

Zarankin and Perkis; Piano Duet

JANUARY 1982

Piano Duet . . .

Continued from page 1

Inna Perkis is a graduate of the prestigious Leningrad Conservatory where she studied with and taught under the noted pianist, Natan Perlman.

As a student she gave recitals in Leningrad, Kiev, Moscow and Kharkov, and also broadcast extensively on state radio and television. The eminent Ukrainian composer Valentin Bibic dedicated his second piano sonata to her, and she gave the work its first performance in Leningrad in 1977.

Ms. Perkis emigrated to Canada in 1979 and at present is teaching in Vancouver, B.C. She has performed in recitals in Edmonton, Calgary, Toronto, Victoria, Vancouver, and on the Canadian Broadcasting Corporation radio and television network.

Boris Zarankin and Inna Perkis are the newest two-piano team to impress Canadian audiences. They will appear on Monday, Jan. 18 at NPSS Gym.

With the help of the Canada Council Touring Office, they are taking a page out of Canadian musical history of the fifties and sixties and are travelling across the land with their two grand pianos behind them — courtesy of the Baldwin piano company.

These two young pianists are now bringing their artistry to audiences throughout Canada, and will delight the people of their new homeland as much as they delighted audiences in Russia.

Who can forget the stream of incredible duo-pianists who criss-crossed the nation from coast to coast in an earlier era? When one such duo used a horse trailer, an RCMP office of Hay River refused to let them cross the winter ice-road to Yellowknife. "Those horses will freeze to death" he told them.

Another duo, more elegantly equipped with the latest in hydraulic lift trucks tired to drive through Bralorne, B.C. The truck measured 7 ft. 8 inches (this was in the days before metric conversion). The precarious highway, edging its way around Mt. Shala about a three thousand foot precipice, was only 5 ft. 4 inches wide. Luckily the pianists-cum-truck-drivers found out in time!

Duo pianists have always contributed to the history of Canadian concert development. Canadians, too, have joined the venerable list of those who — snail like — with their musical houses on their backs — have embarked on major cross-Canada tours to enchant and capture audiences from coast to coast. Morisset and

Bouchard from Quebec; Parsons and Poole from Ontario; Beckett and MacDonald from Manitoba; Robin and Winnifred Wood from British Columbia.

And now, Zarankin and Perkis . . . with the panache and virtuosity of the major Soviet school of pianists and the drive and ingenuity that is born of Canadian touring necessities are rapidly emerging as the most important duo on the western Canadian musical scene.

Since emigrating to Canada in 1979, Zarankin and Perkis have proven themselves countless times under musical fire! Graduates respectively of the prestigious Leningrad and Moscow conservatories, at home in the USSR they were recognized as true prodigies and sent by the State Concert agency to Kiev, Moscow, Tblisi and other Republic Capitols. Their praise at the hands of Soviet critics was no less rapturous than the ecstatic comments of Canadian reviewers who have heard them in solo and duo recitals since their arrival on their Continent.

Such Russian comments as 'prodigious virtuosity' 'maturity of musical thought' 'depth of understanding and sensitive rendition' were echoed in Canadian press reports with 'authority, confidence and a deep understanding' 'a brilliant and intense style' and 'dazzling technical brilliance.'

Their duo piano recital program includes the work of Brahms, Bach, Mozart, Schubert and Schoftakovitch.

Once again, these two great young pianists will discover what it means to take music to the people!

Boris Zarankin began his piano training in Kharkov at age 8. At age 11 he was chosen by Regina Horowitz

(sister of Vladimir) to study with the at the school for gifted children in Kharkov. He continued his studies under her at the age of Kharkov State Conservatory and later at the Moscow State Conservatory with Jacob Zak, graduating in 1973.

He was awarded First Prize in the prestigious Ukrainian Piano Competition at age 16, after which he performed with all the leading Russian orchestras. Valentin Bibic, the Ukrainian composer dedicated the Third Piano Sonata to Zarankin, who performed it for the first time in Kiev in 1977.

Mr. Zarankin taught at the Kharkov and Leningrad Conservatories for nine years, and had many award-winning students. Since his arrival in Canada in 1979, he has appeared in recitals in Vancouver, Victoria, Toronto, Edmonton, Calgary, and the Banff School of Fine Arts, and on the CBC radio and television network.

Continued on page 6



Secondary School Gymnasium on Monday January 18 as a part of the Concert Society season.

Zarankin and Perkis, two expatriate Russian pianists will be performing at the North Peace

Zarankin and Perkis; a heavy duet

by Mark Hopkins

Termed 'heavy' by many concert goers by virtue of the emphasis placed on modern composers in the schedule, Zarankin and Perkis nonetheless performed a technically accomplished and thoroughly enjoyable selection of compositions at the North Peace High School gymnasium Monday night.

It is a credit to the professionalism of the two pianists that the concert was even performed.

The two had been delayed by snow falls in the Rockies. They were forced to bypass Smithers altogether and had played in Mackenzie the previous night. Arriving in Fort St John the afternoon of the concert they found their pianos were cold and need

to be retuned, hence the concert opening was delayed by about fifteen minutes.

The schedule opened with a piece by Brahms and by Mozart. The Brahms piece was, apparently, only discovered recently when a collection of letters by Brahms were uncovered in which he mentioned he had written a piece to which he had signed a pseudonym. Followed by Mozart's 'the Magic Flute' the beginning of the programme set the generally light and exuberant mood which persisted throughout.

The third piece of the first half broke from the more classical vein one might expect at a concert of this nature with a concertino by Shostakovich,

the Russian dissonant. As Zarankin explained at the start the piece was written by Shostakovich for his son who was studying at a music school at the time. Given the informal circumstances leading to the composing, it is not surprising that the piece was lighter and more piece than much of the composers work. It was catchy, with altering light and profound moods that served as a good introduction to a 'difficult' composer. Perhaps because the composer was a countryman the two played this with much dramatic motion and well choreographed facial gesture.

The first piece played after the intermission was a sonata by Poulenc, a

relatively modern french composer, who was at one time French ambassador to Brazil. It consisted of four movements of varying tempo, concluding with a very dramatic and energetic 4th.

