

Entertainment



Chia Yue Chou
.....playing since 4

Brilliant pianist YSO

Pianist Chia Yue Chou, who has been playing the piano since he was four, will be guest soloist with York Symphony Orchestra in a concert at St. Andrew's College in Aurora, Apr. 29 and 30 at 8:30 p.m.

A winner of the silver medal for top marks at the Royal Conservatory of Music for seven straight years, Chia Yue Chou's feature work will be Gershwin's Rhapsody in Blue.

The orchestra will be featured in the Egmont Overture by Beethoven; Die Fledermaus by Strauss; Bizet's Carmen Suite No. 1; Sibelius's Finlandia and Greensleeves, Vaughan Williams.

For tickets and information call 884-3411, 895-8711, 727-5576.

True-to-life performance CNIB players in comedy

By Jim Irving



Gary Sarney
... easy charm

A few weeks ago Richmond Hill Curtain Club closed off its season with a play about a blind woman, with veteran actress Iris Stringer showing what it was like to be blind from a stage viewpoint.

Last week at the CNIB auditorium in Toronto, The Glenvale Players showed how blind people move on stage in a play about people with normal sight.

Either way, it was true to life.

In the CNIB show, "Yes, My Darling Daughter," a three-act comedy by Mark Reed, the players, all but two of whom were blind, moved about for the most part with the ease of people completely familiar with the area. Only occasionally did one of them falter.

But certainly not through any lack of courage; in fact, the resoluteness with which they performed difficult moves was often all that brought home the realization they were without sight.

That out of the way, let it be said the players took a bright comedy and, with the exception of an off-and-on again first act, kept it that way throughout.

Wide Variety

And they had to, for they were a varied bunch; a free-wheeling mother, (Elsie Leslie); her husband, (Al Zavitz of Richmond Hill) more at home in his boat than his house; his much-married sister, (Betty Brown) finally wearying of her many trips to Reno; the two, young lovers, (Ruth Biron and Martin Koven) unhappy about their elders' reactions to their flight; and old boyfriend of the mother's, (Gary Sarney of Thornhill) now being eyed by the sister; and the maid, (Marian Treen) quick to arrive with the tea whenever a crisis arose.

The play concerns the plight of the family when the daughter, 22, decides to go away for the weekend with her boyfriend.

This poses a bit of a dilemma for the mother who, although an ardent feminist long before the

outfit, she was much more at ease, exuding a radiance that carried through to the end of the play.

She did have a tendency, one felt, however, to react a bit too angrily some times, which could have been due to the direction, or just her own determined interpretation.

A little more softness and her young lady would have been hard to fault.

Al Zavitz marred a fine job with some memory lapses. However, he moved about the stage with uncanny ease and naturalness, and was in every way the proud father and angry husband; angry father and proud husband.

Constant trip

Betty Brown, as the sister, who alternated her time between trips to the altar and to Reno, was a fine comic foil for all concerned. Down but never out, one lost romance to her was merely reason to pursue another, and she did it with zest and humor.

Martin Koven, one of

the two sighted members of the cast, was excellent as the boyfriend, who wasn't very happy to learn that his in-laws to be had approved of his tryst with their daughter.

sighted member, provided just the right support as the maid. So far as the direction was concerned, there could be a little more "business" among the actors, while waiting

around for someone on the phone, or while just sitting around talking. Also, one expected to hear a few doors close after the performers presumably went through them.

Fog, rain, credit card bow to art

By William L. Cook

Driving to the York Fine Art Gallery last Thursday was a gloomy experience.

Fog and rain seemed to be joining forces to tell me something. My wife quickly contributed to my apprehension by immediately heading into the boutique next door when we arrived, with her master charge card held high in her hand like a knight with avenging sword.

I left this stimulator of the sluggish economy and entered the gallery.

As you can no doubt perceive, I was suffering from my usual state of ontological insecurity when I was introduced to the artist, Count Alex von Svoboda.

Within minutes I was hanging on to the ropes as the count delivered the knockouts to the ego of the reviewer.

How? How?

Head reeling, I asked myself: "How do you write a review of an artist who has won numerous competitions and awards — e.g., winning an open competition for sculpture over Henry Moore and Alexander Calder, and being honored by Pope John for his ecclesiastical carvings and mosaics?"

The artist soon relieved my sense of being overwhelmed by explaining each of the paintings on display.

The paintings represent the count's travels throughout the world, and most of them are done in dry-brush tempera, which is an excellent medium to capture mood, emotion setting.

All of the paintings convey a sureness of technique that is so professional and developed, that the artist is able to capture the scene, person, building or animal realistically, and yet convey exhilaration that was felt when the subject was first perceived.

The paintings give the impression they were done quickly and with the utmost facility, thus enabling him to imbue them with the emotion they deserve.

Cezanne says that art must begin and end with emotion, with technique in the middle. These paintings are the culmination of years of experience and training. They are completely successful because they do begin and end with emotion.

The prices range from around \$300 to \$500. It will be difficult to make a selection because so many of them will appeal to one.

Fine program Philharmonic choir

A well-attended concert at Richmond Hill United Church on Good Friday evening provided good community support for the York Philharmonic Choir despite many other Lenten performances this season.

It was of no surprise that the choir gave a fine rendition of Rossini's "Stabat Mater", or "At The Foot Of The Cross" in the English version; once again the choir has musically proved itself worthy of respect.

The work is composed of 10 sections and involves four soloists and mixed choir. The opening chorus and quartet revealed a well-disciplined group with rich and balanced tone. The enunciation was precise and amazingly clear, even in pianissimo parts.

Roger Jones, a ringing tenor, demonstrated good voice control in his demanding aria, while lacking subtlety at times. Soprano Brenda Luka and contralto Joanne Leach blended superbly in their duet.

Later on in the program, Luka displayed remarkable breath and pitch control in her sustained "C" above the choir.

This young Canadian soprano, winner of the Toronto Mendelssohn choir scholarship this year, continues to show promise.

Joanne Leach, with a well-rounded and full-bodied voice, proved to be a good choice for this music; all she needs is work on the extension of her upper range. Bass Geoffrey Rison, possessing a voice with depth and agility, was successful in creating colorful contrasts in his aria "Through The Darkness."

Fine blend

The choir excelled in the two unaccompanied choruses with impressive clean choral attacks, flexibility in dynamics, vitality in singing and good intonation. The work concluded with a dazzling fugal chorus.

Organist Derrick Lewis played with competence and evident technique. At times, however, he tended to compete in volume with the soloists rather than accompany them.

The success of this performance is undoubtedly due to the imaginative interpretation of Edward Luka, whose dynamic conducting has never failed to move choirs, as well as orchestras.

York Region can justly be proud of this aspect of its cultural activities, of which it needs more, and the York Philharmonic Choir certainly deserves support. Its program lists several patrons already and it is to be hoped that they will continue to give assistance.

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