

Reviews

Leslie Spoz

Tuesday, December 8, in the auditorium, Leslie Spoz brought to the music of Bach, Beethoven, Chopin and Mendelssohn a sapiential temperance of beauteous form. A freshman in high school, she is in her second year of study at NCSA as a piano student of Irvin Freundlich. Her performance showed an acute awareness of inner voices and harmonic diction made meaningful by the use of her mature knowledge of keyboard technique, her well defined tonal conception, and her precision of phrasing.

The Sarabande and the Bourree of the French Suite in G major, No. 5 of J.S. Bach were the more outstanding of the seven movements. A melodic conception of the highest order was first made evident in the Sarabande and the fugal subject of the Bourree was colored with the melodic shimmer in its every voicing.

The first movement of Beethoven's Sonata in B flat major, op. 22 was indeed the highlight of the performance. There, Miss Spoz proved her consistency of tone, style and precision of phrasing which allowed her to communicate a feminine strength, a stability and strength that are true of her personality.

In the music of Chopin, Miss Spoz proved to have an enduring stamina, which although lacking the flare and brilliance that was later heard in the Variations Serieuses of Mendelssohn, nonetheless filled the hall with a sweetness and passion not easily managed in the virtuoso passages of the Chopin works. The opening theme of the A-flat Balade was executed in such a way that the line seemed to travel and arrive unladen by conscious motion. The rhythmic phrase of two eighth-note triplets and a dotted quarter in the C sharp minor Etude sang with sweetness only accessible by one blessed with a real gift.

It wasn't until the closing section, Mendelssohn's Variations Serieuses, that Miss Spoz chose to show a brilliance of style that was never overdone. The slow movements were performed with the weight of plushness of sound usually heard in the Bach Partitas and Preludes and Fugues.

Her performance, unfortunately poorly attended, was a mature statement of her musicality that is indeed a composite of a celestial gift, good musical taste, and excellent training.

Walter Braxton

Record Review

(the second in a series of reviews of records in the NCSA library)
MAHLER: Kindertotenlieder. Horne, Lewis-Royal Philharmonic Orchestra. London OS 26147. (with **WAGNER:** Wesendonck Lieder)

This fairly recent London release features mezzo-soprano, Marilyn Horne, and her husband-

conductor, Richard Lewis, performing two German song cycles: Mahler's Kindertotenlieder (Songs on the Death of Children) and Wagner's Wesendonck Lieder. Only the Mahler cycle is being reviewed.

Mahler's Kindertotenlieder (composed between 1901 and 1904) are set to the poetry of Friedrich Ruckert (1788-1866). Though Ruckert published over 400 "Elegies for Children," Mahler selected five only, arranging them to depict a death story of pathological sadness and tenderness.

H.F. Redlich, of the University at Edinburgh, describes the work as follows: "The cycle begins with a pale sunrise following the night of the children's death. Next are conjured up the unforgettable magic of two pairs of eyes which hereafter will gaze down on the unhappy father as heavenly stars. The lonely mother entering the father's study with a candle when dusk falls, brings forth the unbearable image of the lost children. The beauty of an ensuing day carries fleeting selfdeception in the belief that it may only be a long walk which the children have taken. The final song combines dirge and lullaby. Beginning as a funeral march, it is transformed in the end into a cradle-song whose folk tune-like simplicity rounds off the whole cycle on a deeply felt note of consolation."

The tragic irony of the Kindertotenlieder is the fact that Mahler completed and published the work two years before the elder of his infant daughters died.

Excellent Vocal Work

Vocally, there is little left to be desired in this recording. The quality of Horne's voice alone well suits the character of this music, not to mention her consistently appropriate phrasing and expression.

Unfortunately though, the performance on the whole does not sufficiently represent the masterpiece Mahler conceived. Lewis' approach lacks conviction and authority, resulting in an empty interpretation with little contrast and almost no breadth of phrasing.

Though technically perfect, the orchestra does not convey the complex philosophical and emotional intensity, so vitally important in this music. It seems that Mr. Lewis was so apprehensive about recording this difficult work, (having to compete with already established versions by Dieskau-Bohm, Tourel-Bernstein, Baker-Barbirolli, Flagstad-Boult, to name a few) that he unconsciously sacrificed a meaningful interpretation for a technically accurate reading.

