



**TED KARDASH
and BRODERYCK OLSON**

By BRIAN CAMPBELL

Last week saw a decided upswing in music around Edmonton. First there was Ted Kardash and the University Symphony on Monday night, and then a stomping Lawrence Leonard extracted the

best performance I have yet heard from the Edmonton Symphony on Saturday night.

Ted Kardash is a conductor strongly sensitive to rhythm and contrast, and this certainly came through strongly in the University Symphony's

playing of Dvorak's "New World" Symphony and Tchaikovsky's Marche Slav.

It used to be that the University Symphony rated with musical maggies and singing crows as a source of serious music, but this year they surprised everyone, and no doubt themselves in the process,

with a brilliant concert. The Marche Slav started the evening and we heard the new power and the major defects of this orchestra in the first number.

Kardash has a feel for the drive of this work and he gave it what I feel will become a characteristic interpretation. The man has rhythmic sense, he can make the blood flow from a single heart, and the orchestra really pounds when pounding is required.

But then we come to the orchestra's great, and perhaps temporary, defect. They seem to come apart somewhat in the less heavily defined passages. Perhaps the musicians are missing their entries because they are a little divided between the music and the conductor. It was just a fraction of a second for some of them, but it was a noticeable fraction.

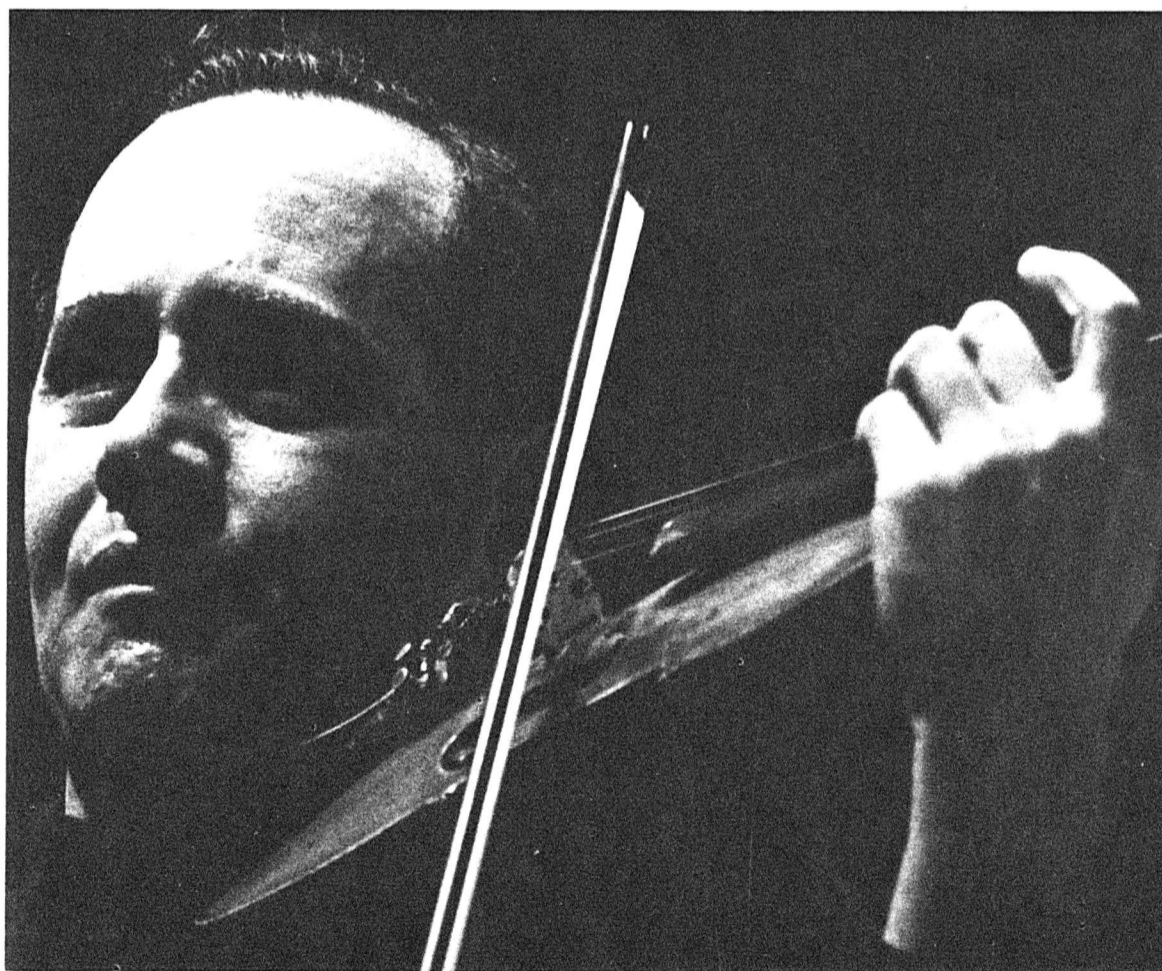
The "New World" was the triumph of the evening. Kardash's version of this work was the most optimistic I've heard. He blended the driving industrial sounds and the more soulful folk themes into an almost tangible shape and in the process he perforated the blackness some critics, namely the one who wrote the liner notes for my "Epic" version, see. In places the horns were slightly weak on their entries, but the sound rounded-out so rapidly that we were not bothered.

If one were to draw a distinction between the two per-

formances of the Brahms Violin Concerto last week, the distinction would be the sheer physical power of Igor Oistrakh and the Edmonton Symphony Orchestra. This is not to disparage the enlightened performance of Broderick Olson, but Oistrakh literally beat his violin into submission. His power is something to behold.

This Concerto really represented the break into a new era for university music. It is a challenge to both soloist and orchestra, a challenge most of us thought was sheer folly to

**Photos by
George Barr
and
Al Yackulic**



IGOR OISTRAKH



LAWRENCE LEONARD

A great week in music

The once-maligned U of A Symphony was brilliant but the Edmonton Symphony was better yet