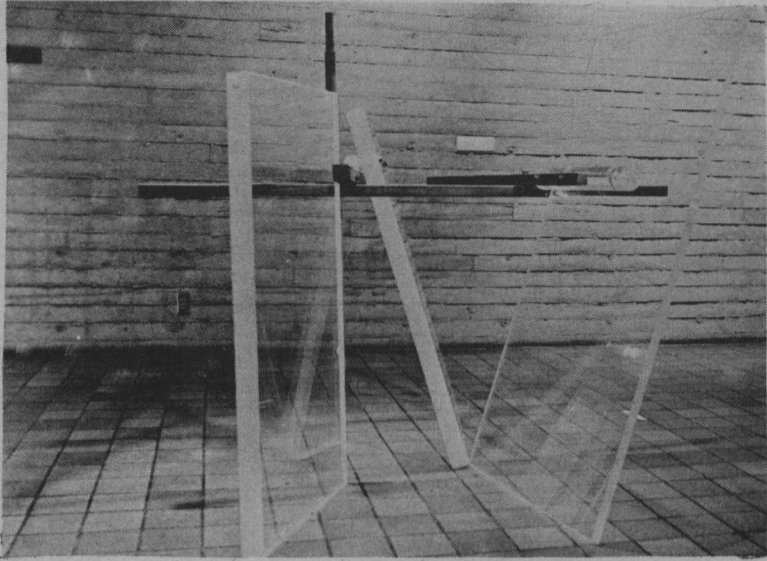


# arts

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## Splendid performance opens symphony

If Saturday night's symphony concert is any indication of the performances for the rest of the season, Edmonton will be endowed with entertainment and musicianship of a high calibre. The selections were interesting both in content and interpretation.

Verdi's overture to *La Froza del destino* which opened the evening, caught my attention immediately and all the themes to the opera were so skillfully and artistically blended together that I wanted to sit back and hear the rest of the opera.

After such an exciting rendition, I'm afraid that Rachmaninoff's *Piano Concerto No. 2* was somewhat of a letdown. The symphony performed under par especially during the first movement where Turini, at keyboard, was often drowned out.

Changes in mood and intensity of feeling were often abrupt and not in keeping with the entire composition.

However, as the concerto progressed, it began to sound better with orchestra and piano working as a whole. This was consummated in the third movement which was very well done, the piano and the orchestra blending perfectly together.

Although the orchestra may have faltered at first, Turini's performance was consistently under control. At times I felt his playing was understated, somewhat held back though always exact.

Turini's playing increased in artistry during the third movement, shading the concerto with delicate expression, as before, but he seemed to have loosened the reins and shown us all dimensions of the music.

The final selection Saint-Saëns' *Symphony No. 3* was the highlight of the evening. It began quite mildly but developed into a very fascinating work.

During the maestoso section of the second movement the organ tended to overpower the rest of the instruments but this disappeared as the movement was moulded into a very majestic feeling.

The horn section was quite worthy of notice which has not been the case in the past.

Generally I felt that the audience reaction was lacking in enthusiasm considering the splendid performance. Although the first and last selections outshone the piano concerto where the orchestra didn't do Turini justice, I think that their playing should have picked up on Sunday to give a nearly flawless overall performance.

Donna Seniu

## Building materials become art form

One does not usually think of building construction materials in an artistic context. That construction materials and art may be successfully combined is demonstrated by the "Sculpture in Steel" exhibition currently featured at the Edmonton Art Gallery.

"Sculpture in Steel" presents works by David Smith, Anthony Caro and Michael Steiner, all of whom are innovators in this particular field of art.

To the average viewer many of their works might appear entirely incomprehensible - not only because they are abstract and non-associative, but because of the complete absence of any familiar artistic conventions.

Sculpture and steel seems to be a contradiction in terms. Yet in reality the ideas of these artists are perfectly realized through the steel medium, and as soon as one's initial perplexity is dispelled, its perfect appropriateness becomes

apparent. These works are full of visual puns and subtleties of which one becomes only aware through patient and detached observation.

The sculptors primarily aim at a successful interaction with space, and in some cases the spectator becomes aware of the work and the space within it exists simultaneously. David Smith's "Candida" exemplifies this very well. A tension exists between the flat plates of stainless steel and the space between them which they

enclose and define.

This discourse of tension between shape and space is present in many of the sculptures and becomes intrinsic to the understanding of Anthony Caro's "Cool Deck". Here, Caro has arranged plane and line so that an effect of speed and rapidly opening space is achieved if the work is viewed from the right angle.

Each of the parts which constitute this sculpture are carefully subordinated to the whole - thus helping to preserve

and express the original intensity of the artist's vision.

Caro's "Table Piece CXXXV II" - the title obviously satirizes the position to which art is often relegated - and Smith's "Zig VII", a childlike vision on wagon wheels, add a note of humour to the whole - a quality all the more rare for being incorporated into such an impressive and stimulating exhibition of art.

"Sculpture in Steel" will be displayed at the gallery until October 31.

Elizabeth A. Herbert

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