London's engineering is impeccable. Not only is there vast stereo separation, but also ample reverberation while preserving clarity. Balance is delicate between orchestra and soloist and even the pressing is clean.

For those who do not mind a

mediocre orchestra underneath a great voice, this record should be suitable. However, if a more definitive interpretation is desired, it is suggested that other recordings be compared before making a choice.
 -Alan Zingale

Twelfth Night

Shakespeare, a personal friend of the Barry Boys, was quoted as saying that, "All was in order", in regards to the current production of his play, Twelfth Night or What You Will. This confidential statement was related to the audience by Mr. Boys himself at their final performance Sunday, December 6. The verity of this occurrence may be doubtful but certainly Mr. Shakespeare's alleged statement is valid. The production was definitely in order that evening.

After some brief background information given by Mr. Boys in his usual charming manner, the play began.

Although there was no set to speak of, slide projections of various scenes on an upstage backdrop provided atmosphere ingeniously. Costumes were surprisingly complete and colorful, a pleasant change from your average drab workshop affair. In addition to this, a group of musicians placed strategically in the house fairly transported their audience to the Elizabethan court. The use of sound, lighting and other technical devices was also effective and was managed quite well by the cast.

The scene behind the bushes in Olivia's garden was especially creative.

Sir Toby Belch played by Jon Coggeshall was most entertaining though at times one wondered where the "Sir" came in. Yet, this scene was definitely Malvolio's (Frederick Avery). Though his speech was sometimes overshadowed by his affected characterization, the overall effect was consistently smooth. Evidently, concentration was the keynote.

This was also true of Stephen Geiger as Feste who had a number of quick-witted verbal jousts. His physical dexterity was amazing yet his repartee seemed almost too fast leaving the audience in the cold.

For the most part, I had no trouble understanding the cast's speech though at times I hoped for greater variety in interpretation. Energy levels were prone to reach a plateau. Margot Rose as Viola, however, was quite vibrant yet, except for the recognition scene, Kathleen Masterson's interpretation seemed more credible.

The greatest difficulties seemed to be lapses in concentration and belief (most apparent was Cecilia Fuentes as Maria who was hardly discreet during the veiling scene after some mild difficulties with her veil) and slight tendencies towards dramatic declamation.

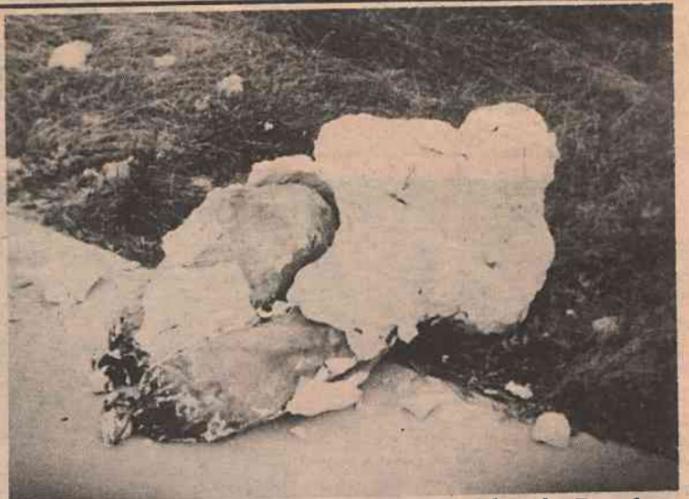
Yet, having seen both casts in rehearsal or performance I felt they were well-matched, competent and deserving of commendation.

Special mention must be given to David Wright, a totally incompetent Second Officer, Sandra La Vallee a giggling gentlewoman and Lauren Eager's effervescent interpretation of the priest.

The zest with which these small roles were attacked added greatly to an already entertaining workshop production.

-Mary Beth Zablotty

Notice: In the coming months, the Music Dept. will be holding many recitals. The Essay will attempt to cover review as many of these as space permits. One more indication of our sincere efforts to cover everything about this school and lose our minds in the process. Have a happy holiday folks and don't worry about anything. In fact, for two weeks, why not forget this place exists.



