

# Music

Since this is the second-last *Casserole* for this year, and since next week's Arts Pages will be mainly devoted to various unseemly japes and celebratory pranks, I thought that I should seize this particular day to wrap up any left-over musical business, and perhaps to offer a few solutions to some of the problems besetting the musical end of the Edmonton cultural scene.

Well. Firstly, the recent Little Symphony concert (Wednesday before last). The cream of the Edmonton Symphony Orchestra, led by that peerless conductor and (it was revealed) better than average standup comedian Lawrence Leonard, played a swinging program of Haydn and Mozart. The indisputable highlight of the evening (along with the scotch, rye, gin, etc. served during the concert) was the Mozart Clarinet Concerto, with Ernest Dalwood as soloist. All the pieces were performed at least adequately, and sometimes brilliantly.

In short, it was an event from which one could emerge feeling really *civilized*, and generally looking smug and complacent.

Secondly, the upcoming Edmonton Symphony concert (tomorrow and Sunday). The feature (in fact the only) presentation of this, the last of the ESO concerts for this season, will be the *Manzoni Requiem* of Giuseppe Verdi. The Verdi *Requiem* is without doubt one of the greatest pieces of religious music of the last 300 years, rivalled in sheer grandeur and conviction only by the *Requiem*s of Mozart and Berlioz.

R. S. Eaton will conduct the Edmonton Symphony and a mixed chorus of incredible numbers, as well as four imported soloists.

The grapevine has it that the chorus has been rehearsing for months, perhaps years, and the event promises to be an exciting one.

(Now read on.)

• • •

Now, if I may be permitted to fantasize for a while, let me outline an ideal Edmonton musical season, preferably to be presented next year:

- Edmonton Opera Association—*The Barber of Seville* (already scheduled, and about time too); Mozart's *The Marriage of Figaro* (or perhaps *Così fan Tutte*).

- Edmonton Symphony Orchestra—a program consisting of about one-third twentieth-century music, one-third nineteenth-century music, and the rest the rest, and containing works by Prokofiev, Berlioz, Bartok, and Wagner.

- A concerted effort on the part of the movie theatres and television stations to dredge up all dimly remembered opera films of any consequence (i.e. *Der Rosenkavalier*, Moussorgsky's *Khovanshina*, and a host of immediately post-war Italian opera movies with all-star casts, plus dozens of CBC presentations such as *Elektra*, *Falstaff*, etc.) and reshoot them.

- The world's best soloists, presented by Sol Hurok and others.

- A special production, effected at immense cost and effort, of Wagner's *Der Ring des Nibelungen*, in honor of Canada's 101st birthday.

