

Orchestra good — and bad

by Dana Brousseau

Klaro Mizerit quotes British philosopher C.E. Joad in the program notes as having said: "Good taste is not inherited, but acquired. It depends on our willingness to be bored with what is good, in order that we may become bored with what is bad, and soon demand something better." Tuesday evening's performance proved that this statement could work the other way too.

An orchestral transcription of Beethoven's Grosse Fugue, Op. 133, was given a very poor performance: a weak viola section, uncoordinated phrasing and a discordant violin section all contributed to the poor results. A fittingly cool reception offered no sympathy for those on stage.

Haydn's Cello Concert in D Major, Op. 101, was supposed to be one of the highlights of the evening because famous Aldo Parisot, with his Stratavarius cello, was the soloist. This cellist, who performed under Montoux, Bernstein, Stokowski, and Barbiralli, to mention a few, presented the audience with a terrible rendition. Too many flaws marred the two outside movements and the middle movement suffered from weak bowing. The orchestra, however, performed brilliantly as a matter of fact, too brilliantly: the orchestra far outshone the soloist.

After two curtain calls, the soloist commented, "There is no money in this world that can buy the experience that comes with age." This comment was rather embarrassing and should have been left unsaid. In most cases this is true, but unless this was an "off-night" for Mr. Parisot, the statement does not apply to him.

The intermission was followed by an excellent performance of Klaro Mizerit's 4th Symphony. The composer said in the program notes that

"all three movements could be considered as an aural spectrum of one single idea, which was inspired by the verses from my poetry-cycle 'Monologues':

I am fumbling silent hands
bitter trees
under the drunk sky
did not have ripe fruit.
The earth's beauty is a memory
on the edge of hope
and despair,
which does not know
about the guilt of small steps
without a warm sound.
Perhaps—
we were born out of darkness—
the sweat of Sisyphus
is the only light in this absurdity.
At the end of the deaf silence
is a secret of the beginning.
I am fumbling empty hands.

The Symphony develops out of one theme which is treated in a variety of orchestral combinations and adaptations. The first movement, Lento, was dedicated by Mizerit to Christine Radcliffe, violin, a member of the orchestra who died of cancer very recently. The middle movement, Vivace, and the final movement, Moderato, were performed with the same involvement, a dedication and sympathy, as the first movement and proved to be an excellent new Canadian composition. The performance, however, did not receive the full applause that it deserved.

The concert was completed with an excellent rendition of Paul Dukas', "L'Apprenti Sorcier". This symphonic tone poem was inspired by a poem by Goethe and tells of a Sorcerer's apprentice who tries to practice magic on his own with disastrous results. The orchestra finished the evening with such bravura that the audience seemed to have forgotten the poor display previous to the intermission. Having been bored with what was bad, the audience readily accepted what was good.

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When asked why he chose an air system rather than a water one, he cited the numerous reports being made concerning the short life of the water systems which have deteriorated in many cases between 3 and 10 years. For this reason he opted for the "cruder" form. However he asserts, "there is no doubt in my mind that it will work."

"Solar heating is sensible in Nova Scotia as long as you have backup." With our long winters and abundance of summer sunshine (we have more in this season than in summer), there is no question of this province being suitable to this alternate saving in fuel, according to Penney.

"It's socially desirable to increase capital cost in order to take

us off the hook in four years," he says. In four years Canada's oil reserves will have run out according to the most recent estimates. The high cost incurred in installing solar heating systems at the outset, despite its wisdom as a long-term investment, will no longer cause hesitation when it becomes the cheapest alternative.

When asked why he decided to undertake the project, Penney's reply was, "Architects should be guinea pigs." For him it is not enough to teach or talk about new and important concepts in design, rather he feels a responsibility to practice what he preaches. In this way any problems which are discovered, may be exposed to those who are in the position to either deal with them or make them known.



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DATE: WEDNESDAY, MARCH 9, 1977

TIME: 1:30 - 4:30 p.m.

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Photo/Pederson

Bruce Cockburn made a return visit to Halifax last week, singing in the Rebecca Cohn Auditorium.

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