Their final piece was Scaramouche, a very popular composition by the twentieth century french composer Darius Milhaud and well chosen as the final piece. It consisted of three movements; the first catchy, light and somewhat frivolous, the second more delicate, and the third very fast and upbeat. Zarankin and Perkis received a boisterous round of applause at the end of the Milhaud which no doubt would have been more boisterous if the audience had known that the concert

had concluded.

It is hardly worth mentioning that the concert would have benefitted from the presence of a microphone since all present, I'm sure, had similar difficulty understanding Zarankin's announcements. It was also unfortunate that the programme was changed, not because the announced programme was better, but because I don't think many people were aware that the end was the end.

Of course the notes were rather sharp because the pianos were cold but that is the hazard of transporting instruments in these temperatures and could not have been avoided.

All in all I think that the concert was a very good one which many enjoyed.

PROGRAMME:

J. Bra
J.S. B
D. Milh

John the afternoon of the concert they found their pianos were cold and need

INTERMISSION

- W.A. Mozart - Magic Flute Overture (arr. Busoni) (2 pianos)
F. Schubert - Impromptu (Boris Zarankin)
D. Schostakovitch - Concertino (2 pianos)

* *

Varied delights of Sarabande concert

Billed as a 'Musicians Botanical Delight,' Sarabande's 'Flower Show' lived up to its description Tuesday night.

Well thought out and researched, its program was pleasantly varied and briskly paced. Kathleen Payne's clear, flexible soprano and Patricia Schreiber's warm, rich mezzo-soprano blended beautifully on duet, provided a sparkling contrast in such songs as the tongue-in-cheek 'Sweet Violets' and delighted the ear equally well in solo performance.

Jerri Catron's unobtrusive accompaniment accentuated their vocalizations perfectly, underlining without concealing their voices.

The program of The Flower Show is so smoothly planned and choreographed that it all blends together into a harmonious whole. There is something for every member of the audience, and a highlight to one person may not be what most appealed to another.

Thiman's 'Spring Wind' or Scarlatti's 'Le Violette'

might capture the interest of a trained singer, while a non-musician might prefer the sad tale of the 'Misalliance' between the honeysuckle and the bindweed.

For a Gracie Field's fan, 'The Biggest Aspidistra in the World,' performed very creditably by Miss Schreiber might be the real treat of the evening, and their lilting 'Tiptoe through the Tulips' certainly restores that not-very-serious song back to a respectability long lost to it.

Certainly, there was something to appeal to everyone. But what certainly 'brought down the house' had to be Miss Shreiber's portrayal of a gawky, awkward teenager blatting her way through 'Where the Bee Sucks, there Sucks I' for a Music Festival competition. How can anyone who sings so well so sound awful? That was an experience to remember.

All in all Sarabande offered a pleasant, light evening's entertainment, very professionally done and well worth attending.

April 20

Powell River Choir should well appreciate



A rare treat is in store for Fort St. John Concert Goers when the FSJ Concert Society presents the Powell River Boys Choir Tuesday, April 30 at the North Peace Senior Secondary School.

This summer has been invited to the 36th International Music Festival in Llangollen, Wales, which includes a tour of the United Kingdom.

The Choir, formed in 1975, has received wide acclaim from all over the world. In 1980 they toured West Germany, Austria and Poland; performing at the Bonn Summer Fest, St. Stephens in Vienna and at the 14th World Congress of the International Society for Music Education in Warsaw, Poland, as representatives from Canada.

The boys, ranging from 9-14 years of age, are conducted by [Name Redacted]

In 1981, the Choir received first place honors in the CBC National Radio Competition for amateur Choirs in the Children's Choir Category and the Contemporary Music Category. 1981 saw the Choir touring Mexico as guests of the Belles Artes of Mexico City.

THE POWELL RIVER Boys Choir was formed in 1975 and has already chalked up an impressive list of credits, including an appearance at

the Eisteddfed Festival and a tour of Europe last year. The choir performs in Fort St John on Tuesday April 30.

20

PROGRAMME

PART 1

Viderunt Omnes	.....	Gregorian Melody
Ave Regina Caelorum	.....	Guillaume Dufay
Vere Langoures Nostros	.....	Antonio Lotti
Jesu Meine Freude	.....	Johann Sebastian Bach
Quando Corpus Morietur	.....	Giovanni Battista Pergolesi

Selected Solos and Ensembles

PART 11

Old Abram Brown	.....	Benjamin Britten
Die Lotosblume	.....	Robert Schumann
Aglepta	.....	Arne Mellnäs

INTERMISSION

PART 111

Ave Maria	.....	Godfrey Ridout
The Statue	.....	Keith Bissell
Mary Ann	.....	Keith Bissell
Ah Si Mon Moine Voulait Danser	.....	Leslie Bell
Miniwanka	.....	R. Murray Schafer

Selected Solos and Ensembles

PART IV

Szyszki	.....	Melodia Ludowa
Dolina	.....	T. Sygietynski
Oh Peter Go Ring Them Bells	.....	arr. C. B. Agnestic
This Old Man	.....	James Fulleylove
Edelweiss	.....	Richard Rodgers

Conductor - Don James
Accompanist - Brenda Epp

Powell River Boys' Choir Asso.
P.O. Box 334,
Powell River, B.C. V8A 5C2

Welcome! We are very pleased to present the Powell River Boys Choir. The choir is under the direction of Mr. Don James, who has had many years of experience and training. The 20 boys are ages 10 - 15 years. Its purpose as a self-sustaining organization is to offer the opportunity for training in choral singing to boys wishing to develop their musical talent either for personal enrichment, or as a step toward a performing arts career. They have spent the past two days entertaining at the schools and we have had excellent reports.

BONUS CONCERT..

We are very pleased to announce another concert this season! The "Mulberry Street Jazz Band" will be entertaining May 13th at 8:00 p.m. at North Peace Secondary School. You will be receiving your tickets in the mail. It is our way of "thanking you" for your support.

NEXT SEASON..

At the last Concert Society Meeting we firmed up our program for next season and it really looks exciting! In the foyer we have a poster made up to familiarize you with our entertainers.

