

CFO past wheel-concerti stage

The Centennial Festival Orchestra played a good concert last Sunday night, but I don't propose to go on at much length about the minutiae of the performance.

What, after all, can one say?

The Orchestra has been set up for the eminently worthy purpose of accompanying local soloists in concerti and similar works. This it is now doing very adequately indeed; an immense improvement has taken place in the interval between its first concert and its most recent.

Undeniably, odd things happen occasionally. Odd things happen to the soloists too. So what? Everybody realizes that this isn't Glenn Gould with Leonard Bernstein and the New York Philharmonic, and

appreciates what is set before them realistically. (The presence of a large and enthusiastic audience must have gratified the sponsors of the orchestra very much.)

Easily the most spectacular of the performances was Miss Oike's playing of the Bruch Violin Concerto, a work which I find bombastic but intermittently rather grand. Mr. Ozipko's reading of Ralph Vaughan Williams' "The Lark Ascending" suffered from a tendency not to bring off the tricky decrescendos; instead of fading away into a high English sky, the lark seems to fly into a faint bee-hive.

Otherwise I enjoyed Mr. Ozipko's playing.

We heard the Allegro con brio move-

ments from the first two Beethoven Piano Concertos, No. 1 played by Hugh Stacey and No. 2 played by Tess Thornton. Mr. Stacey was spirited, Miss Thornton sensitive (and stunning in a turquoise gown).

The orchestra was conducted by those arch-dependable gentlemen, Professors Thomas Ralston and Claude Kenneson.

Listening to the Vaughan Williams again, I wondered how long it will be before it's generally recognized that the history of twentieth-century music will have to be slightly rewritten in his favor.

You know how the history goes at the moment: Schoenberg's formulation of the twelve-tone system leads to Webern's

more hermetic serialism; Stravinsky sees the serial light; while bright young men like Boulez experiment with total serialization, other bright young men like Stockhausen (not to speak of Gage!) introduce chance procedures; electronic music meanwhile . . . etc.

It's assumed that the folk-music revival that nourished Vaughan Williams reached its peak in Bartok (who had lots of other things going for him), and then became insignificant.

But as it becomes evident that the modified (i.e. Dylan/Leonard Cohen et al.) ballad has replaced jazz as the vital "popular" stream, will not such figures as Vaughan Williams assume a new historical, if not intrinsic, importance?

—John Thompson

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it's your world.

These countries have a lot in common. Every one is no place for you if all you have to offer is lofty ideals. These are countries that need realists—people who are ready to get down to work. And come down to earth. Literally. Don't kid yourself . . . signing up with this outfit will mean slugging it out through a tough, demanding job. That's the only way you'll fill the needs of these countries. And who knows, maybe you'll have a few of your own filled. **What is CUSO?** It's a national agency created to develop and promote overseas service opportunities for Canadians. It arranges for the placement of qualified men and women in countries that request their services. If you're sent to a country it's because they've asked for you. Or someone like you. **How does CUSO work?** Abroad, it works through different international agencies who all assist in the placement of personnel. In Canada it works through local co-ordinating committees, located in most universities, but serv-



ing the whole community. **What kind of people are needed?** People with something to offer. People with things like knowing how to teach mathematics or grow wheat, how to clean a wound or build a bridge. These countries need people who are adaptable and mature. People with initiative. People who can earn respect, and give it. Think about it for a minute. You'll know what you have to offer. **What is the selection procedure like?** Tough. Because we don't believe in sending underdeveloped people to developing countries. Preliminary screening is carried out, where possible, by local committees. CUSO then nominates candidates to governments and agencies requesting personnel, who make the final selection. CUSO also makes arrangements for preparatory and orientation courses. **How do you apply?** Get more information and application forms from local CUSO representatives at any Canadian university, or from the Executive Secretary of CUSO, 151 Slater Street, Ottawa.

CUSO

The Canadian Peace Corps

Fine arts calendar

There are a few interesting events coming up this week and next for the culturally-minded (i.e. those who rank Brahms above Petula Clark):

Friday (tonight): The Women's Musical Club presents Robert and Elizabeth Stangeland at Con Hall, 8:30 p.m.

Saturday and Sunday: The Edmonton Symphony under Brian Priestman plays in Jubilee Auditorium Saturday evening and Sunday afternoon. Diligent research by the Arts Page staff failed to unearth further details; we suggest you contact the Bay ticket office.

Sunday: The third of the Centennial Concert series in Con Hall at 8:30 p.m. The B.Mus. String Quartet promises to bemuse you with renditions of Mozart, Beethoven, and Shostakovitch. Free.

Monday: The Edmonton Film Society, Classics Series, meets in MP 126 at 8:30 p.m. Members and guests only.

Watch for Moe Kaufmann at the Yardbird Suite the following weekend.

Gallery centennial exhibition

In the spirit of Centennial, the University Fine Arts Gallery is showing the work of university artists next month.

The showing is entitled The Canadian Universities Centennial Exhibition of Drawings (whew!), and will present drawings by members of the art departments of various Canadian universities. For the first time in Canada, the exhibition will present a unique visual representation of artists who are having a growing influence on university life.

The exhibition will be opened by Dr. W. H. Johns, President of the University of Alberta, on Monday, January 30, at 8:30 p.m., and will continue at the Fine Arts Gallery until February 24.

The Gallery is located at 9021-112 St., and is open to the public between 7:00 and 9:00 p.m. each weekday.