



Troubadors Edward Flower and Martin Best offered a wide variety of musical experiences.

Staffer humbled by concert

By S. GORDON EMMERSON

My pretensions in writing a review of the Martin Best concert are presumptuous to say the least. I therefore implore the reader to accept this article as the personal impressions of an enthusiastic-if ill-qualified-music lover.

The concert, presented by the Creative Arts Committee, was billed around the campus as featuring Martin Best on lute and guitar. In fact, the concert featured two artists on lute and guitar: Martin Best and Edward Flower. Though only Martin Best actually sang—he's a trained tenor—both artists took turns taking the spotlight with the instruments.

The audience didn't really know what to expect. Some people undoubtedly expected the popular type folk-singer. I was expecting a program of medieval, Renaissance, and Baroque works, with perhaps some classical Spanish flamenco. I was not entirely wrong; there was some of all these things, but also a great deal more.

The program began with a song cycle called "The Arrow in the Heart" written by Mr. Best. The words of the cycle were based on the poetic works of various British poets (Hazlitt, Shakespeare, Jonson, Donne, Byron) and have a love theme. The music of the cycle keeps changing as the mood of the words change. To appreciate a song cycle (which is generally a fairly long work) is an acquired talent. Many listeners may feel uncomfortable with the lack of recurring themes. "The Arrow,"

however, written for two guitars, did allow me to appreciate the technical expertise of the musicians on their instruments.

Item two of the program was perhaps my favorite. Called "Music for two Lutes" the program consisted of six tunes which varied from the very delicate "My Lady Carey's Dompe" to the lively "Lord Willoughby's Welcome Home." These tunes were written around Shakespeare's time or earlier.

Then, just before intermission, we were treated to three ballads, to guitar accompaniment. The bawdy "I hem' when I cleave" was funny and somewhat more subtle in its raunchiness than some much more modern locker-room songs. After the pretty pastoral "Song at Nightfall", more humour was provided by "The Vicar of Bray." This is a political ballad written about a vicar who, in order to keep his job, kept changing his religion as each successive monarch brought his/her own religion to the throne of England.

The intermission was followed by a rather lengthy song cycle based on translations of texts by native American Indians. Set to music by Martin Best, the cycle brought together, in a coherent fashion some of the rituals and literature of various Indian and Eskimo peoples of North America. An interesting effort. But I would be understating facts to say that the song cycle is not my favorite musical form. As I have earlier said, appreciation of that medium is an acquired thing, and

unfortunately or not, I have not yet attained it.

After the cycle, Edward Flower, treated us to a lute solo, written by Francesco da Milano, an Italian who died three years after Christopher Columbus first set sail for the Americas.

The last item in the program, called "Music for a Troubador" was really a pot-pourri of folk songs and ballads ranging from Lennon and McCartney's "Norwegian Wood" to some Spanish Flamenco (sung in Spanish and introduced as a song about two gypsies in a whorehouse) to a couple of unaccompanied ballads, one of which was aided in its humour (about a farmer's daughter) by the overwhelming number of syllables in each line.

I took considerable interest in the concert from a technical point of view.

Though a number of the lute duets exemplified the polyphony that was popular during the Renaissance (i.e. several simultaneous melodies of equal interest) there were also examples of simple melodies with vertical harmonic fillers (chords).

Some interesting techniques were used including banging on the guitar and letting the strings resonate.

In general, then, the concert offered its audience a wide variety of musical experiences—pleasurable ones, I might add. Should Mr. Best and Mr. Flower revisit us, I would certainly take the opportunity to see them again.

Wrack n Roll

by Alex Party

The new Yes album, RELAYER, had just arrived, and the Brunswickan columnist stood in front of a rack filled to capacity with the aforementioned article of merchandise. He pondered the question of whether to purchase the record: after weighing the merits of their last effort [minus] and of new keyboardist Patrick Moraz [plus] the writer decided to delay the acquisition to a later date.

By sheer coincidence the young man happened to venture into the store the next day. He was in search of an obscure text on "Canadian Literature" and had some banknotes tightly wadded into his left front pocket. As he strode towards the cash register, with the tome in question in hand, he stopped. Or was stopped, perhaps, because he had encountered the back of the last person in line for the checkout. Dazed,

he reached for support and grasped the plexiglass bin which contained a multitude of coloured rectangular disk-packs. His eye once again fell upon the excellent cover art of RELAYER. Having been a sucker for Roger Deans's graphics for years [even to the point of having purchased a Uriah Heep album in a bargain bin because of the artwork!], he decided to buy the record in spite of himself.

After making the treacherous and arduous walk through the muck of the notorious Black Woods of Forest Hill, the youth entered his subterranean abode. He removed his treasured copy of TROUT MASK REPLICA from the turntable in an uncharacteristically brusque fashion and placed RELAYER upon the machine. Deftly manipulating the controls, he started the record upon the first of its incalculable revolutions; then reclined upon his hand-woven rug to await the music.

The first side had barely begun when he was rudely interrupted by a phone call from an acquaintance. When asked about his plans for the evening he replied that he had intentions of staying at his residence for the purpose of writing a treatise on "wrack and roll."

His caller remarked that authors lead such INTERESTING lives, then hung up. As his nerves were slightly chafed by the conversation, the writer decided to pour a small brandy. [Strictly for medicinal purposes, of course.] Our subject returned

to his ruminations, and remarked that the music of Side One bore no small resemblance to that of the record CLOSE TO THE EDGE. He also muttered a snide remark that good singers could never be good songwriters, cleared his throat and attempted an

off-key falsetto harmony for one of Jon Anderson [no relation]'s vocals. he played the first side over again, noting how Moraz filled in admirably for the estranged Mr. Wabeman, and how much of the musical direction had fallen upon Steve Howe. Again he deplored the over-inflated lyrics. Again he noted the lack of musical progression.

Then the journalist lifted the record from its position on the turning table, reversed it, and replaced it. Side Two was barely underway when, stretching his legs languorously, his foot caught a guitar case which had been propped against the wall.

The case slid, fell against a rare antique acoustic guitar, and then both fell on the turntable. Envisioning a repetition of the summer's calamity [which occurred when one of his brothers had apparently dropped a brick on the tone-arm], the

columnist blanched. However no damage had been done and Side Two was unscarred. Listening, the writer discerned that there was some truly fine music on that part of the disk. However, he was too rattled by his near escape to sit down and compose his usual analytic discourse, so he went out in search of medicinal herbs. Thus ends our tale.

Kenneth Clark's art series to be shown

During the month of January, the Beaverbrook Art Gallery will present a series of art films by the

well-known British art historian, Sir Kenneth Clark. This series entitled "Landscape into Art" consists of five (5) films by the acclaimed narrator of the television series "Civilization" and "The Romantic Rebellion". The five 30 minute films will be shown

on January 15 and January 22 according to the following schedule.

January 15, 8:00 p.m.
Backgrounds, Friendly Nature, Unfriendly Nature.

January 22, 8:00 p.m. — The Natural Vision, The Two Paths.

All films will be shown at 8:00 p.m. in the exhibition gallery. Admission free.

Mr. January