- Symphonie Canadiana
- Elmer Iseler Singers
- Felix and his Banjo Palace Band
- Netherlands Brass Quintet

DATES TO REMEMBER..

Next Concert Society meeting will be held Monday, May 3rd, 7:30 p.m. at the Public Library. Please plan on attending our General Annual meeting on June 7th at 8:00 p.m. at the Peace Centre. We'll have local talent, refreshments and an interesting agenda.

The Arts Council will be having their General Annual meeting Monday, May 17th at 8:00 p.m. at the Northern Lights College. The Arts Council is prepared to help you - be prepared to help them. Wine and cheese and everyone welcome!

The opening of three (one-act) plays at Stage North at 8:00 p.m. on May 13th.

- Plays (1) Lovers and other Strangers
- (2) Hello out there
- (3) Picnic on the Battlefield

Art Group Show and Sale at the Totem Mall. Regular store hours viewing - April 29th.

Sale - April 30th at 9:00 a.m.

Show and Sale - May 1st.

Mulberry jazz just right

Jazz is a state of mind as much as it is a style of music. It reflects the personalities of its performers and allows no neutrality for its listeners.

Love it or loath it, you can't ignore it. And on occasion, given the right combination of artist, style and music, jazz becomes truly universal, appealing to all tastes. Such was the case last Thursday night when the Mulberry Street Jazz Band entertained an audience in which the genuine, dyed-in-the-wool jazz fan was probably a small minority, and sent everyone home well satisfied with their evening.

A good deal of the credit for this success undoubtedly belongs to John Prisland, banjoist, washboard specialist, vocalist and general spokesman for the group. With a continuing stream of casually informative, off-beat chatter, he maintained a smooth pace

and cohesiveness throughout a highly diverse program, drawn from such unusual sources as Creole, Blues, Rock and Western Swing, besides the infinite

variety that is Jazz. His light, good humour effectively tuned the audience in to each piece, tickling them into a relaxed state of mind well suited to

the friendly-visit atmosphere of the evening.

Prisland was more than ably backed by the other band members — Dave

Continued on page eight

Foley on cornet, Dale Griffen on trombone and Mike MacDonald on stand-up bass. They all demonstrated sound musicianship, playing together or individually with equal ease, dressing each tune up so skilfully that the transition from score to improvisation was undetectable.

The result was brisk and bouncy, flavoured with a taste of Sixieland and of European jazz, well integrated and ear pleasing.

In fact, the Mulberry Street Jazz Band was definitely worth going to see, especially if you're interested in learning a little more, painlessly, about jazz.

Concert Society happy with year

On Monday evening the Fort St. John Concert Society met in the Peace Centre to review the past year and to lay the ground work for the next season.

On the whole there could be no doubt that 1981-82 has been a satisfying success.

Six concerts were presented to and warmly received by audiences who could have been more numerous, but were full-strength in enthusiasm. The depressed local economy made itself felt in a decline in membership sales, but patronage revenue actually increased slightly, and the treasurer's report showed a surplus of revenue over expenditures of \$1,373.

The Concert Society could not have had nearly its current level of success without the generosity of its local patrons and extends its sincere thanks and appreciation to them all. The meeting agreed that more specific acknowledge of patrons' donations will have to be looked into.

Publicity and fund-raising were the main

topics of discussion. Although no formal vote was taken, there was a consensus that distributing leaflets by mail to advertise membership sales was no longer financially sound nor, in view of past problems with distribution, practical.

Greater use of local media, CBC features and posters were proposed, as well as increased use of personal contact with past and prospective members.

Membership fees will be the same as last year, being \$30 for adults, \$70 for families and \$17 for senior citizens and students. Because the local economy seems unlikely to improve for some time yet, it was decided to approach sources of funding outside the community for this year. Patrons will be approached for donations during June.

Next year's concerts have tentatively been booked. They include the Pacific Ballet, Symphony Canadiana, the Netherlands Brass, the Elmer Isler Singers and

Felix Possack's Banjo Palace Band. Performance dates are currently being worked out and should be firm by September.

Elections of next season's executive were presided over by past president Shirley Rowland. Fay Mills was elected president, to be backed by Sharon Britney as vice president, Myrna Strati as secretary, and Ria Lok as treasurer. Directors are Felicity Spurgen, Florence Blanchette, Richard Pickwick, Audrey Partell, Pat Smith and Heather Hall. Publicity, a newly formalized position, will be filled by Laura Lee Life.

The meeting closed with an agreement to work to increase membership sales this year. Light refreshments were served afterward, while Concert Society members were treated to a display of Highland dancing by three local students.

The Fort St. John Concert Society wishes to say thank you very much Marla Polegi, Christy Campbell and Shari Campbell for providing a

delightful finish to the evening.



CONCERT SOCIETY has a new executive for the 1982-83 season. At the annual general meeting held on June 7 the new executive is from left to right: Front row - Ria Lok treasurer; Fay Mills president;

Back row - directors Florence Blanchette, Heather Hall, Pat Smith & Felicity Spurgen; publicity Laura Lee Life; vice president Sharon Britney.



SYMPHONIE CANADIANA

"Great Orchestral Masterworks"

November 5, 1982

PACIFIC BALLET

December 10, 1982

NETHERLANDS BRASS

QUINTET

"trumpets, horn, trombone, tuba"

January 12, 1983

ELMER ISELER SINGERS

"20 voice choir"

March 10, 1983

FELIX AND HIS BANJO

PALACE BAND

"ragtime, dixieland, western, Irish

& Scottish tunes"

April 18, 1983

Guest tickets are available to Society Members for \$10.00 a performance. Tickets must be reserved in advance. Phone: 785-6061

PRESENTS

The Concert Society is a non-profit organization which sponsors professional artistic groups and individuals for the North Peace community. The executive invites any member to take an active role in the society to ensure its continuing success.

