

Repetition monotonous at art photo showing

Presently at the Edmonton Art Gallery, located downtown at 2 Sir Winston Churchill Square, there are two shows; an Inflated Image collection in the Museum of Modern Art and a photography exhibition.

The photo exhibition serves well as a reminder of an era long past. The prints give a feeling of serenity in their soft brown tones. For anyone interested in life at the turn of the century, Eugene Atget's style makes the exhibit well worth seeing. For someone interested in photography and photographs, there is too much repetition and some unfortunate choices technically. All the same size, all the same tone prints become boring; for photographers, probably not worth a special trip downtown.

—George Barr

Conductor finds ESO changed under new management

Edmonton Symphony this weekend saw the return of Brian Priestman, who conducted the orchestra for four years from 1964 to 1968. *Jeu de Cartes* by Stravinski was the first item on the program, and generally I enjoyed the orchestra's performance. The Dance of the Joker is delightful, and the orchestra seemed to be enjoying itself. The conductor did not appear to be as confident and relaxed as the orchestra unfortunately. I had the distinct feeling that the ESO had become Lawrence Leonard's orchestra and was not responding to Mr. Priestman. The last deal, The Triumph of the Hearts, is marred by the obscenity of the tuba entries—if it was meant to be humorous, I felt it was distinctly misplaced. The woodwinds in the whole composition were less than convincing. Perhaps they were less

than convinced. I was often aware of the percussion, when I felt that I should not be forced to notice them.

I was apprehensive about the Glazounov violin concerto, as the only performance I have heard of this before is a record by Isaac Stern, and I did not really feel that this was a fair comparison. Thomas Rolston's playing was truly inspired. His interpretation gave the first theme, that I was convinced meandered without purpose, amazing dramatic subtlety. Tasteful romantic performance is Thomas Rolston's forte, and the liberties that he took in rhythm were well justified and added to the effect immensely.

Thomas Rolston is at the University, and is presently leading a resident string quartet. The final Russian folk dances were spirited, and a plea-

sant relief from Glazounov's fondness of runs. Despite occasional discrepancies in intonation, that were the result of woodwind insecurities, it was a most enjoyable performance.

The Frank Symphony was the best known of the works played, and as a result probably the most appreciated. The strings were not always together in the first movement, and the later pizzicato was also uncoordinated. The last movement with its demonstrative passages interrupted by a sombre note of warning was convincingly played.

Due to my own personal lack of knowledge of the works, I am limited unfortunately to an evaluation based mainly on emotionality, however valid that may be. I really enjoyed the concert.

—IRENE HARVIE

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