

ESO's Lighter Classics



Peter Zazofsky was the featured violinist for the ESO's Lighter Classics Series on Thursday.

Edmonton Symphony
Peter Zazofsky, violin
Jubilee Auditorium
Thursday, September 21

review by Mike Evans

I would like to preface this, and any subsequent reviews, with a disclaimer of sorts: though I am a veteran admirer of the Edmonton Symphony Orchestra, I have a definitively uneducated palate, musically speaking. I am, at best, a lay musician as I am a lay hockey player; I can appreciate the speed and grace of the game but I would be cut from my local Bantam B team inside five minutes. As far as music is concerned, I was once the lead singer of, in my humble opinion, a potentially devastating rock and roll band; but that is quite different from including Tchaikovsky's Violin Concerto in my personal repertoire, as does one local prodigy, thirteen year old Juliette Kang (see Sept. 19 Gateway).

If I viewed my role at *The Gateway* as a music critic, I would be presuming a great deal. On the other hand, as a music reviewer I hope I might champion a neglected cause: so-called "serious" music. Bach, Wagner and Vivaldi were the chart-toppers of their day and while their music might require more attention from the listener, it is by no means inaccessible. I hope to encourage musical exploration on campus and to generate affection for music in which distortion is not

a virtue. The best introduction to this music is live, especially to hear the thrill possible from an inspired performance.

Maestro Uri Mayer concocted a musical travelogue for this evening's performance. Included were pieces inspired by the rugged beauty of northern Scotland (Mendelssohn's *The Hebrides*), Nordic historical drama, (Grieg's *Sigurd Jorsalfar Suite*) and English nationalism (Elgar's *Pomp and Circumstance*).

Mendelssohn's *The Hebrides* (*Fingal's Cave*) opened the concert and was inspired, according to a traveling companion of Mendelssohn's by a journey to a popular tourist attraction known as *Fingal's Cave*. "A greener roar of waves surely never surged into a stranger cavern. Its many pillars make it look like the inside of an immense organ, black and resonant, utterly without purpose, completely isolated." Unfortunately, the description of the grotto is more interesting than the music. While the six note theme certainly evokes the white froth of sea-spray and the relentless motion of the ocean, it becomes tiresome before its conclusion and seems somehow to become lost in orchestration.

In contrast, Grieg's *Sigurd Jorsalfar Suite*

Suspens

Black Rain
Paramount Pictures

review by Arthur Kingston

Black Rain is an international thriller set in Japan, with Michael Douglas portraying homicide detective Nick Conklin, a tough, divorced cop. After witnessing a violent murder take place in a New York restaurant, and arresting the killer, the perpetrator's identity is discovered to be Sato (Yusaku Matsuda), affiliated with the Yakuza (Japanese mob) and a wanted criminal in Japan. Nick and his partner, Charlie Vincent (Andy Garcia), are assigned to escort Sato back to Osaka and release custody of him to the police there.

Sato cunningly manages to escape from the authorities at the airport, with Nick and Charlie taking the lion's share of the blame. They are then teamed up with Osaka detective Masahiro Matsumoto (Ken Takakura) to assist him in apprehending Sato, while being stripped of law enforcement powers and being relegated to the status of "observers."

From the onset, the relationship between Masahiro and Nick is at best a strained one, the end result of the collision between two individuals from completely different cultures. In Masahiro's eyes, Nick is a disrespectful, uncouth brute of a police officer, while Nick views him as being a stickler for the rules and afraid of taking a risk in order to get results.

Nick is practically thrown head first into Osaka, a gritty industrial city rife with smog and pollution. The city and the inhabitants are as receptive to foreigners as the business end of a hand gun, while culture and language barriers hamper progress in the investigation. Nick manages to find assistance of sorts from savvy American expatriate Joyce Kingsley (Kate Capshaw), a tough waitress who looks out for Number One first.

Attentive detective work uncovers the nature of the Yakuza's involvement in New York, that of conflicting Yakuza factions fighting over a counterfeiting ring, while Sato is as elusive as ever. A meeting with Yakuza kingpin Sugai (Tomisaburo Wakayama) is very tense, but the information collected is invaluable. It all leads up to the riveting, action packed climax of the film.

Unfortunately, the movie does have a few shortcomings. It is a long film, approximately two hours long, and there are a few points where it slows down. The plot has more twists and turns in it than a snake in a yoga



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