

# Nina Deutsch

The Rebecca Cohn Auditorium on Sunday, February 22 was the scene of a concert given by the gifted young American concert pianist, Nina Deutsch. Due to terrible weather conditions, the crowd attending the concert was small; however, Deutsch was treated to an enthusiastic reception by these few brave souls.

The program played by Deutsch was rather brief, as she omitted two items from the first-half program. The first half began with a stately Haydn Sonata. Deutsch performed this piece very well, mastering difficult left-hand passages and demanding keyboard jumps. The next section of the program consisted of three excerpts from the work of the Russian composer, Gliere. As an average concert-goer, this reviewer was very impressed by the "fireworks" of these three songs. Deutsch showed great skill in conveying the moodiness and emotionality of these works. Her skill in dynamics was also showcased; deft shading of loud and soft gave the songs their essential dramatic quality. The first half ended with the "most typically Polish" works of Frederic Chopin, as Deutsch termed the Nocturne, Polonaise, and the Mazurka she performed. These three songs also showed great range dynamics, which Deutsch performed well. Changes in tempo in the Mazurka were interesting and well done.

The second half began with a curious work by the modern American composer Charles Ives. The work, called "The Alcotts", was inspired by the author L.M. Alcott



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playing the famous first four notes of Beethoven's Fifth Symphony in her Concord, Massachusetts drawing room in 1840. This song marked a contrast to the dramatic and involved works played in the first half.

"The Alcotts" was refreshingly simple and unornamented. Deutsch performed this understated work with finesse. The last item on the program was a long and extremely demanding Schumann work: well performed, but very long and somewhat tedious. Deutsch played a well appreciated encore, much to the delight of those assembled.

This concert was practically flawless. With the exception to the overly long final piece and the omission of a hoped-for Rachmaninoff work from the program, it was very worthwhile attending. It is a shame that more people do not take advantage of these free concerts at the Cohn.

## Roger Manvell at Dal

Film critic, author and historian, Roger Manvell, will present two free lectures in the Sir James Dunn Theatre, Dalhousie Arts Centre, Monday March 8, at 8:30 p.m. and Tuesday, March 9, at 12:30 p.m.

For twelve years Roger Manvell was director of the British Film Academy, and Consultant to the Society of Film and Television Arts. He was head of the Department of Film History at the London Film School and currently is guest lecturer at Boston University's School of Public Communication.

Manvell's lecture in the Sir James Dunn Theatre, on Monday, is on British Film since 1960. This presentation includes illustrations and film extracts. His Tuesday lecture is entitled Acting Techniques of the 18th and 19th centuries.

## Summer employment

Cont'd from pg. 1

mer compared to last year, according to NUS executive secretary Dan O'Connor.


O'Connor pointed out that the bulk of the job reduction comes from the cancellation of the OFY program, which last year employed 30,000 students. NUS wrote to Andras last month to discuss this cutback but the Minister has not yet replied.

O'Connor said Andras' non-response "is a good example of the degree of federal concern over the impact of their actions on students."

The impact of the federal cuts, combined with probable reductions in summer jobs by provincial governments, "isn't hard to predict", O'Connor said.

He repeated Andras' statement: "Without summer employment, many students will not be able to return to their studies in the fall".

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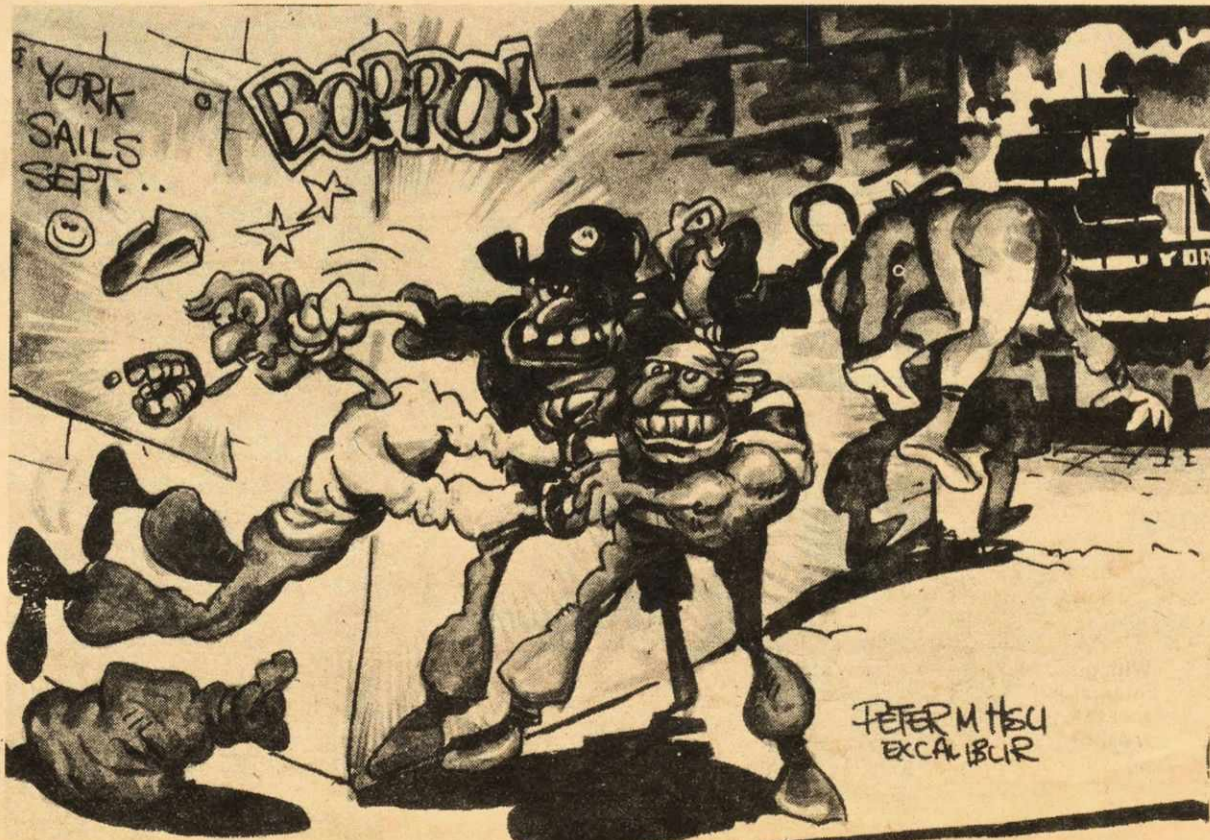
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