

# PROCOL HARUM SOLD OUT



Procol Harum is sold out. Has been since around the 6th. And that means that a new record has been set for the city: a rock show sold out 12 days in advance.

But, considering what the show promises, that's quite understandable. Anyone who saw them when they were here with Chilliwack last summer will remember what a fine, fine set they played. Imagine how they're going to sound with the good ol' ESO in a proper concert hall.

But, as most of you probably know, there will be an added dimension at this show. It will be recorded for possible release as a live album. Imagine that. A live Procol Harum album recorded in Edmonton. Why, you might even be able to hear yourself clapping!

The recording will be made by that 16-track master, Wally

Heider. You might have noticed his name on such albums as *Four Way Street* or *Live at Leeeds*.

Another strange aspect of the concert will be the number of top ranking recording and reviewing people who will be at the concert. Because it is being recorded and because it is the second time Procol Harum has played live with an orchestra (the first time was at the Stratford Summer Festival in '69 in Ontario) all kinds of notables will be here, including, of course, the scion of Canadian

pop music, Ritchie York.

But of course the main reason why anybody will be going is to hear Procol Harum. And I doubt very much that anyone who goes with that aim in mind will be disappointed.

And while I am unfortunately not at liberty to give away exactly what pieces will be played, I can say that I will give you five to one that at least three of your very favorite Procol tunes will be played.

And really, now, what more can we ask?

## ESO plays well

Before I give you my review of Saturday night's symphony concert, I must tell you that I really don't believe in reviews. If you weren't there I hope you don't think that reading a review will in any way substitute for actually hearing the concert. Flattering as the suggestion may be, it is also completely ridiculous. And if you were there, there is nothing I can retroactively add to what you experienced, except the smug satisfaction of having a critic, no matter how humble (believe me, that is not false modesty — I have every reason) agree with you, or, if he disagrees with you, the smug satisfaction of thinking that you have superior musical judgement to that idiot critic. But anyhow, far be it from me to add to Your Friendly Arts Editor's hypertension by suddenly refusing to write a review for him on ideological grounds.

Before the concert began, we were informed by the Minister of Culture ("I thought only Red China had a Minister of Culture," objected a confused friend) that the prayers of Edmonton's music circle for an acoustic shell for the Jubilee Auditorium had been answered. I looked, and sure enough there it was.

The concert began with *O Canada*. They're getting almost as good at that as the Red Army Chorus.

The first item on the program was *El Amor Brujo*, a collection of songs by Spanish composer Manuel de Falla written in the early 1900's. My attention was caught immediately. I stopped frantically trying to read the program which I hadn't yet read and decided instead that I would have to give undivided attention to the music.

The thing that struck me again and again was the amazing improved clarity and presence of the orchestra, especially the brass, apparently attributable to the shell. The ESO is even better than we thought they were! Instruments on the edge of the stage which we were long accustomed to not hearing were right in there. Suddenly the orchestra had balance and focus far better than anything your stereo will ever come out with. The piano rang like a bell. There were flying flute tones, sweeping (I resist the temptation to say silky) string tones. The pianist was having great fun with the glissandos in the *Dance of Terror* and so was the audience. The piece was played with excitement and feeling. In the quieter passages, too, the shell seemed to help. The mellowness of the strings was enhanced. Everything seemed closer, less muffled. Nothing was out of place. Everything was perfectly integrated. In the well-known *Ritual Fire Dance* the almost Eastern oboe theme was grabbed and joyously amplified by the strings in a well-coordinated effect. The piano was at all times a part of the orchestra. The cello, violin and viola solos were beautiful. Many other specific comments could be made, but you probably have the idea by now.

The second number was Schumann's *Piano Concerto in A Major-Minor*.

The last two movements were better than the first in my opinion. The first seemed to wander at times, and was unnecessarily embellished. But the piece was well done. The orchestra and soloist were together very well, and the performance was very enjoyable. The final number on the program (after intermission) was Beethoven's *Symphony No. 3*. Here I am prejudiced, because I regard this work as utterly fabulous and hence would probably enjoy it no matter who or what played it, while at the same time I am familiar with it and hence far more likely to notice minor technical errors that normally go unnoticed. I have a page and a half of technical criticisms scrawled on loose paper. To avoid the problem of trying to decide what to include and what to leave out, I'll leave it all out. Musically, the piece was generally well done. The building of tension to a climax and then releasing it was well handled. Just two specific remarks, one positive and one negative: I couldn't help but notice the lovely flute work in the first and fourth movements, not to mention everywhere else in this piece and the other two. And some bows in the violin section were not working as hard as they should have been in the fortissimo passages. Charles Dobias and many others were working hard in these passages, but they can't do it alone. The orchestra is definitely capable of a louder fortissimo. Those at fault know who they are, I am sure.

All in all, a most enjoyable concert. Wasn't it? Oh, you weren't there? Too bad.

by James Dunlap

## EYO plays 1st concert

The Edmonton Youth Orchestra will be presenting its first concert of the 1971-72 season this coming Sunday afternoon, Nov. 21, at 3:00 p.m. in the Jubilee Auditorium.

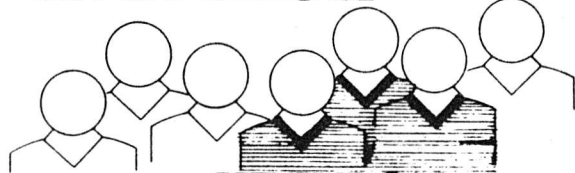
The concert will include the second and fourth movements from Dvorak's *New World Symphony*, the complete Beethoven *Piano Concerto in C Minor (No. 3)* and Mozart's *Magic Flute Overture*.

Excerpts from the program have been performed at All Saints Cathedral and in a taping that will be played over CFRN Teevee this Sunday on the Feature Artist series.

The orchestra is hoping to raise enough money over the course of the year to travel to Lausanne, Switzerland to compete in an international festival of youth orchestras this summer. Sunday's concert is one of the many activities planned to raise money for this venture.

Tickets for the concert cost \$2.00 for adults and \$1.00 for students and are available at the door.

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