

BELL

continued from p 10

isatory nature to a performance, almost as if it is being spontaneously composed on the stage. I think that's very important.

It's very difficult to talk about myself but if I were to describe my intentions one of the things I do not want to do is shock people. To be original for the sake of being original is not my approach. If I do something original, it should be because the music inspired me to play that way, not because I imposed something on the music. I believe in playing naturally.

Gateway: You will be playing the Sibelius Violin Concerto in D minor this weekend. Do you have anything you would like to say about the piece?

Bell: It is definitely one of my favourites. It's up there, I think, with the Beethoven and Brahms concertos. It could be the most difficult concerto I play, it's very demanding technically. And it's a very, very draining piece, emotionally and technically, very intense all the way through. In that way it can even leave the audience drained. It has some very dark qualities, which is something I like.

Gateway: It often seems that classical music is perceived as a privileged or, worse, elitist art form by contemporary audiences. How do you feel about that?

Bell: It's sort of a shame because I think it scares people away. I think you can enjoy a piece of music on many levels and that you don't need to be an expert or of a high income bracket to enjoy classical music. Sometimes audiences get this sort of attitude, maybe, that they're elite and that you have to

"Aesthetic pleasure should be able to exist just in listening."

dress up in tuxedos to go to a concert. That's why I sometimes like to play at special concerts with a different approach. In England, for instance, they have a summer series called The Proms at the Royal Albert Hall, and they take away all the seats so that everyone sits on the floor and nobody dresses up.

Gateway: You travel internationally now, bringing Western classical music to the Far East. Is it different in the Orient?

Bell: The audiences are very attentive and very nice to play for. I especially like Japan. In some ways the audiences are very reserved, they're not effusive like the Italians, but you can feel in the air that they are really listening and I think that's more important.

Gateway: You have already made a fair number of recordings. What is there on your personal agenda that you would like to put on vinyl, or compact disc these days, soon?

Bell: Or binary form. My next big project is the Mozart concerto and then I think I'd like to do some more contemporary music. Although I don't like a lot of contemporary music.

Gateway: A lot of contemporary classical music seems so theoretical that it is often inaccessible to anyone not in a position to analyze exactly what is happening. It often sounds so dissonant and so harsh as to be

almost not music because it is not resolved into intelligible phrases.

Bell: I totally agree and I'm a musician, this is my profession. How can someone who isn't a musician enjoy it if I can't? I think that there have to be certain things that a listener can grab on to. I'm not saying that music has to be completely tonal, like Mozart, but there have to be certain things that the ear can grab, either rhythmically or melodically. I think melody is so important and if it's completely discarded, well, there has to be some continuity, some motif a listener can relate to. Aesthetic pleasure should be able to exist just in listening. I don't think music should be something you have to analyze mathematically to enjoy, although you can make one Brahms's concerto a life's work, and maybe the more you understand the more you can appreciate. But it's not necessary.

Gateway: You have already worked with a significant number of acknowledged masters in classical music. Are you ever surprised by your success?

Bell: Well, yeah. Sometimes I feel really fortunate, in a way I have to pinch myself. Although in a way I'm sure that I was always confident that I deserved to be playing with these people. But I do feel really lucky because in a career there are elements of luck involved. Hopefully, I have no idea what will happen ten years from now, but hopefully people will still want to hear me play and to play with me.

FM88

CJSR FM • Cable 104.7

Playlist

FOR THE WEEK ENDING OCTOBER 18, 1989

TW	LW	WO	ARTIST	ALBUM	LABEL/DIST/ORIGIN
1	1	3	JANE SIBERRY	Bound by the Beauty	Duke Street/CC
2	19	2	SOUNDGARDEN	Louder than Love	A & M/US
3	13	2	BOB DYLAN	Oh Mercy	Columbia/CBS/US
4	4	4	DOUGHBOYS	Home Again	Restless/CC
5	2	6	VARIOUS ARTISTS	It Came From Canada #5	OG/CC
6	8	7	MECCA NORMAL	Calico Kills the Cat	K/CC
7	12	2	POOPSHOVEL	Opus Lengthemus	Community 3/US
8	RE	6	YOUSSOU N'DOUR	The Lion	Virgin/Senegal
9	5	3	MY DAD IS DEAD	The Taller You Are...	Homestead/DutchEast/US
10	3	5	SWANS	The Burning World	UNI/MCA/US
11	20	2	SHELLEYAN ORPHAN	Century Flower	Columbia/CBS/UK
12	7	6	HOODOO GURUS	Magnum Cum Louder	BMG/Australia
13	31	9	GREAT WESTERN ORCHESTRA	Self-Titled	Centrefire/CBS/CC
14	-	1	RED HOT CHILI PEPPERS	Mother's Milk	EMI/Capitol/US
15	-	1	PARALAMAS	Bora Bora	Intuition/Capitol/Brazil

TOP 5 SINGLES, EPS AND CASSETTES

1	1	2	MC 900FT JESUS	Self-Titled (EP)	Netwerk/Capitol/US
2	3	4	SHOVLHED	Proud as a Moose (Tape)	CC
3	RE	5	FUGAZI	Margin Walker (EP)	Dischord/Cargo/US
4	-	1	SKABOOM!	Self-Titled (EP)	Checker Bomb/CC
5	9	4	EJ BRULE	Freedom of Speech (Tape)	CC

Compiled by Glenn Drexhage, Music Director

MAMA DONAIR

AND

SICILIAN PIE

GRAND OPENING.

IN HUB MALL

NOVEMBER 1

FREE WATCH WITH THE FIRST 1,000 PURCHASES OF ANY MEAL WITH BEVERAGE

ONE COUPON PER PURCHASE EXPIRES NOVEMBER 30, 1989

\$1.00 OFF WITH THE PURCHASE OF ANY MEAL WITH BEVERAGE

ONE COUPON PER PURCHASE EXPIRES NOVEMBER 30, 1989

GMAT LSAT GRE

Weekend Test Preparation at the University of Alberta
Next Course: November 18 & 19

Call 459-7261

Sexton Educational Centers