

Arts & Entertainment

Butterdome dance with BTO is a sold-out success

Bachman-Turner Overdrive
1964
Skaboom!
U of A Butterdome
Friday, September 9

review by Darren Salyn

While most touring groups nowadays emphasize newly released material in their shows for promotions sake, it's nice to receive a little nostalgia now and then. With the exception of Skaboom!, that's exactly what a sold out crowd of three thousand got last Friday night at the U of A Butterdome.

However, getting in was not always easy, even if you had a ticket. From the moment one walked through the Pavilion doors, Edmonton's boys in blue were in full uniform checking the pockets and armpits of the young crowd. This I have not seen done at a concert for years and it is one piece of nostalgia we could do without. After observing the searches for a few minutes, I left the police with their well reasoned crackdown on dirty lint and pit juice (sweat), because as far as I could tell, that's all they could turn up.

The first group to take the stage was Skaboom! They are a basic straight ahead pop group with a tinge of calypso and were unable to capture most of the audience. The band's attempt at innovation, complete with a small horn section and goofy little gimmicks on stage didn't overcome the yawning and wasn't enough to bring them back for an encore.

1964 presented an excellent tribute to

the Beatles and injected some much needed life into the audience. The look and the sound of 1964 as the early Beatles was right on the money and got most of the crowd dancing. Just listen to the LP "The Beatles 1962-66" and you'll get a good idea of the string of hits revived by 1964. Their Beatle stage mannerisms and accents were well rehearsed and the drummer's resemblance to Ringo was almost scary. The band was cheered back on for a well deserved encore and thus ended a bit of the past enjoyed by all.

If you really love Bachman Turner Overdrive and that's what you came to hear, that's exactly what you got — note for note from the albums: Randy Bachman and C. F. Turner made no attempt to vary the form of B.T.O.'s music played live (or the forms of themselves for that matter) in a performance that brought back memories of the band in their heyday. The all-original quartet pumped out their own string of hits like "You Ain't Seen Nothin' Yet" and "Roll on Down the Highway" among many other golden oldies from the mid-seventies. The foursome didn't play much over an hour but were enthusiastically received and brought down the house with an encore of the classic "Takin' Care of Business". It was great to hear it all again.

Overall, a night of nostalgia rock was a great way to end Freshman Introduction Week. The only unbearable part of the show was listening to the constant echo inside the U of A "tin-can-a-dome", with its acoustics reminiscent of the Kinsmen Fieldhouse. And I wonder how much lint the police confiscated anyway.

ESO begins season on high note at Jube with Berlioz

Edmonton Symphony Orchestra
Jubilee Auditorium
September 9, 10

review by Pat Hughes

The Edmonton Symphony Orchestra kicked off their 1988-89 season September 9 with the premiere performance in the Magnificent Masters Series. Led by conductor Uri Mayer, the ESO presented a well-rounded program for the season opener. The program included works by Vivaldi, Dvorak and Hector Berlioz and solo performances by world-class cellist Zara Nelsova and concertmaster James Keene.

The evening began with Vivaldi, the reduced orchestra playing the "Summer" concerto of the much-popularized *Four Seasons*. James Keene handled the delicate solo with precision and grace, performing beautifully and with apparent ease. "Summer" was the competently executed beginning of the evening, and was highly enjoyable.

Dvorak's Cello Concerto in B minor followed, and with it, the evening's main attraction. Canadian-born cellist Zara Nelsova took the stage with a flourish, wearing a brilliant, attention-grabbing red gown, and carrying her 1726 "Marquis de Corboron Stradivarius." Sadly, her performance did not seem equal to her on-stage grandeur. Nelsova seemed to play with, if not a lack of conviction, an absence of enthusiasm. Her performance was methodical, at its best in the slower passages, which were played with rich feeling. But the faster cadenzas seemed to get away from her, taking away from the overall beauty of the work. Nelsova's performance was by no means disappointing, but at the same time not completely satisfying either.

The evening closed with Berlioz' *Sym-*

phonie Fantastique, the French composer's tormented, lovesick fantasy, inspired by his own personal experience. With its beautifully haunting "Idee Fixe" and hectic, clamorous finale, this symphony places rigid demands on the entire orchestra, most notably the percussion section. Happily all were equal to the challenge and the work was played wonderfully. From the delicacy of the "Ball Waltz" to the strangely triumphant "March to the Scaffold" and the troubled, macabre "Dream of a Witches' Sabbath," the ESO excelled under Mayer, giving a thoroughly enjoyable performance.

The Magnificent Masters Series continues, along with five others offered by the ESO this season. The list of Magnificent Masters includes violinists Joseph Silverstein and Cho-Liang Lin, as well as the popular Richard Eaton Singers. Performances are bi-weekly, and are always well worth attending. If this performance was any indication, Edmonton is in for a Magnificent season indeed.

Symphony notes

The Edmonton Symphony Orchestra begins their "Parade of Pops" series this Friday and Saturday with the trumpet duo High Class Brass. The program includes compositions by Bach, Ellington, Severinsen, and Gershwin, as well as the two members of the High Class Brass, Jeff Tyzik and Alana Vizzutti. Tickets at Bass and the Symphony box office.

The Symphony's Third Annual Concerto Competition takes place next February 20 and 21. The category this year will be voice. For information on how to apply, contact Marla McCready-Kirillo at 428-1108.

The Symphony will soon add another recording credit to its growing list, with a session for the CBC's SM5000 series.



Rob Galbraith

Randy Bachman of B.T.O. strikes a characteristic pose at the Butterdome Friday night.

Upright entertains Con Hall crowd in all-Bach recital

Lillian Upright, piano
Convocation Hall
Sunday, September 11

review by Mike Spindloe

Pianist Lillian Upright managed to do something on Sunday night that few performers at Convocation Hall have been able to do in recent years. She packed the place, and then treated the virtually standing room only crowd to an even dozen Preludes and Fugues from J. S. Bach's *The Well Tempered Clavier, Volume II*.

Reasons for the turnout undoubtedly included a prominent feature in last Saturday's *Journal*, but Ms. Upright's popularity as a teacher of music didn't hurt either. The size of the crowd was obviously a surprise to everyone, as evidenced by a shortage of programs at the front door.

From the opening notes of the first Prelude (C major, BWV 870), Ms. Upright appeared calm, confident and in firm control of her art. Her performance exploited the full potential of the dynamic and emotional ranges of Bach's often virtuosic works, usually without sacrificing precise articulation. The apparent ease with which she glided through most of the more virtuosic passages made the performance all the more of a joy to listen to.

For Ms. Upright, this performance was the last of a series of four required for the degree of Doctor of Music, and thus the tangible culmination of years of preparation. Relaxing visibly after the second last Prelude and Fugue (A minor, BWV 889), she allowed herself one broad smile amidst the formality of the evening before attacking the final Prelude (B major, BWV 892) with renewed vigour, and giving its companion Fugue an elegiac reading to conclude the performance.

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Ms. Upright was rewarded with a standing ovation from the audience, which had been enthusiastically supportive throughout. All in all, the evening can only be described as a triumph for Ms. Upright and a fantastic beginning to this year's series of recitals and concerts at Convocation Hall.