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hot flashes

music

The Edmonton Jazz Society presents Lee Konitz in concert on Sunday Mar. 13 at the Central Library Theatre. Accompanying the world-renowned alto saxophonist are Wayne Marsh—tenor, Wray Downs—piano, Dave Young—bass and Shelly Gjertsen—drums. Admission is $5.50 at the door. Music at 8 p.m. Free jazz is featured at the Art Gallery Sat. at 2 with the Gail Bowen Quartet.

Due to Pierre Hetu's unfortunate illness, Dr. Otto-Werner Mueller will be conducting the ESO for this weekend's symphony performances. Duo-pianists Bouchard and Morisset are the featured guest artists Fri. and Sat. The performance starts at 8:30. Tickets are available at the ESO box office 11712-87 Ave. phone 433-2020.

The U of A Symphonic Wind Ensemble will present a free concert Sun. March 13 at 3 p.m. in SUB Theatre. The U of A Mixed Chorus will present its 33rd Annual Spring Concerts in SUB Theatre Mar. 10-12. Performances start at 8:15 p.m. Tickets at Mikes, HUB or can be obtained from chorus members.

Free classical music is featured at the Art Gallery Thurs. Mar. 10 at 8 p.m. with a trio for flute, guitar and viola featuring Harlan Green, Peter Higham, and Nick Pulos.

The Dillards will appear in concert at SUB Theatre Thurs. Mar. 17 starting at 8 p.m. Tickets are $4.50 at HUB, Woodwards, Mikes, Bonnie Doon and the door.

theatre

Bertolt Brecht: Landscapes of Exile will be featured Fri. noon at the Shoctor Theatre and features members of the Citadel's and Northern Light Theatre's Brecht productions. Price $1, tickets at the Citadel box office 425-1820.

Schweyk in the Second World War the current Citadel production runs till Mar 19. Curtain time is 8:30 p.m.

Northern Light Theatre presents *Brecht on Brecht* on Tues. and Wed. at 12:10 p.m. Thurs. and Fri. at 12:10 and 1:10 p.m. until March 26.

Theatre Three presents Eugene O'Neill's *Long Day's Journey into Night* directed by Mark Schoenberg. The play opens Mar. 15 and runs till the 27. Tickets at the Bay and at the Theatre Three Box Office. 426-6870.

literature

Michael Ondaatje, poet, novelist, playwright and film-maker, will present a public reading in Humanities AV-L3 Friday noon.

art

The Students' Union Art Gallery presents *Focus on Five* presenting the works of Gerry Heine, Barbara Hohn, Helene Schalkwayk, Eileen Stuart, and Johana Vickenbourg. The showing runs till Mar. 18.

The Edmonton Art Gallery presents *Aspects of Realism* an international cross-section of current realist works. Well worth seeing the exhibition runs till Mar. 31.

cinema

Cinemateque 16 presents *The Fountainhead* (USA 1949) a screen adaptation of Ayn Rand's novel, Thur. Mar. 10. On Friday *The Loved One* (USA 1965) a black comedy centring on the California funeral business is featured.

The Charlie Chan series in the Central Library Theatre with showings on March 12, 13 at 2 p.m. features Charlie Chan in Reno.

National Film Theatre presents the final showing of the Classic Gangster Series *The Third Man* (GB 1949) with Orson Welles Fri. Mar. 11 at 8 p.m.

Les Grands Ballets— pas mal du tout

by Shirley Glew

Les Grands Ballets Canadiens are an extremely accomplished and professional company which boasts an extensive and varied repertoire. They also claim to be "Canada's most innovative company." They came to the Jubilee Auditorium Feb. 21 and 22 and presented an entirely different program each night.

The first began with Swan Lake, Act II, in a version which attempted to be faithful to the original Russian choreography of 1895. I have no idea as to the fidelity of the attempt, but I feel that despite excellent dancing and some high moments, it fell somewhat flat. I felt the choreography was rather 'weepy,' perhaps this reflects a personal preference as it was extremely well received by the audience.

Lines and Points, described in the program as 'point against point, variations on a linear theme' was the second piece for four dancers. It set a very deliberate and concentrated pace of fascinating movements.

