

## Clarinetist Performs

By combining with the Creative Arts Committee Concert Series for three Fredericton concerts, the Brunswick String Quartet has the potential of attracting subscribers to its sometimes poorly attended recitals, and it was encouraging to see a healthy turn-out on Wednesday, on an evening perhaps more suited to Palm Court entertainment than classical chamber music. Guest artist in the concert was James Campbell, a clarinetist of no mean repute, both in Canada and international-ly.

Beethoven's String Quartet, Op. 74, "The Harp", opened the entertainment, proving a substantial challenge to the players. The introductory "Poco adagio" was, perhaps, a little too tentative, and some of the intonation was disturbingly inaccurate. The energy of the "Allegro" soon dispelled this uncertainty, but there were infelicities here too, noticeably in the way that the first violin having established a forte in the arpeggio section then did not tone this down to allow the lyricism in the second violin and viola parts to emerge. Elsewhere the ensemble playing was more controlled, but especially in the "Presto" there was the feeling that each was struggling to retain a part rather than playing in concert; a hurriedness here suggested panic rather than enervation. The "Adagio ma non troppo" was altogether more successful, but there could have been more of a sense of numinous mystery.

It is often illuminating to take an instrument out of its customary orchestral setting and expose it alone. The clarinet for many people will conjure up visions of Prokofiev's cat, or thoughts of hectic traffic for those who know some of Gershwin's work. "Lines" for solo clarinet, written in 1974 by Harry Freedman, who was for many years cor anglais player in the Toronto Symphony, set out, in its three short movements, to demonstrate some of the capabilities of the instrument. After a short verbal introduction, Mr. Campbell gave a masterful rendition, and indeed it was interesting to hear the cleverly contrasted sections of sharp, piercing upper-register notes with mellow, lower-register notes for which we had been prepared. Doubts must remain, however, about the lasting value of such a work, especially when compared

with, say, the exquisitely written third movement of Messiaen's "Quartet for the End of Time." As a short encore to celebrate the international day of the child, Mr. Campbell treated us to a short theme and variation, revealing once more his mastery of the instrument.

The Mozart Clarinet Quintet placed the clarinet in a more conventional role. Here there was much to delight, though perhaps opportunities were missed for bringing out the lower notes in the first variation of the "Allegretto." Again with the strings there was the feeling that all was not always quite in tune, and the "swooping" indulged in seemed mannered and this might be seen as symptomatic of insecurity. Perhaps, too, in a

work so full of repeats, there is a need for marked contrasts pushing the work forward rather than allowing it to stagnate in themes already established. There was, however, much that was good here, and the ensemble playing was much more cohesive and convincing than it had been in the Beethoven.

Mercifully the house-lights remained sufficiently bright for us to benefit from Professor Pugh's detailed programme notes, and for these he is to be thanked. Perhaps, in conclusion, it should be pointed out that tickets to all Creative Arts events are free to UNB and STU students, and it seems a shame that many more do not avail themselves of these opportunities.

## Toronto Dance Theater Returns

The Toronto Dance Theatre is coming to the Playhouse Nov. 10, for one performance only.

Last summer, the Toronto Dance Theatre celebrated their 10th Anniversary as a company. In August 1968, Peter Randazzo and David Earle returned to Toronto from London, England with the intention of founding a modern dance school and company to be called the Toronto Dance Theatre. The project was discussed with John Sime of the Three Schools of Art, who agreed to sponsor the venture. A curriculum was laid out for the school, guest dancers from London were invited to teach in the school and perform with the company, and Susan Macpherson, then working in New York, was invited to return to Toronto as a full time member of the new Toronto Dance Theatre.

Patricia Beatty, the founding director of an existing school and company called the New Dance Group of Canada, had previously collaborated with Peter Randazzo and David Earle. They appeared as guests in the Toronto performance of her company in December 1967 at the Ryerson Theatre. In September, Miss Beatty decided not to continue her own school and company and offered it as the basis for the Toronto Dance Theatre. This combination of elements enabled the Toronto Dance Theatre to emerge almost immediately as a professional company and school. In the winter of 1968 the three choreographers directed a company of ten dancers in their first season of eight works

on three evenings at the Toronto Workshop Productions Theatre.

The company and school have achieved a phenomenal growth in the decade of their existence. Over fifty original works have been created for the company's repertoire, and over thirty scores have been commissioned from Canadian composers. In addition to the three artistic director-choreographers, the company includes fifteen dancers, and administrative staff of five, a technical and production staff of four and numerous music and design collaborators. The school, too, has grown. Over 400 students per year take classes at the School of the Toronto Dance Theatre. Internationally renowned guest teachers are employed throughout the year, and every summer there is an intensive course in June.

