

Toronto cellist releases three albums

Ofra Harnoy, the 18-year-old Toronto cellist who dazzled nearly 40 000 concertgoers in Cincinnati in early September with the *première* of a recently discovered Offenbach cello concerto, has three albums ready for release in the next few months.



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Ofra Harnoy performs the world *première* Offenbach Concerto for Cello with the Cincinnati Pops Orchestra at Woodland Mound Park in Cincinnati.

The Moss Music Group (MMG) is releasing an album this month featuring two Brahms cello sonatas and one with a collection of duets for cello and guitar with guitarist Norbert Kraft and Jeanne Baxtresser, principal flutists with the Toronto Symphony Orchestra.

MMG vice-president Julian Rice said that Ofra Harnoy's recording of the long-lost Offenbach *Concerto-rondo in G* for cello and orchestra will be released before Christmas.

Miss Harnoy gave the world *première* of the Offenbach work, written in 1850, with the Cincinnati Symphony Orchestra (CSO), under the baton of Erik Kunzel, the Toronto Symphony pops conductor.

Betty Kietz Krebs, the respected music critic for the Dayton (Ohio) *Daily News*, wrote that the highlight of the program was Ofra Harnoy's performance of the cello concerto.

"(It) is a virtuoso player's dream, bright, lively, tuneful. It calls for an abundance of technique. Miss Harnoy had

plenty of that," she said. "When she reached the closing pages she simply dazzled her audience with a display of nicely honed harmonics playing."

The Offenbach album, which was recorded with the CSO under Mr. Kunzel, also features the *premières* of four short orchestral works by Offenbach, Mr. Rice said. In November, Miss Harnoy will record two Haydn cello concertos for an album that will be released in early 1984.

Her last recording *Cello Encores*,

with her regular piano accompanist William Aide, was issued in November 1982 and sold 15 000 copies in Canada. The average classical release hits less than 1 000 in Canada.

That album is the third largest seller in Canada's classical music history. Glenn Gould's second interpretation of the *Goldberg Variations* sold "in excess of 30 000", says a spokesman for CBS Records. The next top recording was the *Best of Liona Boyd*.

Artist combines scale models and film images in unique exhibit

As its first major event of the fall season, the Montreal Museum of Fine Arts is presenting an exhibition of the work of contemporary artist Murray Favro from London, Ontario. The show *Murray Favro: A Retrospective* includes the artist's earliest paintings from the mid-1960s through to his present "projected reconstructions", consisting of white, three-dimensional scale models onto which film images of the real objects are projected. Numerous drawings which provide insights into Mr. Favro's working process are also on display.

Murray Favro was born in 1940 in Huntsville, Ontario where his father worked in a tannery. At the age of 16, he moved to London, Ontario to attend art

school. There he found a community of artists and writers supportive of regional viewpoints, artists such as Ron Martin and Greg Curnoe, with whom he formed the Nihilist Spasm Band, a crucial foundation of his aesthetic approach.

The Nihilist Spasm Band, in which everyone builds his own instruments and plays them however he wishes, sometimes achieving "real aural agony", has a Dadaist reference and represents to its artist members "an intuitive response to a situation, disregarding conventional, 'charted' interpretations". This approach is the key to Mr. Favro's art, his scaled-down visual "copies" of jet airplanes and pseudo-inventions, his bizarre zig-zag or flexible-necked electric guitars, his orni-



The Flying Flea (1976-77) made of plywood, wood, steel, cloth, glue, aircraft dope, varnish, paint, engine and wheels. (216x545x399 centimetres).