

NOBLISSIMA VISIONE HIGHLIGHTS CONCERT

by Massie Johnson

An orchestra's opening concert is always a combination of at least two elements from the listeners standpoint; a backward look to the standard set the previous season and more important, an evaluation of what the group's potential is for the present year.

Practically no orchestra can function at maximum efficiency on the opening concert when many members are still playing as individuals alone rather than with a combination of individuality and self-restraint which is the requisite of a true ensemble players. After all, fine orchestral style is based on a magnified chamber music approach in which all players subordinate certain aspects of their individuality to the overall ensemble concept.

The outstanding performance by the N.C. School of the Arts Orchestra under Mr. John Iuele last Friday night was Hindemith's modern masterpiece *Noblissima Visione*. Above all one applauds Mr. Iuele's choice of a 20th Century "standard" and we can only hope that each concert this season will contain at least one substantial composition to this century (suggestions: Bartok's *Concerto for Orchestra* or *Miraculous Mandavain Suite*, one of the three famous Stravinsky Ballets..how about *Petrouchka* as a start...., Prokofiev's 5th Symphony, etc.)

The orchestra was at its best and most assured in this powerful work. Mention should be made of the sensitive balance between solo flute and strings in the Rondo of the first movement and the powerful and rich sound of brass, timpani and percussion in the final *Passacaglia*, with the small string section producing an amazing amount of sound to balance this.

As a matter of fact, the strings are the most consistent group in the orchestra and this was particularly evident during the first half of the concert. Of course, the strings carry much of the musical burden in repertoire of the late Classical and early Romantic periods and each section was rarely less than very good in both the Weber Overture and Beethoven 8th Symphony. The first violins, with fine and assured leadership, were indeed outstanding through the entire concert.

All orchestras are plague by problems of ensemble and intonation and this group is no exception. The *Freischutz Overture* was marred at points by overly heavy playing and slow attacks from those instruments in the rear of the orchestra (this sluggishness was also evident in the Finale of the Beethoven Symphony - a kinetic movement if there ever was one!). However, the most serious problem is that of intonation, especially as regards the woodwinds.

REVIEWS

SIMON & GARF. AT DUKE

Two chartered buses of NCSA students left at five o'clock Saturday, October 12, for Duke University where we heard Simon & Garfunkel in concert. The performance was given in the gym.

Simon carrying his guitar, and Garfunkel danced onto stage singing "Mrs. Robinson" as many people have seen "The Graduate" (from which this song is taken) the audience's attention was immediately captured and held throughout the program.

Before intermission, Simon & Garfunkel seemed to be simply going through the motions of performing. Their singing could not compare with their records. However, the audience was pleased and completely enjoyed it.

After intermission, Simon & Garfunkel came back on stage, Garfunkel wearing jeans and a red shirt. Featured in this part of the program were Garfunkel's singing "For Emily, Wherever I May Find Her". The agenda also included many of the lesser known songs from their albums. For their last number they did, "Sounds of Silence", during which the lighting faded into total darkness. The audience completely aroused, rose and clapped like thunder. As an encore Simon & Garfunkel sang two short pieces. Once more the audience arose and clapped, demanding more. The singers returned and sang "Bye, Bye Happiness". For the last time the audience stood as they clapped.

The second movement of the Symphony (and at other points also) was a particularly shocking example of a section that was not playing in tune with the rest of the Orchestra or in tune within itself. Surely this is an aspect that must improve in the future.

In the final analysis, however, this was a commendable first concert of which Mr. Iuele and the Orchestra can be rightly proud. There is a professional assurance about many of these players that is admirable and one eagerly anticipates their future programs.

AN EVENING OF DANCE

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sented last month in Norway and Israel. The ballet is based on paintings by the Norwegian expressionist, Edvard Munch. Music is *Five Pieces for Orchestra* (Op. 16) by Arnold Schoenberg.

POETRY AS AN ART FORM

by John Gabriel
A High School Soph.

From the time man gave up animal ways, he has always had certain inborn desires which he satisfied through the Arts. Even the most primitive people have fibers of music, dance, and the plastic art woven deeply into their culture. The more civilized societies find aesthetic values not only in the Arts but in poetry. The same desires satisfied by music, art, dancing, and drama are fulfilled in poetry.

Probably the strongest of man's desires is to communicate. Man is a social being. He has always wanted companions, and a way in which to convey his feelings to them. People are ill-at-ease when they cannot communicate. "It is disgusting to watch the semi-mute world of animal nature; the admirable bearing of a horse, sparkling eyes, nervous ears and skin; agile, firm movements; an air of alertness and intelligence and yet, silent, alone, isolate."

Except for language, the Arts have always been the principle means of communication for man. They express the ideas and feelings of the artist to the public, and their performance is so much enjoyed that theatres, records, art galleries, and dance studios are found in every major city of the world. There is also a great personal satisfaction for an artist whose performance or creation is understood as well as enjoyed. There is no greater compliment for a painter than to be told his art "means" a lot to a person or that it "says" something to him. This is the case in all the Arts, Their greatest purpose is to communicate.

Another strong desire behind the Arts is to create. "Creation of forms results from another wage, a different type of psychological need...it is the impulse to project our ego. It is also a manner of giving way to our natural mimetic condition...we live in a universe of creation and we ourselves want to be able to create in our turn, too; we ourselves have a given form, and we want to give birth to creatures of a given shape, also in art, this urge is satisfied only for the artist. That is why all elementary schools have art and music classes, and why amateur art is becoming such a popular hobby.

Because plastic art of any form is usually displayed, giving the artist the satisfaction not only of creating, but of communicating. A more specific example is in the performing arts. Any musician knows the satisfaction of successfully working out an etude, although he will never perform it; two dancers will spend hours working on a *Pas de Deux*, perely for the sake of perfection.

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