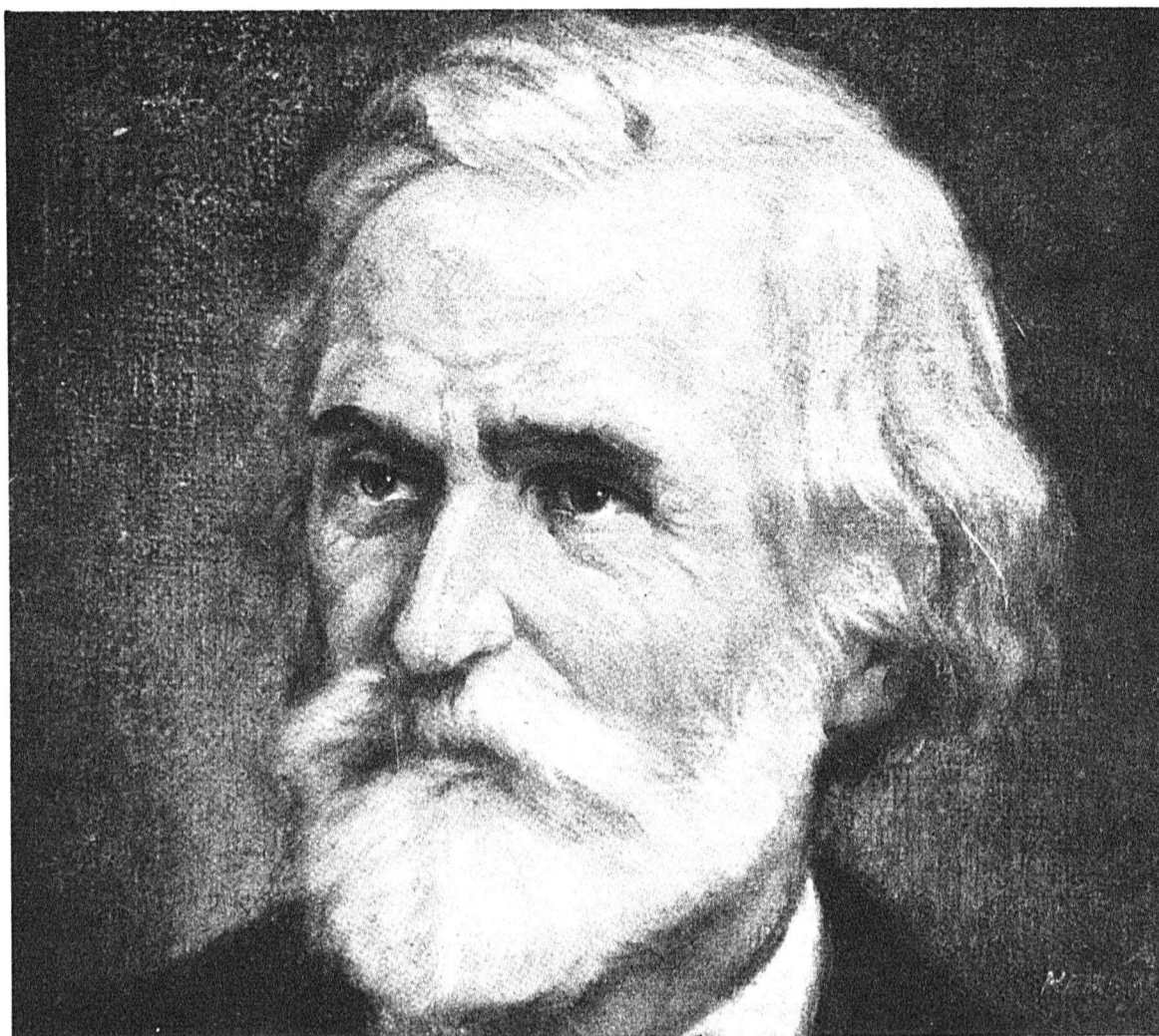
Needless to say, if anyone violently disagrees with the above selection, he is overwhelmingly welcome to submit his own (preferably garnished with long vituperative passages directed at the taste of yours truly). Get it in by this Sunday, and it'll be printed.

If no alternates are submitted, my ideal season will obviously be everyone's ideal season, and next year will undoubtedly witness a universal uprising. I look forward to seeing the gutters running with bourgeois blood.

Meanwhile, I don't see why a little preliminary spadework shouldn't be done—dynamiting CJCA, strangling Mantovani with piano wire, and things of that sort.

One more point. I suggest that any of you who haven't got a Centennial project yet devote yourselves to starting a terror campaign towards the purchase of a couple of harpsichords for the ESO and the University, respectively.

—Bill Beard



**GIUSEPPE'S**—Requiem, not Pizza House. This weekend, at the Jubilee Auditorium, with a cast of billions, and a host of Idle Rich. Verdi's Requiem will be a funeral for this year's Edmonton Symphony season.

## Contemporary Canadian compositions

Monday night saw presented in Con Hall a concert of exceptional interest to all (all five or six of us, one sometimes feels) who care about Canadian music.

The program consisted of five works, four of which were by Professor Violet Archer of our own Department of Music; the remaining work was one of the two compositions which shared first prize in the nationwide Student Composers Competition held in conjunction with SCW—"Eight Movements for Flute and Clarinet" by John Hawkins, from McGill.

(The other prize-winning work, by Hugh Hartwell, also from McGill, was technically too demanding to be performed at this time; we hope to hear it performed here this fall.)

Certainly the Men's and Women's Fraternities, who put up the prize money, should be delighted at the calibre of Mr. Hawkins' winning entry. (Hats off to the Frats, by the way, for sponsoring so worthy a project.)

Hawkins' "Movements" are immensely attractive, moving from quite "straight" contrapuntal writing through effective sound effects to, finally, a chirpy sort of pointillism; the sheer efficiency of Hawkins' imagination bodes well.

As for Miss Archer's compositions: we are surely inclined to take too much for granted the fact that we have a "ranking composer" among us; what needs to be emphasized is the beauty that Miss Archer has been creating over the years.

All her compositions performed Monday night were exciting; my two favorites were the recent Sonata for Horn and Piano (1965), a stark, angular work of immense sombre power, and the "Three Biblical Songs" (1950), an incredibly lovely and moving affirmation of faith. I know of no finer music written by a Canadian.

—John Thompson

You can't  
beat  
the taste  
of Player's  
filters.