The Demise of Harry Charlotte Photo by Barcelona
 "Going all His Life and Now He's Gone-He Finally Let Go"

Harry, son of Mr. and Mrs. G. Charlotte of Visual Arts, N.C., died last week at the age of three and a half weeks of natural causes (falling down the stairs of the Commons Building). A grave side service was conducted at the Hill Above the Field Cemetery Sunday by the Rev. G. Bear.

Harry was a very active member of the local plumber's union and was also active in many other things. He was a designer and manufacturer of children's toys and belonged to the public food and health administration.

Surviving are mother, Mrs. Charlotte; his sister and brother-in-law, Mr. and Mrs. Robert E.O. Parsley; and his daughter, Mary Jane.

The family requests that any memorials be made to the Visual Arts Department, N.C.S.A.

Of This and That

Award Winners

Bruce Lemerise, student at N.C.S.A. and Mackey Jefferies, faculty member at N.C.S.A., will have pieces of their work exhibited in Raleigh through January 21 as part of the N.C. Museum of Art Artists' Annual Show.

The show, which is open to all N.C. artists and former residents, was judged by three nationally known figures in the art world: Dorothy C. Miller, formerly Curator of Painting, Museum of Modern Art; Albert Christ-Janer, formerly Director of Pratt Institute, now at the University of Georgia; and David Driscoll, artist and teacher, Nashville. The judges chose to exhibit 263 of the 850 entries.

Bruce describes his oil painting "White Sol" as a composition in color and shape. Mackey describes her painting as "similar to the ones I showed you." For those of you who haven't seen them, Mackey's paintings come in series--different color executions of the same composition. Mackey also had an India ink drawing accepted in the show.

The Visual Arts Department plans a trip to Raleigh for its students to see the show which promises to be a formidable showing of contemporary N.C. art.

Mini-Minutes

The All-School Advisory Council met on Sunday, December 6 and began the process of evaluating unenforceable regulations by discussing bare feet. The sub-committee which has undertaken this evaluation was directed to

continue its work and to hold meetings with the review boards to consider all regulations.

The Drama Document was presented, discussed and accepted as information. The next meeting of this body is scheduled for February 7.

The Student Council Association tried to deal with the difficult problems of campus and cafeteria ecology at its meeting on December 2. Suggestions included better dissemination of information, clean-up or ecology days and strengthening efforts to establish the responsibility of students and faculty for cleaning up dishes and trays after they finish eating.

SPECIAL NOTE: No drug or marijuana case can be heard by a Review Board. If a case of such a nature is brought before a Review Board it is automatically sent to the Judicial Board. The final paragraph on page ten of the Handbook should read "cited to the Judicial Board."

Green Grows

The Grass

Found in the Garden Clinic section of the Friday Sentinel, Dec. 11 and reprinted with permission.

Q. I have four marijuana plants in my backyard. They all get about the same amount of light, but one is dwarf while the others are large. What could be the problem. (H.H. Raleigh)

A. Call Charles Dunn at 829-3304 in Raleigh. He will be extremely interested in your problem. (Tom Byrd, Garden Clinic editor.) (In case you don't know, Charles Dunn is the Director of the State Bureau of Investigation-ed.)

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Reduced Subscription Rates

During first semester, The N.C. Essay did not offer subscription rates to off-campus readers (i.e., parents, alumni, etc.). This was largely due to the fact that we could not do everything at once and it seemed of greater importance to us that we improve the paper itself. However, now that things have pretty much taken shape, we're offering a reduced subscription rate for our off-campus readers. Subscribers will receive twelve issues of The Essay (including a special literary issue and a special spring edition) at the cost of \$2.50 (half of the original yearly rate). So, if you'll take this issue home, show it to your parents, they can decide. Then, either have them send us the money (cash or check) or you can bring it back. (In either case, please remind them to fill out the subscription order blank below - so we'll know where to send the papers). We apologize for the delay, but believe us, it was necessary. Thank You.

Editor

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