A Concert Society Membership includes:

- Fort St. John Concert Society
- Voting rights in the Concert Society
- Opportunity to Meet-the-Artists at a no-host reception in the School cafeteria after every concert.
- Guest tickets for the Fort St. John concerts are available at \$10.00 a performance. Tickets must be reserved in advance (785-6061)

CONCERT SOCIETY EXECUTIVE 1982-83

President:	Fay Mills	785-8661
Vice-President:	Sharon Britney	785-8806
Secretary:	Myrna Strate	785-3648
Treasurer:	Ria Lok	785-6061
Directors:	Laura Lee Life	
	Lois Mumby	
	Richard Pickwick	
	Pat Smith	
	Felicity Spurgin	
	Florence Blanchette	
	Audrey Bartell	
	Heather Hall	

1982 ~ 83

CONCERT SERIES

WESTCOAST TRANSMISSION COMPANY LIMITED THE MEDICAL CLINIC

**Blanchette's United Carpet
V.E. Brandl Ltd.
Norcen Energy Resources Ltd.**

Alexander MacKenzie Inn
Mr. & Mrs. Gladwin Bartell
Dr. & Mrs. G. Birchall
Mr. & Mrs. Tony Brummet
Cameron Travel
Cedar Lodge Motor Inn
Fort Gifts
Fort Motors
Frontier Holdings Inc.
Frontier Jewellers
Mr. & Mrs. Fred Hendricks
Hometown Mobile Homes Ltd.
Irwin Klaassen Ltd.
Keyboard Korner
Lads Sport Plaza
Leache's Tire (Fort St. John) Ltd.
Marlin Travel
Mr. & Mrs. Ted Mills

Alaska Highway News - Services
Camco Computer Service Ltd.
Canada Safeway Ltd.
CKNL Radio - Services
Deloitte, Haskins and Sells
MacKay & Partners - Services
North Peace Veterinary Clinic Ltd.
Peace River Photocopy Ltd. - Services
Pomeroy Insurance Agency

Myhre Mufflers Ltd.
North Peace Music Teachers Assoc.
Optometric Centre
Petticoat Lane
Mr. & Mrs. Glen Pomeroy
Rainbow Sign Co.
Mr. & Mrs. Kelly Rowland
Schafer Safety Services Ltd.
Shoppers Drug Mart
Smith Fuel Services
Smitty's Restaurant
Strome Building Moving Ltd.
Trans Peace Construction (1981) Ltd.
Triciann's Marry Shoppe Ltd.
Rev. Dexter Van Dyke
Mr. & Mrs. Pat Walsh
Ward Pontiac Buick GMC Ltd.

Little Longstaff & Assoc.
Northgate Red Rooster
Plaza Diner
Reed Shaw Stenhouse Ltd.
Willis, Cunliffe, Tait & Co.

The Concert Society expresses sincere appreciation to its patrons, whose generous financial support has made the 1982-83 Concert Series possible.

FORT ST. JOHN CONCERT SOCIETY
1982-83

EXECUTIVE:

President:	Fay Mills	Box 7822	785-8661
Past Pres:	Shirley Rowland	9603-112 Ave.	785-8686 (785-3731)
Vice-Pres:	Sharon Britney	10704-105 St.	785-8806
Secretary:	Myrna Strate	10711-106 Ave.	785-3648
Treasurer:	Ria Lok	9511-114 Ave.	785-6061

DIRECTORS:

Publicity:	Laura Lee Life	Box 69 Charlie Lake	827-3887
	Lois Mumby	8420-94 Ave.	785-3817
	Richard Pickwick	c/o Bank of Commerce	785-8101 (785-0099 res.)
	Pat Smith	Box 7090	785-8815 (785-6125)
	Felicity Spurgin	10303-98 St.	785-4680 (785-4511)
	Florence Blanchette	10756-100 St.	785-5719
	Audrey Bartell	11307-94 St.	785-3463
	Heather Hall	#206, 8920-86 St.	785-9922

1982-1983

For it's 1982-1983 Concert Series



FORT ST. JOHN
CONCERT SOCIETY

PRESENTS

Five exciting performances:

Friday, November 5

— Symphonie Canadana

A remarkable orchestra featuring the finest of Vancouver's professional musicians under the direction of Conductor and Music Director Yondani Butt. A true delight to the musical ear.

Friday, December 10

— Pacific Ballet

No strangers to Fort St. John, this fine troupe can be counted on for an excellent performance.

Wednesday, January 12

Netherlands Brass Quintet

Musicians in leading symphony orchestras in Holland, the members of this Quintet are as much at home with modern music as with a classical repetoire.

Thursday, March 10

Elmer Isler Singers

Under the leadership and direction of the internationally renowned Dr. Elmer Isler, the Singers have become one of Canada's foremost choirs.

S

mutual esteem having
developed over the course
of the evening.

Arts

Symphony grand start for concert series

By LAURA LEE LIFE
The 1982-83 Concert Series was launched in fine style last Friday night with a large, responsive audience and a first-rate performance. The evening was opened with a brief speech by mayor Brian Palmer in which he reflected on the number of years the Concert Society has been working to bring professionals in the performing arts to Fort St John, and congratulated all present for the time and effort put in and the support given to this aim. The podium was then turned over to Fred Nelson, Concert-master of Symphonie Canadiana, who cued the orchestra and to George Zukerman, the guest host and commentator for this tour, who

introduced the conductor, Yondani Butt and the first selection of the programme. The atmosphere of formal courtesy established seemed entirely appropriate to the occasion, enhancing a well-chosen programme of music which displayed both a wide range of composing styles and the flair and versatility of the orchestra. The bright, dancing melody of Mozart's Overture to "Cosi Fan Tutte", Delius' colorful sound picture "On Hearing the First Cuckoo of Spring," the spun-out, simple tunes of Verdi's Preludes to Acts I and III of "La Traviata", the well-known and beloved Excerpts of each composer's genius and gave some idea of the diversity that exists

within the general classification, "classical music." The first half of the programme closed with Mendelsohn's Symphony No. 4 in A Major. "The Italian", an eminently listenable symphony which is also something of a showcase piece for the orchestra. Its finale, Tarantella, was also the perfect pre-intermission eye-opener. Rossini's Cinderella overture provided a similarly upbeat close to the musical programme. Symphonie Canadiana is a small orchestra — only 28 players strong — but its sound is full and well-rounded. The playing of its member musicians was at all times a credit to their professional skill and to the insight and dedication

maestro Butt must bring to his work. To the layman, a conductor is a man of some mystery, his work being so much behind the scenes, long before the public performance, in planning and rehearsal. Mr Zukerman provided a very appropriate analogy to explain the relationship of conductor and orchestra. The conductor is as much a musician as the orchestra members he directs, but the instrument he plays is the orchestra itself. Working from this premise, conductor Butt is a virtuoso who maintains his instrument in excellent tune and plays it with skill and verve. During the second half of the evening, he seemed more relaxed, displaying a level of energy and enthusiasm that was infectious to musicians and audience alike.

