

Rebirth Of Classical Music At The Cohn

by J.R. Mendelson

One could imagine a less auspicious birth of a new symphony orchestra in Nova Scotia than that witnessed at the Rebecca Cohn Auditorium on Monday, Feb. 7. For me it was a great relief to hear symphonic music once again in Halifax, as I'm sure it was to anyone else who has become overwrought with the formerly bleak prognosis for classical music production in Nova Scotia.

The newly formed Symphony Musicians under the guest conductorship of Milton Katims began last Monday night's concert with Beethoven's Egmont Overture. Taking into consideration the fact that some of the musicians were not even in Halifax until some 5 days prior to the concert, the production was remarkably good.

Following the Egmont Overture, came the highlight of the evening, Rachmaninoff's 2nd piano concerto in C minor featuring Mr. Chia Chou of Toronto. Mr. Chou is an accomplished musician. Despite his youth (aged 23), his masterful performance of Rachmaninoff's concerto excited deep appreciation of the moment, along with enthusiastic expectations for his future development.

Mr. Chou's interpretation of the C-minor concerto was marked by superb technique and rich and subtle expression. However, in the case of a pianist of Mr. Chou's caliber, one's critical appreciation rises far above considerations of mere technique. The sort of performance delivered by Mr. Chou, allows those of us who do not ourselves play, to reach a much higher level of artistic appreciation than would be otherwise possible with another less inspired rendition.

Deciding on a career as a concert pianist at the relatively late age of 15, Mr. Chou has already attained an impressive degree of interpretative sophistication, which was



Chia Chou performed up to his reputation as a brilliant young pianist during his recent stop-over at Dal and the Cohn.

boldly attested to in his fluid, effortless delivery of the Rachmaninoff concerto.

Monday night's program ended with the Symphony 01 in C-minor of Johannes Brahms. The overall performance of this and the preceding works, serves to reinstate the spirit of classical symphonic music in Nova Scotia. The loss of a symphony orchestra is only adequately described as a cultural disaster for any community, imposing a melancholy laurel upon the future of

musical fine art.

One came away from this production with the distinct feeling that, as these musicians continue to perform together, their success as an orchestra is almost certainly assured. And, of course, if the Symphony Musicians continue to embellish their performances with such brilliant virtuosity as was provided by Mr. Chia Chou, then both they, and the entire Nova Scotian community, will have much to gain in the process.

Joni: Wild things run fast

by Bea Renton

One need not relish granola, burn incense, bathe in pachouli oil, or become feverish over the subject of decentralization to enjoy Joni Mitchell's latest album, *Wild Things Run Fast*. Rather, Mitchell appears to have made a concerted effort to move beyond those hackneyed clichés of yesteryear. The album undauntingly establishes itself as a transitional and possibly experimental piece for Mitchell. It succeeds in integrating her familiar poetic lyrics with her seldom-heard, catchy rock'n'roll, blues, and jazz tunes.

Lord, you could even dance to this if you wanted to — no more sitting in your bean-bag chair contemplating life!

Cynics may choose to believe Mitchell has fallen victim to the commercial whims and fancies of the techno-age pop-cult, when in reality she has maintained her distinctive sound, and possibly, expanded it. Admittedly, the music is much more upbeat and upfront and this can initially prove to be startling, frustrating, and somewhat

disappointing. This reaction is intensified if one first hears the album expecting "Morning Morgantown" and "A Free Man in Paris" remakes.

Yes, shamefully, I too was once a naive die-hard who after hearing the album quickly threw it into my cupboard next to good 'ole Leo Sayer. A month later, after having cursed myself for succumbing to the unrelenting record salesperson's pitch of "Oh, this is her BEST album yet!", I decided to wipe off the dust and give it another try. With patience (and an open mind), *Wild Things Run Fast*, should strike most as a very good album.

Everybody's favourite, C100, has given one of the album's songs in particular, "Underneath the Streetlight", the well deserved air recognition (got to have that Canadian content). In it Mitchell sings of previously unmentionable items (for her at least) such as, "rock'n'-rolling" . . . Gayboys with their pants so tight . . . (and) the disco sparkle . . . Why she didn't paint herself on the album cover at Studio 54 after that one is puzzling.

Unmistakably, however, many of

her songs echo unhappily of her arrival into middle age. "Chinese Cafe", typifies this sentiment — "We look like our mothers did now . . . Time goes — where does the time go — I wonder where the time goes."

And Joni's been burnt: Well, I've known heartbreakers, but you take the cake Ladies' man You could charm the diamonds off a rattlesnake . . . First you unfold them Then you pigeon-hole 'em Ladies man

It is interesting that two artists, both Mitchell and Neil Young (*Trans*), should, at approximately the same time, enter into a period of musical challenge and exploration and succeed when many of their peers are not. Their songs may no longer deal with the back-to-nature flower child philosophies and ideals of the 1960-70's but this provides for refreshing and redirected music with a greater inspiration-change. For anyone who is the least bit interested in Joni Mitchell, I heartily recommend this album.

Gala Entertainment Featuring
Miller's Jug

Special Guests: Suzanne Gullette
 Fran Doyle
 Judy Murphy
 Barrie Shears
 Jerry McDaniels
 Al MacDonald

We're having a rousing St. Patrick's Day Party at the LBR in true green Irish tradition with corned beef & cabbage and entertainment galore.

You might even spy a Leprechaun

Join us March 17th and celebrate St. Patrick's Day at the O'Nelson

Doors open at 1 00 p.m. - 12.30 a.m.

The Lord Nelson
 Corner of Spring Garden Road and South Park Street

Food 101: Meals Made Easy

CHICKEN A L'ORANGE

<p>Preparation time: 20 minutes Cooking time: 45 minutes Serves two</p> <p>Preheat oven to 350°F (180°C).</p> <p>Combine in a paper bag: 1 cup (250 mL) flour, any kind 1 tsp. (5 mL) salt 1 tsp. (5 mL) pepper</p> <p>Place in paper bag and shake: 4 pieces of chicken (2 breasts, halved, or four legs)</p> <p>Heat in a frying pan over medium heat: 1/4 cup (60 mL) oil</p> <p>Add chicken pieces, one at a time, to frying pan. Brown on both sides and place in casserole dish.</p>	<p>Combine in a small bowl: 1/2 cup (125 mL) green pepper, chopped 1/2 cup (125 mL) chili sauce 1 cup (250 mL) orange juice 1 tsp. (5 mL) prepared mustard 1/4 tsp. (1 mL) garlic powder 2 tbsp. (30 mL) soy sauce 1 tbsp. (15 mL) molasses Mix well. Pour over chicken.</p> <p>Slice and place on chicken: 1 orange</p> <p>Bake for 45 minutes, basting every 20 to 30 minutes.</p>
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<p>Don't Start Without: paper bag frying pan small bowl measuring spoons measuring cup casserole dish large fork large spoon</p> <p>Helpful Hints: • If your frying pan is large enough to hold chicken and sauce and doesn't have a plastic handle (is, therefore, oven-proof), you can simply drain oil, pour sauce over chicken, and put the whole thing in the oven.</p>	<p>• This chicken will keep at-the-ready for several hours, if necessary. After 45 minutes, cover with aluminum foil and reduce oven temperature to 200°F (100°C).</p> <p>Serving Ideas: • This is good with rice, or with Barley Casserole (see Chapter 4).</p>
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Recipe extracted from **FOOD 101: A STUDENT GUIDE TO QUICK AND EASY COOKING** by Cathy Smith, available at your bookstore or from The Canadian Student Book Club, 46 Harbord St, Toronto Ontario M5S 1G2 for only \$7.95