

Youth Orchestra begins N.B. Tour

For the past several months, the 62 member New Brunswick Youth Orchestra has been in a kind of hibernation, quietly but steadily preparing and polishing a program of symphonic music for its 15th annual concert tour.

Between March 7 and 16 the NBYO will perform at Cap Pele (their first ever performance in that community), in Fredericton, Saint John, Sackville and in Halifax.

The tour this year offers a number of new musical experiences for the young musicians whose ages vary between 10 and 24.

Prior to the scheduled public concert in Fredericton on March 8 the youth orchestra will present an afternoon performance at the New Brunswick Training Centre. They will play excerpts from their concert repertoire and will entertain the audience with a special performance by the orchestra's popular jazz ensemble.

The Saint John concert on March 9 will be recorded by CBC radio for later national broadcast on both the AM and Stereo networks.

And the orchestra will make a special trip to Halifax, N.S. to give

a benefit concert in support of the Atlantic Symphony Orchestra.

Rolf Duschene, president of the NBYO, explained why the benefit concert was arranged.

"We wished to demonstrate in our own small way that we are behind the efforts to keep the ASO alive to bring many more years of enjoyment to the Atlantic area audience. It is our expression of support as being one member of the community of orchestras."

The program for all concerts will include: the Concert Overture "Fall Fair" by composer Godfrey Rideout, Morton Gould's six part Ballet Suite "Fall River Legend," and the Symphony No 1 in E minor, Opus 39 by Jean Sibelius.

The orchestra will be under the baton of Prof Rodney McLeod who has been conductor and music director of the youth orchestra since 1973.

The New Brunswick Youth Orchestra was founded in 1966 and since then has provided orchestral experience for over 700 young musicians from all around the province. It remains as the only full size symphony orchestra in

New Brunswick.

Because of the almost non-existent program of instrumental music in the NB school system, the NBYO has provided a vital service as a training ground for young people interested in orchestral musical careers. In fact, many former members have gone on to study and perform with Canada's prestigious National youth Orchestra, some have joined the ranks of professional symphony orchestras and a few have gone on to solo careers.

The orchestra, during its 15 year existence has gained recognition across Canada and abroad. It has participated in three Festivals of Youth Orchestras in Banff, performed at Expo 67, at the National Arts Centre in Ottawa, represented Canada at the International Festival of Youth Orchestras in Aberdeen, Scotland.

They have worked under inter-

nationally famous conductors such as Leopold Stokowski, Oskar Danon, Janos Sandor and Alexander Brodt.

The NBYO is the only youth orchestra to have received a national award in recognition of consistent "imaginative programming of contemporary music."

Their annual concert tour of New Brunswick has reached wide audiences of school children as well as the general public. On all occasions they have been lauded for their dedication, serious approach and high standards.

Tickets for the Fredericton Concert on Saturday are now available at Tony's Music Box and at Music World and will be sold at the door of the theatre of le Centre Communautaire Ste. Anne before curtain time at 7:30 p.m. Cost is \$3 for adults, \$2 students, children and senior citizens and \$7 family.

CONCERT PROGRAM

Concert Overture: Fall Fair
Godfrey Rideout
Ballet Suite: Fall River Legend
Morton Gould
Prologue and Waltzes
Elegy
Church Social
Hymnal Variations
Cotillion
Epilogue

INTERMISSION

Symphony No. 1, in E-Minor, OP39
Jean Sibelius
Andante, ma non troppo; Allegro energico
Andante ma non troppo lento
Scherzo: Allegro
Finale: Quasi una fantasia

Rayner at Beaverbrook Gallery

GORDON RAYNER
RETROSPECTIVE

February 22-March 15

Burton, first saw in the flesh at the Albright-Knox Gallery, Buffalo in 1957. Rayner felt the greatest affinity for de Kooning's work and correspondingly did a whole series of paintings inspired by de Kooning's gestural representations of grimacing women. At approximately the same time he was working on welded steel sculpture often made from "found" objects which eventually led to some important painted wood assemblages consisting of fragmented furniture.