Conductor Butt and Symphonie Canadiana in return indicate considerable

The commentaries by George Zukerman were light-hearted and informative on many levels, shedding light on the vagaries of a travelling musician's life as well as introducing the audience to the composers and to their music. It was most unfortunate that the lack of any sound equipment made Mr Zukerman all but inaudible to a large proportion of the audience. He did attempt to overcome the problem during the second half and it is to be hoped that his effort was successful for there was much to be gained from hearing him. Two nice extras not on the programme were brief solos by Concert master Fred Nelson on the violin and by Principal Flutist Jane Martin, demonstrating the sound and versatility of their respective instruments. Overall, the visit by the Symphonie Canadiana can be described as a complete and very satisfying success. Certainly, a standing ovation from the audience and two encores from

George Zukerman is accompanying the tour to provide an informal, mood-setting commentary on the Symphonie program. Long-time Concert Society members may recall Mr. Zukerman appearing here some years ago with a solo program titled 'Zukermania.' Symphonie Canadiana will be in Fort St. John on Nov. 5, performing at 8 p.m. at the NPSS gymnasium as the first feature of the Fort St. John Concert Society's 1982-83 concert series. Memberships in the society, entitling members to attend all five of this year's concerts, are still available at Blanchette's United Carpets, Fort Gifts, the Fort St. John Public Library, Keyboard Korner and Marlin Travel or directly from the Concert Society (telephone 785-6061). As Symphonie Canadiana is the first concert of the year, memberships will also be available at the door. Memberships are the same price as last year, \$30 for adults, \$70 for family (parents and dependents only), \$17 for students (high school or under) and \$17 for senior citizens.

Vancouver's Symphonie Canadiana

Symphonie Canadiana is a relatively new orchestra, only seven years old, but from its first season it has established and maintained a reputation for varied, exciting programming and superbly professional musicianship. Its founder, Yondani Butt is now its music director and conductor. A native of Macao, once Portugal's main trade base in the Orient, Maestro Butt began his piano and theory studies at the age of six. Later he attended Indiana University, studying piano with the eminent pianist,


Sidney Foster, composition with Bernard Heiden and conducting with Wolfgang Vacano. Along with honours from his academic and music studies at Indiana University and the University of Michigan, Maestro Butt has also acquired a Ph. D. in chemistry and has published numerous research papers in that field. However, his primary interest has remained music making and orchestra building, in both of which he has achieved unusual success and recognition. As a conductor, Yondani Butt brings fiery energy and exceptional musical sensitivity to the podium. As Arthur Nikisch advocated, he stresses purity of interpretation in his conducting. His insight and

musical understanding has been praised generously by critics. In Symphonie Canadiana, the outstanding professional core of Vancouver's music scene, some of Canada's finest instrumentalists have been gathered together by Maestro Butt. Normally 85 members strong, for touring the orchestra is trimmed down to a compact roster of 26 musicians. The program is selected accordingly, drawing on such well-known composers as Mozart, Bizet, Delius, Haydn, Mendelsohn, Verdi, Strauss and Rossini, to accommodate the limitations of a small touring group. This year, Vancouver's well-known musician-impresario and raconteur

Continued on page nine



Symphonie



Canadiana



WELCOME to the first concert of the Fort St. John Concert Society 1982-83 season - SYMPHONIE CANADIANA - It's been referred to as "The Remarkable Symphonie Canadiana"! Now in it's seventh season, this versatile orchestra is on tour in Northern B. C., the Yukon and Alberta in a spectacular eighteen day journey which includes sixteen evening concerts and twelve special concerts for school audiences in communities ranging from Terrace and Kitimat to Fort Nelson, Fort St. John, Cassiar and Watson Lake. After such a tour, it could also be called "The Little Orchestra That Could"!

YOU ARE INVITED

to come and meet the artists at a 'no-host' coffee gathering in the school cafeteria following the performance.

SOCIETY NEWS: The Concert Society expresses sincere appreciation to its patrons and members, whose financial support has made the 1982-83 Concert Series possible. Just a reminder that membership tickets will be available during intermission and after tonight's performance - with prices remaining the same as last year at \$70. Family, \$30. Adult, \$17. Sr. Citizen and Student.

FUTURE DATES: The next monthly meeting of the Concert Society will be Wednesday, December 1st at 7:30 p.m. in the Central Elementary School Library - EVERYONE WELCOME!

* NOVEMBER IS ARTS MONTH *

The Arts Council invites everyone to attend the arts events, especially the "B.C. Festival Glimpse" on November 15th at the newly acquired Artspace, 10003 - 100th St. at 8:00 p.m. - coffee and sandwiches at 7:00 p.m. for those who care to join us early. Participants from the North and South Peace who went to the B. C. Festival in Kamloops will present slides and tell of their experiences.

The "Arts Directory", listing all arts events and groups, is available at the door.

AND, just for fun: "The conductor of the orchestra was almost out of his mind because at every rehearsal at least one member would be missing. At the last rehearsal, he called for attention and said, "I wish to thank publicly the first violinist for being the only member of the orchestra to attend every rehearsal."

"It was the least I could do," the first violinist said, "since I won't be at the concert tonight."

