

MAUREEN FORRESTER, PERFORMS WELL

By Alan Bjorndal

On Feb. 5th, at the Confederation Centre, one of the finest musical experiences of this year happened. The Orford String Quartet presented, with Maureen Forrester, an evening of music that I personally won't forget for a long time.

The program opened with the "Quartet in G major, Opus 54" dating from 1788 by Haydn.

The opening movement is marked Allegretto and this sprightly feeling flowed throughout the entire movement.

The second movement is marked Allegretto Con Brio and it nicely contrasted the more stately first.

The third was the traditional Minuetto, and Terence Helmer on 1st violin shone with his warm sensitive playing.

The final movement, Finale-Presto, was played very joyfully. Haydn definitely enjoyed himself when he wrote this very happy ending.

The next item on the program was "La Tentation de Sainte Antoine" by the modern German composer Werner Egk. Ms Forrester joined the Orford Quartet to sing 8 of the 13 songs of this cycle.

The 8 songs were interesting in the way in which Mr Egk tried to achieve a balance between the problems of writing atonal music within a small structure.

Maureen Forrester's singing was excellent from the start. Her concentration was unbroken and flowed from one song to the next.

The only criticism would be that Ms. Forrester's usually very intimate rapport with her audience was hindered by the use of the score for the songs. She concentrated more with score than with the audience.

The next work was "Il Tramonto" by the early 20th century composer Ottorino Respighi. His work, which was essentially a Tone Poem for Contralto and String Quartet, echoes his great Symphonic Tone Poems.

This performance was performed with great skill and artistry. The differences in colours achieved by the strings alone was incredible. To add to this, the voice of Maureen Forrester, which went from a flowing Bel Canto to an easily achieved Dramatic

presence, made the effect of the work very convincing.

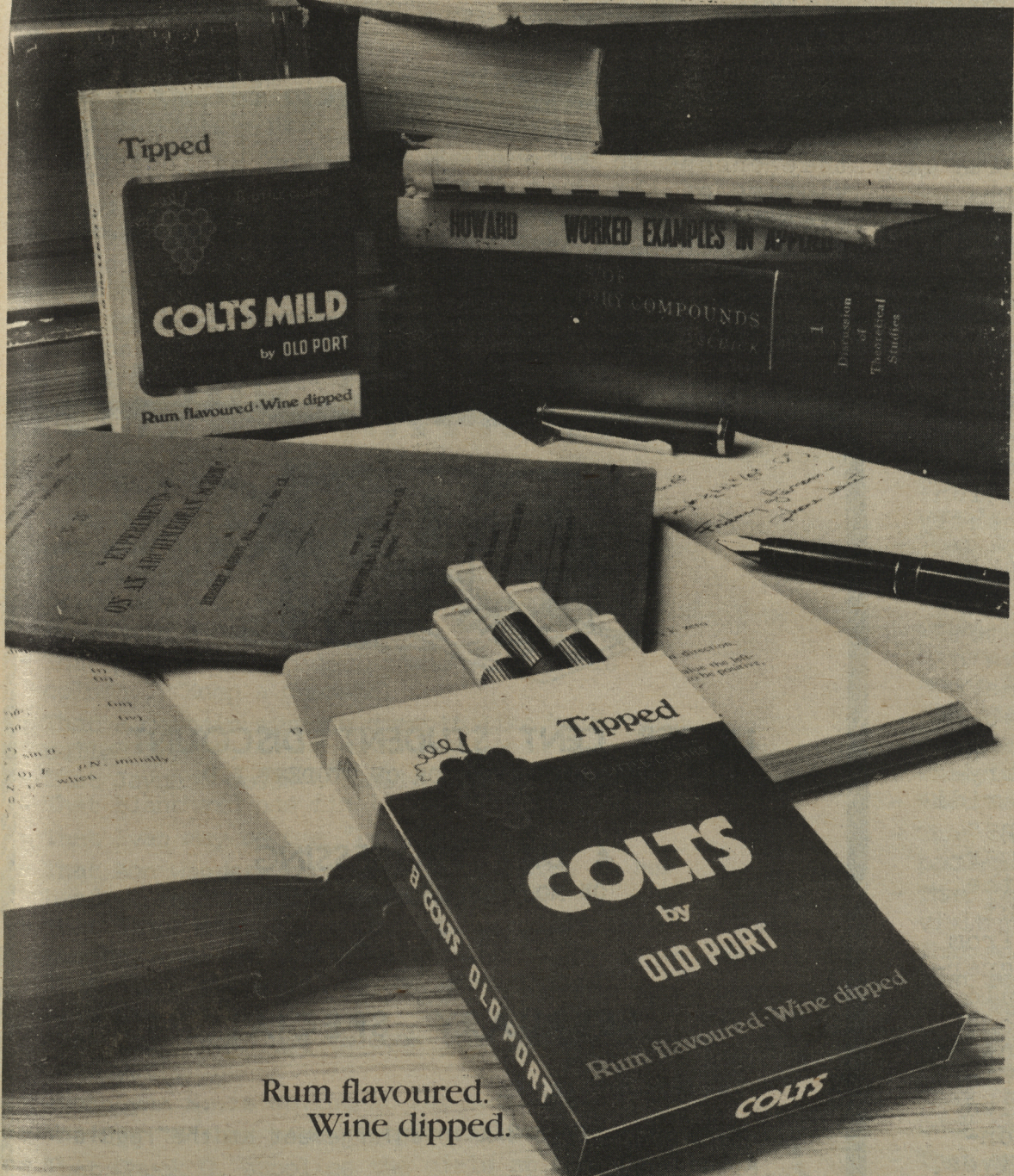
The final offering was the Quartet No 8 from the Rasoumovsky cycle, so called because they were composed for a Count Rasoumovsky in 1806.

The Quartet is from Beethoven's middle period, the latter half of this period, incidentally.

The Orford Quartet played this demanding work with such ease that they made it appear simple to play that musically.

The entire concert was an evening of fine music being played very well by some of the finest musicians Canada has to offer. It was a concert the likes of which we probably won't experience in Charlottetown for a long time.

The Orford String Quartet with Maureen Forrester



Rum flavoured. Wine dipped.

Crack a pack of COLTS along with the books.



DIDST THOU NOT, IN THY WISDOM, SEND ME TO RE-ESTABLISH THE ONE TRUE FAITH IN PERSIA?

DID I NOT THEN DO THY BIDDING AND DRIVE THE SHAH INTO EXILE?

AND DID I NOT THEN WREST THE POWER FROM BAKHTIAR

...AND SLAY MANY OF THINE ENEMIES? AND DID I NOT RE-INSTITUTE A MODESTY CODE OF BEHAVIOUR AND DRESS FOR WOMEN??

WHY PULLEST THOU, THEN, THIS WESTERN-TYPE TRICK ON ME?

MAYBE IT WAS SOMETHING YOU SAID...

IRANIAN NATIONAL ORGANIZATION OF WOMEN
FREEDOM NOW
STICK YOUR REFORMS