Since its inception, the Toronto Dance Theatre has been rehearsing and teaching in small, temporary warehouse and production spaces. In January of this year, the company and school moved into their first permanent home. The building is St. Enoch's Church (dating from 1891) and the adjoining Robert Pogue Hall (dating from 1921) on the corner of Metcalfe and Winchester streets in the Cabbagetown district of Toronto. The Church area of the building, the last bit of renovations now almost complete, will be the company's principal rehearsal studio as well as being used for occasional productions as a Workshop Theatre. Two additional studios, administrative offices and production areas in the Hall are now completed and in full use. An official opening will be held on completion of the small finishing touches now being done.

The Toronto Dance Theatre has travelled extensively in Ontario, giving performances in public and secondary schools art galleries, libraries, museums, churches, community colleges and universities, as well as special programs at the Art Gallery of Ontario and the Royal Ontario Museum.

Touring plans for the future include: a return to the Maritime Provinces in the fall of 1979; a Northern Ontario tour including dates in Michigan and New York State during February and March of 1980; a Western-Canadian and American tour in the fall of 1980; and a return to Europe.

## Folk Collective

The Folk Collective holds its next coffeehouse on Saturday, November 17th, 8:30 at Memorial Hall. Throughout that weekend of November 16th and 17th the Annual Conference of the Canadian Folk Music Society will be taking place here at UNB. The best traditional musicians and singers in the country will appear at the Coffeehouse that Saturday evening. It promises to be an excellent show; all are invited.

The Collective is looking for members, friends and residents of Fredericton who might be willing to provide a place in their home for one of these visiting musicians during the Conference. It's only Friday and Saturday night; the help would make things much easier (and cheaper) for these guests.

Last Thursday night saw the Folk Collective hold its weekly jam session at the Lady Beaverbrook Residence. The gentlemen of LBR were a friendly and appreciative audience. All the musicians enjoyed their support and the luxury of the lounge with the fireplace and the dim lights... it beats the empty Woodshed. Many thanks from the Collective to the people of LBR.

The Song Circle continues each Thursday night at 9:00 in the Woodshed, top floor of the SUB. Anyone who sings and/or plays guitar, banjo, mandolin, fiddle, harmonica, recorder, autoharp, percussion, whatever, and who has some kind of liking for some kind of folk music is hereby invited. Make an appearance, play some tunes, listen to some others. It's a good experience. The Collective is always interested in new potential performers for coffeehouses.

Finally, a word about the Woodshed. This is a coffeehouse supported by the SUB and the Social Club. It ran all last year and has returned this fall, to provide entertainment and a relaxing atmosphere for the people of UNB. Last week, Rick McFadden from PEI appeared Sunday, Monday and Tuesday evenings. The week before Jon Soderman appeared Monday to Wednesday. These must be two of the very best songwriters east of Quebec city. But almost nobody is coming to the Woodshed! It's horrible, a complete useless waste unless more people begin taking advantage of the situation. From Sunday Nov. 4 to Wednesday Nov. 7, Chris Rawlings of Montreal is appearing. The Collective challenges the people of UNB to make an appearance at the Woodshed and see what they've been missing for nearly a year and a half. The lack of student taste or the enormity of student ignorance (whichever it may be) is ridiculous. Some of the best music to ever visit Fredericton has slipped through the Woodshed almost unnoticed.

For any information on the Collective, call Andrew Bartlett at 455-6120.

## CHSR 700

By JOHN GEARY

The CHSR Sports Department took a break from football coverage last week, to broadcast a UNB Red Shirt soccer game live from Mt. Allison, last Saturday. In the future, we hope to bring more broadcasts of sports other than hockey and football, as we have in the past. We have some basketball broadcasts coming up later on in the year, and maybe even some women's basketball or hockey.

There is a very important meeting coming up this Tuesday, in Room 6 of the SUB at 7:30 p.m. CHSR is going to be holding a joint Programming-News Dept. meeting. ALL on-air staff AND Newsreaders should attend. New schedules for programming and news slots will be developed. We also urge anyone who is interested in becoming a member of CHSR, to attend this meeting.

Don't forget, Friday night, we will be holding one of our renowned Discos in the SUB Ballroom, beginning at 9:00 p.m. And all station members, take note: there will be a CHSR social in Room 26 of the SUB on Saturday night.



TORONTO DANCE THEATRE

ONE SHOW ONLY!

8 p.m. Nov. 10th  
PLAYHOUSE  
Tickets on Sale Now!

With the assistance of the TOURING OFFICE of the Canada Council