SYMPHONIE CANADIANA

Music Director and Conductor - YONDANI BUTT
Guest Host and Commentator - George Zukerman

Programme

W. A. Mozart Overture to the Opera, "Cosi Fan Tutte"
Frederick Delius On Hearing the First Cuckoo of Spring
Summer Night on the River
F. Josef Haydn. Symphony No. 101, "The Clock"
Allegro-Andante-Minuet and Trio-Finale, Presto

OR

Felix Mendelssohn. Symphony No. 4 in A Major, "The Italian"
Allegro-Andante-Scherzo-Finale, Tarantella

** INTERMISSION **

G. Verdi. Preludes to Act I and Act III of
"La Traviata"
George Bizet. Excerpts from "The Carmen Suite"
G. Rossini Overture to "Cinderella"

* * * *

Members of the Orchestra

Violins:	Fred Nelson, Concertmaster	Flute:	Jane Martin, Principal
	Allison Sloan, Principal 2nd Violin	Oboe:	Tony Nickels, Principal
	Erika Bennedik		David Owen
	Victor Costanzi	Clarinet:	Gene Ramsbottom, Principal
	Don Cowell		Pat Daniels
	Richard Mackie	Bassoon:	James Ewen, Principal
	Victoria Megalos	Horn:	Steven Denroche, Principal
	Toni Stanick		Steven Field
	Marion Turner	Trumpet:	Chris Robertson, Principal
	Roxanna Whetham	Tympani and Percussion:	Kenneth Moore
Violas:	Christine Priz, Principal		
	Donna Griblin		
	Ben Neumann		
Celli:	Judith Fraser, Principal		
	John Doerksen		
Bass:	Robert Meyer, Principal		

* * * *

Ballet face-off for concert goers

Fort St. John. patrons.
Season tickets for the
concert Series are now
available at Fort Gifts,
Public Library, Marlin
Travel, Keyboard Korner
and private

and Blanchette's Carpets.
A family ticket is \$70, adult
\$30 and students and senior
citizens \$17. Avid concert
goers are encouraged to
get their season tickets
soon and newcomers are
welcome. Admission to all
concerts is by season ticket
only. The season ticket only
policy was adopted by the
Society three years ago to
ensure enough funds to pay
for the entire concert
series.

The Concert Society has
been able to maintain the
high level of concerts for
the coming year that Fort
St. John has seen in the
past few years, with the
help of local corporations,
increasing membership
and a grant from the B.C.
Cultural Services Branch.

An attractive package of
five concerts for '82-'83
includes Netherlands
Brass on Jan. 12, Elmer
Isler Singers on March 10
and Felix and His Palace
Brass Band on April 18.

The Concert Society
meets once a month to
prepare programs and
hospitality for the next
concert. Everyone is
welcome to share in
bringing concerts to Fort
St. John. Phone 735-8661 for
further information.



THE PACIFIC BALLET, coming to Fort St. John on
Dec. 10, performs a very popular sports ballet. This
segment of the show is a favorite of those ex-

periencing a ballet performance for the first time.
Pacific Ballet is part of the Concert Series '83.
Tickets are now available.

SHARE IN THE MAGIC OF BALLET



Artistic Director Renald Rabu

518 W. Hastings Street
Vancouver, B.C. V6B 1L6
(604) 669-5954

DEC 1982

Pacific Ballet presents a gem of a performance

by Laura Lee Life

Ballet is often compared to architecture. Both art forms are the result of geometrical and spatial thinking. Just as the architect uses his tools to create the clean, unbroken lines of a building, so the ballet dancer uses the five classic foot positions and a system of meaningful gestures and poses to create three-dimensional patterns of movement, forming pure, unbroken lines, exhibiting perfect balance and equilibrium. Architecture uses wood, stone and concrete to express its vision; ballet uses the human body as its means of expression.

In its five years of professional existence, it has won critical acclaim and a reputation for freshness and originality wherever it has performed.

Pacific Ballet Theatre is a small company, and like most performing companies, must cope with the restrictions of a showstring budget. In consequence, the company has eschewed the major works of classical ballet, such as Swan Lake, in favour of developing a repertoire of small, chamber ballets.

In this, it has drawn on the talents of many noted Canadian choreographers, notably Brydon Paige of Les Grands Ballets Canadiens, Renald Rabu of Les Grands Ballets, and William Thompson, ballet master of the Pennsylvania Ballet, among others. Their small gems of the choreographer's art are developed and polished by the dancers of Pacific Ballet Theatre into a go-anywhere program suited

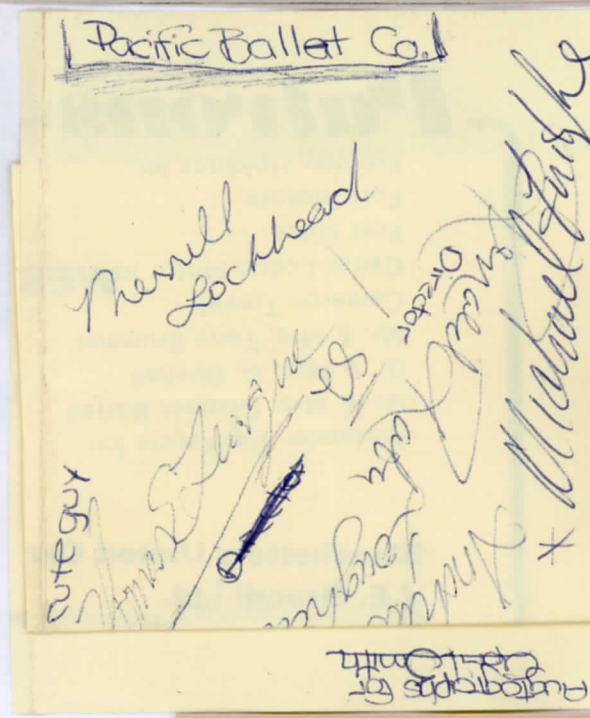
to performance in the most and least likely of locations. The company has performed in school gymnasiums and community centres probably more often than in concert halls. It is accustomed to travelling with its own portable floor and a collapsible proscenium, using stereophonic tapes to provide music. In its own sphere, Pacific Ballet Theatre is something of a pioneering spirit, working to establish classical ballet as a familiar and appreciated art form in its

native province. This goal has been pursued with exuberance, discipline and dedication, creating a company that is a delight to watch practicing its art.

Pacific Ballet Theatre will be performing at the North Peace Secondary School on Dec. 10 at 8 pm. Members of the Fort St. John Concert Society are invited to dig out their tickets and attend what promises to be an entertaining, interesting evening. Non-members wishing further information can telephone 785-6061.

