

# In a psycho's psyche

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### COMMENT

## About time for dance

served for community and profes-

served for community and profes-sional dance provision.

But perhaps there is semething to be said for joining the field a little late in the game. Taking on board the experience (and mistakes) of others is useful when embarking on a bold is useful when embarking on a bold new venture. As Morag Deyes, artistic director of Dance Base acknowledges, the fact her organisation's Lottery bid was unsuccessful until the third attempt has had its positive aspects. First time round the figures were unrealistic. At the second attempt the goalposts had been moved and it was clear we had to think it through again. But with each process the document – and our objectives – have become more clarified."

Not that there has been any doubt that the primary objective—to provide

CHRISTOPHER BOWEN

WHILE it may be true that good things are worth waiting for, did Scotland have to wait quite so long for its first Regional Dance Centre? After all, the dance community and funding bodies have been discussing such a proposal for years. But while we've been talking, others have been doing. With eight National Dance Agencies and six Regional Centres up and running, England is far better served for community and profes-

ne MULTI AWARD-WINNING MUSICAL, Willy Russell's on 9 to Sat 21 Feb at 7.30 and Weds & Sats that the primary objective -to provide the Capital with a centre for dance activity - is much needed. As a "safe

# Medieval music's

lost opportunity

has not been heard for 500 years or more. It includes such gems as the first recorded instrumental setting of a Mass by Robert Carver, a composer now acknowledged as one of the lories of the Parise species. Set

a mass by nobert Carver, a coingost of the glories of the Renaissance in Scotland, and graceful 13th-century liturgical songs such as the wedding hymn for Prince Eric II of Norway, eloquently sung by Rendal.

Perhaps most extraordinary, however, is its title track – the first commercially available recording of the ancient ballad Greysteil, sung by Hunter to hypnotic effect over lute and clarach. A medieval romance which, when it was performed for James IV of Scotland, would have taken up to two hours but is here abridged to some 20 minutes, Greysteil is an epic song-story which climaxes in two knights battling it out arrid more gore than Polanski's Macbeth.

The CD was recorded last winter amid the extravagant carvings of



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Wed 25 Feb Snatched bu the by Param Vir

Cuttin' a line

solutely Ace... Versatile young dancers who certainly shouldn't remain a secre THE HERALD

A UNIQUE recording of early Scottish music is currently being marketed by one of the world's largest independent classical and acoustic music labels. Yet you'd be hard put to find a copy of it in a Scottish music shop – to the extent that some of the musicians who play on it are now wondering whether Dorian, the prestigious New York-based label involved, is more interested in acquiring the music for its Celtophile American market rather than promoting and distributing it in its native land.

The musicians are lutenist Rob MacKillop, clarsair William Taylor, classical tenor Paul Rendal and ballad singer Andy Hunter. The CD is Greysteil, a beautifully produced collection of Renaissance and medieval Scottish music, much of which has not been heard for 500 years or more serviced in the south of the results of the cD or had received inquiries but were having difficulty getting it (with the exception of McAlister Matheson). The feeling has been that Dorian's UK distribution in the project.



Sun 8 Feb at 7.30 pm

Sun 8 Feb at 3pm





### Scottish Opera





Jazz Art (UK) presents

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