

Los Indios Tabajaras- Japanese feathers and Canadian moccasins

by Julia Landry

As an evening of pure entertainment, it would be very difficult to find anything to top the concert given by these two guitarists in the Rebecca Cohn, last Thursday. So often, a performer of this nature will walk on stage, give a brief announcement regarding what they are going to play, and play it. Not Los Indios, for as well as being extremely talented musicians, Natalico, who does most of the commentary, is a very accomplished humourist. His amusing anecdotes and jokes added much to the informality of the whole affair. Helped by an occasional well placed remark on the part of Antenor, the younger brother, one completely lost the sense of performer and audience. The whole concert took on the air of a group of people gathered together for a musical evening.

Despite the relaxed informality,

one was never in doubt as to the quality of guitarists and music. The first portion of the program consisted of their arrangements of folk and popular songs, several of which were sung. On the basis of their records, one tends to think of them more in the light of instrumentalists than singers. On the contrary, they sing very well, with a beautiful rich blending of voices. The intricate melodies and accompaniment serving as a further embellishment. The temptation to relax, close one's eyes and let the music take one was irresistible at times.

They played an extremely diverse cross section of music. On one end of the scale was Hoagy Carmichel's **Stardust**, and **Over the Rainbow** which were counterbalanced by **El Condor Pasa**, made familiar by Simon and Garfunkel, and **Kirisame No Naka**, a Japanese song, the

lyrics for which were written by Natalico's wife. They also played their very haunting melody **Maria Elena**, which was one of their first recordings for RCA.

The second portion of their programme was classical music, and to fully mark the transition they traded their colourful feathers (Japanese) and moccasins (Canadian) for formal tuxedos. It was in this section of the show that Natalico's lightning fingerwork was shown off to its best advantage. He has a guitar designed especially for him and made by him with a longer than normal fret board to give him an extremely high note range. His highest note of all is obtained by a small metal spike which supports a

single string, a sort of extra fret. These modifications are definitely put to good use, and at times his fingers were almost impossible to follow. Among their classical choices was **Nocturne Op. 9 No. 2** by Chopin, a work originally written for piano and violin, but, as they said themselves, it sounded equally well on two guitars. One of their pieces written for their instrument, **Re-cuerdos de la Alhambra** by Tarraga, was without a doubt one of the loveliest pieces of music I have ever heard. For the crowning touch, we were treated to Rimsky-Korsakov's **Flight of the Bumble Bee** as an encore, a piece demanding the utmost in speed and accuracy.

These two Brazilian Indians gave a truly great performance both from the point of view of quality and character. I was most impressed and can truly say that I was entertained. Fantastic!

Free concert

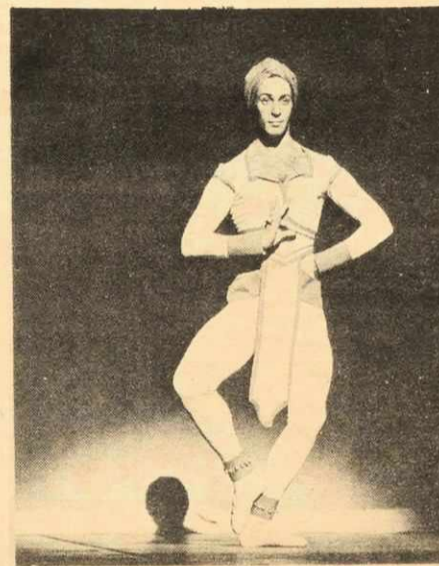
In keeping with their philosophy to study and perform top quality, large chamber works, the Scotia Chamber Players will perform a free Sunday afternoon concert under the baton of conductor Robert Marcellus.

Robert Marcellus is the Artistic Director of Scotia Chamber Players (formerly known as Scotia Music) and is responsible for programming and selection of guest artists.

Scotia Chamber Players will perform Antonin Dvorak's *Serenade in D minor for Wind Instruments*, Cello and Double Bass, and Mozart's *Serenade No. 10 in B flat major*.

Members of the Scotia Chamber Players are Belinda Code, oboe, Margaret Pheby, oboe, Wesley Foster, clarinet, Chris Wilcox, clarinet, Alban Gallant, bass horn, Stanley Fisher, bass horn, Kirk Laughton, French horn, Roland Starr, French horn, Catherine Diefenbach, French horn, Nora Fraser, French horn, Jeffrey Pompe, bassoon, Thomas Grove, bassoon, William Valleau, cello and Elizabeth Pedersen, bass.

Hear the Scotia Chamber Players, presented by Dalhousie Cultural Activities, Sunday, March 28, at 3:00 p.m. in the Rebecca Cohn Auditorium, Dalhousie Arts Centre. There will be no charge for admission and patrons are urged not to bring children under the age of seven. For further information call Dalhousie Arts Centre Box Office 424-2298.



Dancer Eric Horenstein

Ballet

The Royal Winnipeg Ballet performs in Halifax March 31, April 1 and 2 at 8:30 p.m.

Originally founded in 1938 as the Amateur Winnipeg Ballet Club, the Royal Winnipeg Ballet has become professional, and gone on to entertain people throughout the world.

In 1951 visiting British dignitaries Princess Elizabeth and the Duke of Edinburgh viewed a performance of the Winnipeg Ballet, two years later they bestowed upon the ballet, the title of "Royal".

Information about the performance at the Rebecca Cohn can be obtained from the Box Office at 424-2298.

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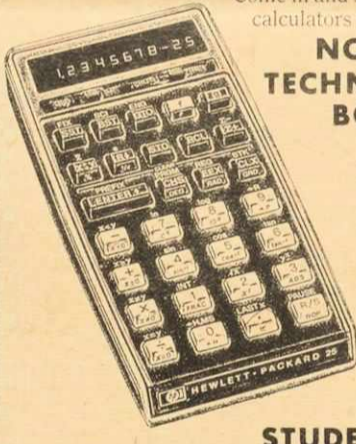
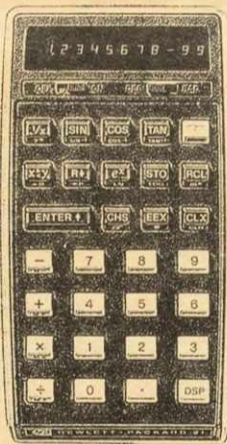
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