Dedication to this demanding, perfection-seeking art has been the cornerstone of Pacific Ballet Theatre's existence. As the only dance troupe in British Columbia working exclusively within the boundaries of classical ballet, it has striven to develop its dancers' skills as individuals and as a group, while bringing the beauty and discipline of ballet to audiences of all levels of knowledgeability throughout the province.

The success Pacific Ballet Theatre has achieved in these aims has been im-



NORTH PEACE SENIOR
SECONDARY SCHOOL
FOR INFORMATION PHONE
785-6061

FRIDAY, CONCERT SOCIETY PRESENTS
DEC. 8 PACIFIC BALLET



An exciting concert series beginning with Symphonie Canadana on Nov. 5 and Pacific Ballet on Dec. 10 will again add to the quality performances presented! The Co sponsors touring st assistant business

Arts

The PACIFIC BALLET THEATRE tour programme, which audiences across the West will enjoy, includes such works as:

PAS SUR PAS

Hop Variation
Beat Variation
Adage
Pirouette Variation
Trio
Boys Variation
Finale

A TIME FOR YOUTH

Pas de Quatre -
Romantic Classical Ballet

PIERROT

I am Pierrot
Beneath my Umbrella
Search for a Heart
Red Shoes Make Me Dance
Masks of Hidden Feelings
Heart on a String
Cap of a Different Colour
Finale

NUTCRACKER

Grand Pas de Deux

FOREVER JUDY

Overture 'Somewhere Over
the Rainbow'
Dear Mr. Gable
Love
What'll I Do
Little Girl Blue
I'm Always Chasing Rainbows
Alexander's Ragtime Band
By Myself
Why Was I Born
Stormy Weather
Make Someone Happy
The Man That Got Away

ARTISTIC DIRECTOR

-

RENALD RABU

DANCERS

-

Eric Deininger
Charlie Evans
Muriel Gordon
Donna Kelly
Pierre LaPointe
Merrill Lochhead
Andrea Lougheed
Gaetan Masse
Suzanne Ouellette
Robbie Waldman

Pacific Ballet

The Fort St. John Concert Society is pleased to welcome you to a return engagement of the Pacific Ballet Theatre - a company of ten classical dancers under the artistic direction of Renald Rabu. Max Wyman, Canada's leading dance critic, has enthusiastically referred to the Pacific Ballet Theatre as "... a dance force worth reckoning with."

COME AND MEET THE ARTISTS
at our 'no-host' coffee
gathering in the school
cafeteria following the
performance.

SOCIETY NEWS: The Concert Society, in conjunction with the Coachman Inn, will be giving away two dinners for two and two double passes to a concert. Six days prior to a concert Coachman Inn patrons may enter their receipts in the draw box at the restaurant. On the day of the concert CKNL radio will announce the lucky winners. There are three concerts remaining in the 1982-83 season:

Jan. 12th - Netherlands Brass
Mar. 10th - Elmer Iseler Singers
Apr. 18th - Palace Band

FUTURE DATES: The next monthly meeting of the Concert Society will be Monday, January 3rd, at 7:30 p.m. - Central Elementary School Library - EVERYONE WELCOME!

AND for a special Christmas treat, plan on attending "Handel's Messiah" - December 12th - 3:00 p.m. at Peace Lutheran Church. Tickets available at the Public Library and Keyboard Korner.

ARTS COUNCIL CORNER:

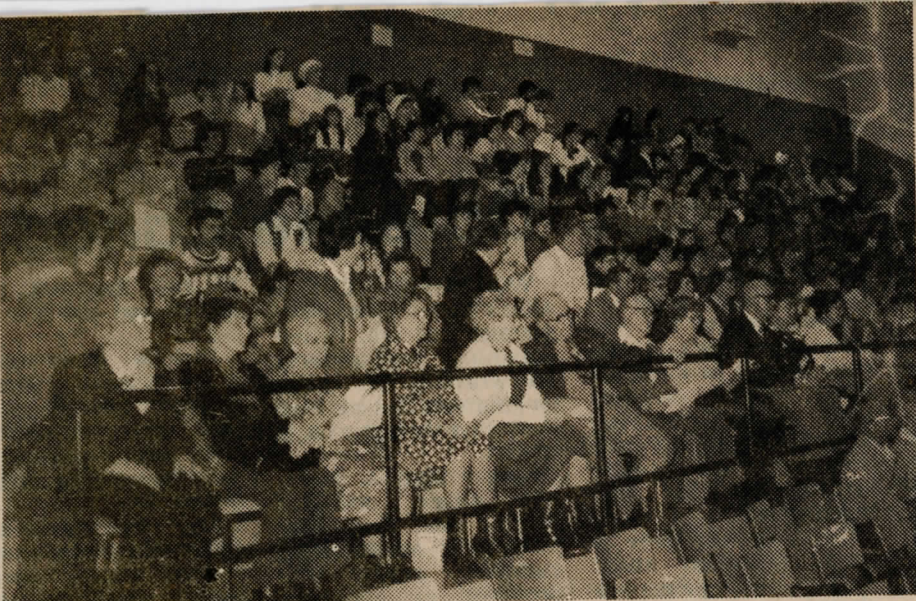
The Artspace will have a Home Handicrafts Sale December 11th from 11:00 a.m. to 4:00 p.m.

Fort St. John ticket and information centre in the Artspace, Pioneer Plaza - open daily 8:30 a.m. to 5:30 p.m. All organizations are welcome to sell tickets of any kind -- this is a community service!

Arts Council Meeting December 13th, 8:00 p.m. in the Artspace - EVERYONE WELCOME!

"CHRISTMAS IS A GIFT FROM GOD THAT MAN CANNOT KEEP UNTIL HE GIVES IT TO SOMEONE ELSE"

Dec 1982.



THE PACIFIC BALLET put on a superb performance to a capacity crowd in the high school gymnasium last Friday night. The review of the performance explains the varied show and the audience situations.