The highlight of the evening was Time Out Of Mind choreographed by Brian MacDonald, the compan Artistic Director. It was extremely exciting, robust, a fast paced. Passages for one, two, four and as many fifteen dancers created a tremendous variety movement sequences whose effects ranged fr savage to tender.

Closing the performance was Bawdy Variatio (pun intended, I'm sure). Based on piano music by Z Confrey from the rhythms of ragtime and jazz in t 1920's and 30's, this costume piece was set in a bow house. As well as making reference to the dances of t times like the Cakewalk, the Charleston, the Sho George, the Lindy and many others, there was hea use of slapstick humour. All this made it seem more li musical variety than ballet, albeit enjoyable. I wo have liked to have seen a slightly more serio movement exploration of these themes, howe perhaps that potential is not inherent in the materi

Altogether, the performance of Les Grands Ball Canadiens was extremely capable, at some poi exciting, and very enjoyable. I'd say they also ha fairly good grounds for their claims as Canada's m innovative large company.

Members of Les Grands Ballets

Chamber concert lacks more than people

by J.C. LaDalia

An all but deserted cathedral was the unexpected setting for the Edmonton Symphony Orchestra's most recent appearance, Friday, March 4. Billed as a chamber concert, it was out of the subscription series, as was evident from the audience of less than one-hundred.

The concert opened with a concerto grosso by Locatelli. Locatelli wrote at least twelve such works, but the program sinply stated "Concerto Grosso." This was the most parsimonious program of the year as regards doling out basic information, and that it was typed and mimeographed is no excuse. No movements were indicated for the Dvorak Serenade (which might have had any number), nor for the Beethoven symphony.

The acoustics in All Saints Cathedral have a powerful effect on instrumental sound, and the ESO sounded like the Philadelphia Orchestra: fat, lush and gorgeous. Too lush for Locatelli, as it reminded me of the Philadelphia playing a Stokowski transcription of Bach. There was no crispness, few clean attacks and the last movement was harried rather than sprightly and assertive. The antiphonal aspect of the writing for four solo violins with orchestra was not emphasized. Much of the sound was beautiful however, although the work is not in a class with Corelli, Marcello, or Vivaldi at their best.

The Dovrak Serenade, op. 44, followed. Scored for the woodwinds and two strings, it is a splendid piece and not often heard. Dvorak's woodwind writing is irresistable, and being a large chamber work it is perfect for such a concert. The performers should have been named, but the program co-ordinator apparently felt otherwise.

The acoustics brought out lower notes more sonorously than was sometimes desired, so that the descending figure by bassoon and strings (in the opening march) was too forceful, and the whole march sounded more dark and solemn than it should. In the second movement there was often a massiveness m appropriate for Wagner and Bruckner than Dvorak the *andante's* second half accompanying passa obscured the principal theme, thus creating confusi As with the Locatelli an inability to produce a re quiet tone seemed to be the problem. But the play was lovely throughout and the performance overall w more than satisfactory. Oboes and clarinets w consistently fine, and the bassoons had a field day

The Beethoven Fourth Symphony was the hi point for me, because of the beautiful tone which t whole orchestra produced. Hetu gave us few insig into the work however. The expectant opening was t placid and loud, although the tympani played genuinely mysterious effect. Attacks were not sha dotted notes weren't sufficiently dotted, and the play didn't get below *piano,* which was particula noticeable in the slow movement. The differe between the sound as produced in that great Jub barn was amazing. Here they were warm, full, a singing.

If the ESO sold subscriptions for four concerts this sort, playing large-scaled chamber works inste of symphonic pieces and specifically aimed at mu lovers who don't attend large orchestral concerts; an the dates were clearly fixed as with any other ser there might be a real audience present. But when t concert is announced two weeks beforehand, an features a Beethoven symphony which is main se material, it is easy to see why a "new audience" has been located.

In spite of drawbacks, then, it was an excit sound to hear from forty feet away, and made it clea the point of revelation how badly Edmonton needs real concert hall so its orchestra may sound as fine a is.

Recordings: A splendid version of the Dvorak is London records, conducted by Istvan Kertesz. The Beethov Fourth is thoughtfully played by Klemperer (Angel) a Karajan (DGG) in excellent stereo versions.