

# PEARL LANG IN PERFORMANCE

by Stacy Meyer

How do you watch a dance performance? What do you look for, what do you watch, what do you see?

The lights dim, the music begins, the curtain opens. You are relaxed and open, energized and ready. Do not grab, do not begin to sift the bad from the good, or choose what you like from what you do not like. Just relax, and accept what is being offered to you.

So. Within the first few moments you will absorb a complex of light, music, movement, space, movement designs and quality in space. Then - the shapes of the individuals, colors, costumes... Eventually you become personally caught up in, involved in, the emotion and the movement of the dance.

*Shore Bourne.* Varicolored swift-moving gulls. Gliding, sweeping across the open air. Defining space. Defining themselves. First the group, brightly, and then - the pearl. Quick sighs of a mellow young girl on a Sunday afternoon; light white satin wet with a blue-green rainbow.

Bur something is wrong. The faces. They are somewhere else, not involved in the here - and - now. The bare movement must speak for itself; no emotional motivation supports or lends dramatic import; the dancers appear to be personally detached from what they are doing - even Miss Lang.

The coldness pervades the curtain calls. Maybe the dancers do not like what they are doing; maybe they do not like to perform; maybe they do not like to perform in Winston-Salem....

*Broken Dialogues.* Colors again - this time deep, dark blues and greens and purples with angular patches of light. Couples, solemn and darkly preoccupied, accompanied by electronic sounds.

Telephone conversations, with plastic telephone receivers! Humorous, clever adaptation of familiar postures and gestures. Individuals get all twisted and confused around the lines of communication. All sorts of people - showgirls, playboys, housewives; these human beings look pretty ridiculous, but what they are experiencing is real.

Now, troubled couples. Partners hanging one another up, actually, physically. Carrying one another as burdens. Trapped. Getting all involved. Tied in knots. Supporting one another. The choreography is taken from gesture and imagery, and it does successfully speak for itself. The dancers' ever-present facial indifference is almost appropriate. (On a few dancers, the faces come alive; two men, and Georgiana Holmes).

*Piece for Brass.* Dancers oozing and out of gigantic pipes, as if they were the innards of a huge sewage system. Then, dancing with the pipes, relating to the pipes. Gushing - or bursting forth strongly. Interesting movement; but, I'm getting a bit exhausted at this point. The program so far has held to one dynamic level: one of strength. The audience, as well as the dancers, need something soft and emotionally (not just physically) engaging. My attention has wandered from the pipes, and I just don't want to experience anymore. I'd like to receive something more substantial than mere images or the vicarious experience of movement - I need something I can take home with me.

*Shirah.* "Suggested by an Hasidic parable." Shirah means song, in Hebrew. The parable is quite lovely, and we are ready for a sensitive, dramatically fulfilling dance. However - quickly I realize that this piece simply requires more concentration than I have to give at this point; I already have been saturated for the evening.

A spring, a mountain, the heart of the world, time...each element of the story is represented in the dance.. the dance is telling the story. The lack of subtlety bothers me. Perhaps Miss Lang could have used the parable as a take-off point for her dance, rather than having retold the story.

Final curtain...unplanned moments of delight as each time the curtain downs, you can see Miss Lang's feet scamper to the wings - running, a simple

## MATTHEWS RECITAL FRIDAY

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Matthews received bachelor of science and master of science degrees from the Juilliard School in New York. He was a student of Irwin Freundlich for six years at Juilliard. Freundlich is also a member of the faculty at the School of the Arts. As a graduate student, Matthews was a teaching assistant at Juilliard.

He studied with Friedrich Wuhler at the Hochschule for Musik in Munich, Germany under a Fulbright Grant. He also studied with Guido Agosti at the Accademia Chigiana in Siena, Italy, where he was awarded the Caseola Prize for piano playing.

He remained in Europe for five years concertizing in England, Scotland, Scandinavia, Holland, Germany, Austria and Switzerland.

In 1963 he returned to the United States and taught at Skidmore College in Saratoga Springs, N.Y. Before coming to Winston-Salem, he was a member of the music faculty at the University of North Carolina at Chapel Hill. He performs frequently in solo recitals, chamber music programs and as soloist with orchestras.

motion, not presented, but just happening, and the audience gets a peek...

## SPRING TOURS BEGIN TODAY

(Cont. from page 1)

The cast includes Cynthia Darlow of Hampton, Va. as Eve; Charles Whiteside of Detroit, Mich. as Adam, and George Falkenberry of Selma, Ala. as Snake.

Pianist is Toni Hoffman of Asheville. Karen Templeton of Baltimore, Md. is in charge of costumes and properties, and Steven Evans of Glen Burnie, Md. is assistant stage manager.

The schedule of drama performances to be given at 9 a.m. and 1:30 p.m. each day includes:

March 9, Hildebran High School at Hildebran and Pleasant Gardens High School at Marion; March 10, Owen High School at Swannanoa and Erwin High School at Asheville; March 11, Hendersonville High School at Hendersonville and Brevard High School at Brevard; March 12, Pisgah High School at Canton and Tuscola High School at Waynesville; March 13, Swain High School at Bryson City and Franklin High School at Franklin.

Ballet performances will be given from April 27 through May 7 at high schools in Knightdale, Raleigh, Rocky Mount, Bailey, Tarboro, Robersonville, Kinston, Trinity and Randelman.

Modern dance performances will be given from May 11 through May 15 in Wilmington, Holly Ridge, Richlands, Newton Grove, Dunn, Wilson, Creswell and Plymouth.

The School of the Arts orchestra will tour high schools from April 6 through April 10, schedule of towns to be announced later.

Fall and spring tours by the School of the Arts are arranged by the State Department of Public Instruction. Music and drama performances are sponsored by a grant from the Mary Babcock Foundation, and dance performances are sponsored by the North Carolina Arts Council.

The purpose of the tours are three-fold:

They offer free performances to public school children who might not otherwise have an opportunity to see dance, drama and music of near-professional quality, especially in schools of rural areas.

They give advanced students at the School of the Arts the kind of touring experience they will have as professional artists in the future.

The tours also serve to bring the School of the Arts to the attention of talented students throughout the state, for whom the school was founded by an act of the 1963 legislature.