Seats sore but sight satisfying

by Laura Lee Life

When you spend the better part of two hours slowly broiling in the overcrowded bleachers of the North Peace Senior Secondary School gymnasium, facing a stage that looks like a cross between a badly organized lumber pile and a rummage sale, your rump aching and your feet slowly growing numb, yet in all that time you completely forget all your discomfort, you know that you have experienced a special kind of magic. Pacific Ballet Theatre's performance Friday night was just such a feat.

Dancing is hard, strenuous work, demanding talent, stamina, discipline and devotion of its practitioners. The dancers of Pacific Ballet Theatre made it look not only easy but also tremendous fun. Their zest and vivacity meshed with the choreographic genius of Renald Rabu, their Artistic Director, to develop a program that was a delightful illustration of ballet as an art and as an entertainment.

The program opened with 'Score 2-2', a very west-coast oriented ballet celebrating the Canucks, Whitecaps and B.C. Lions. Lively and jazzy, it was anything but serious, featuring dazzling

deux with Merrill Lochhead in Adage, the third movement. Otherwise, this was one of those total experiences, difficult to recall in any detail, blending in memory into a well integrated whole remembered with a feeling of restful pleasure.

'Pas Sur Pas' was followed by the 'Grand Pas de Deux' of the Sugarplum Fairy and her Cavalier from Tchaikovsky's Nutcracker. The music undoubtedly puzzled members of the audience familiar with the Nutcracker Suite; this dance is from near the end of the ballet and is noteworthy as its only grand pas de deux — a major break with tradition at the time of its debut. This came closest to commonly held concepts of ballet, being quite formal in its choreography and costuming. The Sugarplum Fairy was appealingly glamorous in a spangled pink tutu and tiara, while her Cavalier was resplendent in Renaissance-styled white and gold. The strength and clean-cut movements of Gaetan Masse's dancing was nicely balanced by Cherie Evans' graceful fragility, the two very much in harmony as they expressed, not the passion of lovers, so much as the gallantry and respect of a

music, composed of Vivaldi and played by the Academy of Ancient Instruments, possessing all his brilliance and colourful genius but lent a deeper, darker vibrance by the simpler, more primitive sound of the instruments. Against this background otherness, the dancers mimed, dramatized and clowning their way through a series of portraits ranging from the playful 'Beneath My Umbrella' through the pensive love-song of 'Search For a Heart', to the outrageous flirting and vamping of Donna Kelly in 'Cap of a Different Colour.' 'Heart on a String,' danced with exciting gaiety and abandon by Muriel Gordon and Michael Fritzke as the puppet and its manipulator was particularly eye-catching, a clever concept well interpreted. But it was the rather solemn 'Masks of Hidden Feeling' that brought the thought to mind that watching 'Pierrot,' one could begin to understand the tremendous love for the art of ballet that must inspire its greatest artists.

Renald Rabu and the dancers of the Pacific Ballet Theatre — thank you.

Netherlands Brass a unique ensemble

It is a strong temptation in reviewing the Netherlands Brass to compare them to the Canadian Brass. The similarity of the names, instruments and members' musical backgrounds make it almost inevitable. However, the Netherlands Brass deserve to be judged entirely on their own merits, not on anyone else's.

The Netherlands Brass is a young group — in the ages of its members and in the length of its existence — and very new to North America and to Canada. This perhaps accounted for the group's very formal, rather remote stage manner. Performers who exist and re-enter after every number are not all

that common. It took some getting used to. One too easily becomes accustomed to being entertained between musical selections!

Musically, however, their performance left nothing to be desired.

With a few exceptions, the evening's program featured compositions of the last two decades, generally composed for brass instruments and effectively utilizing their special clarity and brightness of tone.

These pieces were well chosen, having a quite modern flavour, often touched by jazz or even baroque influences, without tipping into the extremes of modern

composition with its frequent harshness and dissonances, and without ever ceasing to be very listenable and interesting to the ear. And every piece was superbly played.

The Netherlands Brass displayed perfect control of every note, blending sensitive harmonies or lifting the voice of one instrument above the others to lead a passage with flawless timing and balance. These young men are certainly masters of their instruments and creative practitioners of their art.

Their performance Wednesday night was well-integrated, well-performed and well worth attending.



The concert was well received and the action well illustrated in this print.

THE NETHERLANDS BRASS performed in Fort St. John last week as local artist Peter Vogelaar sketched a number of

The evening closed with 'Pierrot', a collection of sketches featuring this clown of classic French choreography, but because of any flaw in the dancing or in the Whitecaps segment, not only weak link was the knowledge viewer. The experience to the one of Bill Cosby's routines on college football. The agile football player who occasionally called to mind eye, yet offering depth and clarity in its concept and marked. The net effect was to reduce its scope for comedy and to make it seem to fit less smoothly than the rest, although it was, in itself, quite pleasing. As the hapless referee who received more hassle than he gave, Gaetan Masse maintained continuity and demonstrated a nice touch for comic effect. 'Pas Sur Pas', in contrast, was graceful, lyrical and very much in the classical tradition. Although it had both fast and slow movements, the predominant impression was one of gentleness and flowing harmonies. Tom League, as the sole male dancer, acquitted himself well, dancing a particularly charming pas de

cheerleaders, gum-chewing hockey players en pointe, and a marvelously fine jewel, complete and beautiful to the untoured eye, yet offering depth and clarity in its concept and experience to the knowledgeable viewer. The evening closed with 'Pierrot', a collection of sketches featuring this clown of classic French choreography, but because of any flaw in the dancing or in the Whitecaps segment, not only weak link was the knowledge viewer. The experience to the one of Bill Cosby's routines on college football. The agile football player who occasionally called to mind eye, yet offering depth and marked. The net effect was to reduce its scope for comedy and to make it seem to fit less smoothly than the rest, although it was, in itself, quite pleasing. As the hapless referee who received more hassle than he gave, Gaetan Masse maintained continuity and demonstrated a nice touch for comic effect. 'Pas Sur Pas', in contrast, was graceful, lyrical and very much in the classical tradition. Although it had both fast and slow movements, the predominant impression was one of gentleness and flowing harmonies. Tom League, as the sole male dancer, acquitted himself well, dancing a particularly charming pas de