

"A Desrosier Avalanche"

Desrosiers Dance Theatre this year celebrates its first decade of original theatrical dance by offering a program of unforgettable highlights from its impressive repertoire, one that is based on an extraordinary alchemy of theatre and dance. As part of the celebration, the UNB/STU Creative Arts Committee is pleased to welcome Robert Desrosiers' *Avalanche* to the Playhouse on Sunday, February 24th, at 8:00p.m.

clad men with chandeliers on their heads. The solo from *Bad Weather* (1982) offers Marq Levene-Frerichs dancing the "Thérèse et M. Arnault" sequence. Other works represented are *First Year* (1988), *Jeux* (1990), and *Brass Fountain* (1980), from which Mr. Desrosiers will dance the solo. The finale from the zany *L'Hotel Perdu* (1983) provides an exhilarating conclusion with its hilarious row of swinging hotel doors.

This is a rare chance to view a number of landmark works, some of which have not been seen in several years. *Avalanche* takes you on a whirlwind tour of the world of Robert Desrosiers. From the beautiful *Nightclown*, the first dance the company produced in 1980, to the acclaimed and moving *Concerto in Earth Major* (1987), audiences will have a chance to see the evolution of the work of Canada's wizard of dance theatre.

Other members of the Desrosiers Dance Theatre ensemble are Jennifer Dick, Philip Drube, Marie-Josée Dubois, Gaétan Gingras, Robert Glumbeck, Jean-Aimé Lalonde, Sylvie Plamondon and Robin Wilds. Concept and choreography are by Robert Desrosiers, with design by Myles Warren and lighting direction by Adrian Muir. Desrosiers Dance Theatre acknowledges the valued support of American Express, their season sponsor, and of the Canada Council touring Office.

The evening includes the arresting film sequence from *Lumière* (1986), which magically combines film and live action on stage. The fantastic *Ultracity* (1984) is represented by the moon duet, with Sonya Delwaide and Artistic Director Robert Desrosiers dancing together, and by the "Chandelier Suite," a milestone in the company's history in which women entombed in baroque gowns are carried away by tuxedo-

Bring your imagination. Suspend belief. Join the Desrosiers Dance Theatre in a magical alchemy of theatre and dance; the evening promises to be an extraordinary journey beyond the five senses. Tickets are available in advance at the Playhouse Box Office and the UNB Art Centre, as well as at the door, for \$20/adult, \$16/senior and \$6/student.



"My contact is around here somewhere"

"I Musici de Montreal Impressive"

When I was given the tickets to go see I Musici de Montreal, my curiosity was piqued. I had noticed posters around the campus which portrayed them as an orchestra of some repute with over twenty recording, a few of which were distributed internationally. However, despite my enthusiasm for professionalism, I was somewhat skeptical at first.

I, having been raised around classical musicians, was used to the conservative approach to concert-giving where musicians play their pieces with stern faces and are reprimanded for things such as keeping time by tapping their toes. I Musici de Montreal boasted of the fact that each person in the orchestra was treated as a soloist and was free to express his or her individual feelings through the music. Yuli Turovsky, the conductor of the ensemble, was of the opinion (according to the poster) that this type of approach could only add to the perfection of the performance.

When the concert began, all my fears about Mr. Turovsky's opinion disappeared. The opening piece, Divertimento in D major by Mozart, was

flawlessly executed. I was impressed by the competence and precision of all the players, especially the concert-mistress and the cello players. But the most striking thing I noticed was the individualism of the players. It seemed to give the piece a panache which it would not have otherwise had.

The next selection on the programme was a Scherzo for Strings by Prevest. If the opening piece by Mozart had not completely allayed my fears about the competence of these players, this one did. Some of the most bizarre rhythmic and harmonic variations I have ever heard in music are those which I heard in this work and I have always considered it a feat to be able to play music that does not stick to conventional melodies or rhythms. However, the only reason I could see for including the Prevest in the programme was to show off the competence of these players. I did not find it pleasing to listen to, although I did find it amazing.

Serenade in G major "*Eine Kleine Nachtmusik*" by Mozart followed the Prevest and I was glad to be in the

world of melody again. Like the previous selection by Mozart, this one went flawlessly too. During the course of the performance, I thought to myself that it was good that these excellent musicians put such great feeling into Mozart's music. After all, this was only fitting since this is the year of his 200th anniversary.

The final piece in the programme was Tchaikovsky's Sextet in D minor "*Souvenir de Florence*". It began with a huge mushroom cloud of rosin dust which rose off of the concert-mistress' bow. However, despite this spectacular beginning, I was not as impressed by it as I was by the previous selections. Of course, it was as well executed as the rest of the programme, and my enthusiasm for the virtuosity of the players had not waned; but it did not seem to have the spirit that the Mozart and the Prevest had.

The encore was Mozart. The conductor, Yuli Turovsky, announced it as "Mozart: Undone". I always thought I had heard all of Mozart's music, but I had not heard this. It was a light, joyful, and

rather quiet little piece, and I thought that it was a fitting end to the concert. It left me feeling that this ensemble was not a group of ostentatious

virtuoso performers who had come to flaunt their stuff, but rather, that these were people who really cared about the music that they played. I liked them.

UNB drama
Presents

bertolt brecht
THE THREEPENNY OPERA

Directed by Ed Mullaly. Music Director: Joyce Walling Design: Danny Silk.

A UNB Drama Production
February 19-23, 1991, 8:00 p.m.
Memorial Hall, UNB