Tuesday Night March 19 is Lulu Street, a play by Ann Henry.)



John Shirley-Quirk sings the solo roles in *The Vision of Saint Augustine* by Sir Michael Tippett, and *Belshazzar's Feast*, by Sir William Walton.

The former is heard in its North American premiere. Commissioned by the BBC, *The Vision of Saint Augustine* was originally performed in 1966 in London's Royal Festival Hall, with Tippett conducting. The composer brilliantly depicts two visions of Saint Augustine -- one concerning his submission to Christianity, and the other his vision of eternity.

Walton's dazzling oratorio, *Belshazzar's Feast* was given its Canadian premiere by the Mendelssohn Choir in 1936. In the work, the fall of Babylon is vividly portrayed through Walton's remarkable combinations of color, sound and form.

The performance is conducted by Elmer Iseler, and the broadcast produced by James Kent.

The following week, English composer-pianist John Ogdon gives a recital of works by Vancouver composer Jean Coulthard. On the program are three Piano Preludes, Sketches from the *Western World*, and *Aegean Sketches*.

Born in Mansfield, England in 1937, Ogdon made his professional debut in a performance of the mammoth Busoni Piano Concerto with the Liverpool Philharmonic in 1958. Winning the Liszt and Tchaikovsky Piano Competitions accorded Ogdon international recognition and acclaim.

His wife, another gifted pianist, and Ogdon have made many two-piano recordings. Recordings are also available of Ogdon's *First Piano Concerto*, an example of his own fine composition.

Producer of the Ogdon recital is Don Mowatt in Vancouver.

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