A year spent visiting France, Spain, Morocco and the Balearic Islands in 1961 on a Canada Council grant, exposed Rayner to new cultures manifesting themselves in his painting, in particular those Moroccan influenced works which exhibit a palette of a higher key and the tracery of Arabic filigree design.

As a boy Rayner spent some of his time in the Magnetawan district near Parry Sound, fifty miles north of Algonquin Park. Although he felt a tremendous rapport with the landscape, he had rejected the more of less

literal transcriptions of it reflected in the work of the Group of Seven as irrelevant to his aesthetic concerns. It was only in the mid 1960's that he saw how he could incorporate the elements of the landscape - the soft colours and the flowing shapes into his work in a non-literal way, hence the magnetawan paintings.

Through a close study of the widely ranging aesthetic of Gordon Rayner one sees recurring aspects of his work - his interest in juxtaposing opposites; his reliance upon geometric shapes, the diamond or the pyramid; and his concern for content in a non-descriptive way.

Gordon Rayner will give a talk on his work at the Beaverbrook Art Gallery on Friday, Feb. 22nd at 12:30 p.m. and will be present again at the opening of his exhibition that evening.

The exhibition is accompanied by a catalogue with all works reproduced in colour or black and white.

Records in Review

The Jam: Setting Sons
Polydor Pd-1-6249

Back in the waning days of 1976 when the Sex Pistols were singing about *Anarchy in the UK* and predicting no future, three young men calling themselves The Jam were draping the Union Jack over their amps in much the same style as their most obvious influence, The Who. With the release of *Setting Sons* The Jam have finally delivered what they'd been promising.

In many ways this album could be considered a concept album but it has one big difference. The songs were not written to fit the story line but vice versa. Musically this provides for a much stronger and cohesive work.

The Jam have matured musically quite a bit from their early days and can now play on the same level as Paul Weller writes. Weller's playing itself is most impressive. In fact it is some of the best recorded guitar work in recent years. He avoids the overblown pomposities of the Ted Nugents of this world and delivers either majestic, soaring levels of chords or crisp, ringing leads. While he may not have come up with anything as revolutionary as Hendrix or Springsteen he has taken all his influences and molded them into a strong personal style.

The album opens forebodingly with *Burning Sky*. The story opens here with things functioning normally but just over the horizon things are in a state of flux.

The two main themes running through this album are of social decay and military regimentation. Songs such as *Saturday's Kids* and *Private Hell* tell of people who spend most of their lives fighting and drinking and ending up in dead end jobs that they hate.

In *Eton Rifles* we finally have a confrontation between these young punks and the authorities. Finally there is a culmination of

everything in *Little Boy Soldiers*. The song shifts tempo and style more than once and outlines the hypocrisy of the people who declare war but have no danger of dying in them themselves. "Write a letter to your Mum/ Saying find enclosed one son-one medal and a note/ to say he won."

The album closes with *Wasteland*. In it a couple is surveying the destruction that was finally brought about because of civil strife.

The Jam are not blaming the police and the military or the unsatisfied rebels, but think all are equally to blame. While the Sex Pistols said there was clearly no future, The Jam seem to think that with a lot of work and understanding we may have one.

The one song that doesn't fit is *Love is Like a Heatwave* originally done by Martha and the Vandellas. Their version owes infinitely more to the Who than to Linda Ronstadt. In fact, this version which is done in a hurried desperate style, paired with The Who's own *Can't Explain* makes a perfect rock couplet on the state of young love.

Setting Sons is a remarkably ambitious project for the band and The Jam pulled it off exceedingly well. The songs are so strong that each can stand on its own. If you ignore the message, the record can still be enjoyed as simply, very good rock and roll.

J.F. Butland

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