



PRETTY FANCY FIDDLIN'

... violinist Joseph Fuchs

—George Barr photo

Brahms transubstantiated in black mass

Saturday evening with the orchestra could be likened to attending black mass, the introit of which was Concerto for Six Trumpets (that is, two choruses of three trumpets each) by G. H. Stölzel, a little-known Baroque composer.

He was one of the first to write for the "new" valve trumpet, and with that in mind, one might imagine himself to have heard the first performance of this work back in the eighteenth century, when the players were still becoming acquainted with this new invention.

Following hard on was the glorification of Brahms, whose Double Concerto for Violin and Cello, the last of his large orchestral works, was written partly as an atonement for the eruption of friendship with Joseph Joachim, a violinist who fostered performances of Brahms' works, and partly to prove to a doubting nineteenth century (or perhaps even twentieth century) audience that violin, cello, and orchestra could be successfully combined.

The featured soloists were Joseph Fuchs, an American violinist, and Aldo Parisot, a Brazilian cellist who is now on staff at Yale University. Considering the difference of opinion of Romantic style between the two, their ensemble was splendid. Outstanding

was the Vivace Non Troppo, a nimble dance which is contained with a minor triad, and only at the last minute escaping upwards.

The heart of the black mass was Mussorgsky's Night on the Bald Mountain, a symphonic poem intended originally as music to Mengden's play *The Witch*, next turned into a fantasia for orchestra, later appearing in the opera "Mlada", and even later as part of the unfinished opera, "Sorochintsi Fair". From its last incarnation, Rimsky-Korsakov made a new orchestration and in that state it is most often heard today. Each group of instruments has opportunity to contribute to the rite: the opening flurry in the violins, queer cackles in the woodwinds, the gong's collision with the brass procession. At the approach of dawn, the revellers scatter away from the intoning of the bell, and the celestial postscript of the harp and violins.

As if to clear the air of all sorcery and the supernatural came the bright reality of Mendelssohn's Italian Symphony. Completed in 1833 in response to a commission by the Philharmonic Society of London, it betrays none of the anxiety which Mendelssohn must have experienced upon being vot-

ed out of the post of conductor of the Berlin Singakademie. It is, instead, cheerful, and is considered among his best works. The themes and their treatments are imaginative; for example, the processional of the Andante Con Moto moving over a curious, constant staccato in the bass.

The precision of this movement, achieved very well in performance, is contrasted by a lyrical, flowing theme in the Con Moto Moderato, which, aside from an intonational disagreement at the outset, was transmitted with admirable skill. Also effective, near the end of this movement, was the horn and bassoon interruption of the woodwind attempt to make a final cadence.

The composition exits with a Saltarello, an Italian dance with a skip in the rhythm, and later with suggestions of a Tarantella, a dance in equal triplets, both lively.

—Barbara Fraser

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Guide to a vanishing phenomenon pulled off cowtown bookstands

THE HIPPY'S HANDBOOK by Ruth Bronsteen. Canyon Books, 63 pp, \$1.00.

The Hippy's Handbook or *How to Live on Love* was removed last week from the stands in Calgary, that thriving metropolis of Bullshippers. Apparently the dealers who removed the book on their own misguided initiative questioned the content which "shows youngsters how to make their own drugs."

The book is appropriately divided into three parts: "Tuning In", "Turning On", and "Dropping Out." The first chapter is a dictionary of "hippy talk", a catalogue of "little magazine", and an Underground "Who's Who" and movie guide.

The intend of chapter one seems to be to acquaint Joe Q. Suburban with the lore and language of the flower people without his having to sniff one single pollen grain. Naturally there are numerous references to S.F. but not many to the San Francisco Area.

In the section on little magazines the author mentions some 35 titles and the addresses from which they can be obtained. Miss Bronsteen goes further in giving the publisher of *The Directory of Little Magazines*.

More than fifty underground movies are briefly discussed in the first chapter. The films mentioned range all the way from the coarse stag movies like the ones featured in the last *Playboy* to Warhol classics.

The "Who's Who" mentions Allen Ginsberg but fails to mention Vachel Lindsay. Well, maybe there's no necessity for that. Richard Farina (deceased hero) is mentioned but Donovan's out. Maybe commercialism.

Now we come to the horrors of the chapter entitled "Turning On".

The "Mellow Yellow Cookbook" lists several recipes made from commonly available materials which are supposed to have a turning on effect.

Bananas, whipped cream and lettuce are all attributed with powers far beyond what we expect. These are the recipes the Calgary dealers objected to. The banana fab died almost as soon as it started when unsuccessful experiments and medical opinion quashed the popular opinion.

Anyone who can stand going through the endless procedures of preparing some of these concoctions is welcome to all the psychological high that he can get. Nobody talks about glue-sniffing anymore.

With great emphasis on receiving professional help from a physician Miss Bronsteen devotes a small segment of her book to the various antidotes for persons suffering ill effects of psychedelics. The section, called "Rx for a bad Trip", lists a half dozen antidotes for bad LSD trips, and the author points out that these are not to be used to counteract bad trips brought on by the newer drug STP.

Part Three, "Dropping Out" deals with the day-to-day life of the hippy. Communal life, clothes that will do but 'ain't exactly Dior', minimal co-operation with the fuzz are all major recommendations for getting by. There is a full page of some very useful advice in the case of an arrest.

Everyone should have the church of his choice, and the hippies have two: The Church of the Awakening and the Neo-American Church. The psychedelic experience is the centre and LSD is the sacramental basis for this.

Oh yes. Don't forget, LOVE IS WHERE IT'S AT.

—John Green



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