

**Chamber Music Northwest
celebrates Prokofiev**

WI once saw a play called **PICK** *Master Class* (by David Wnall), in which Prokofiev, Tostakovich and Stalin all confront one another in a tiny room, the composers armed with nothing but their music. Yet it was only Tostakovich who, when Stalin lashed, pushed back. The actor playing Prokofiev mostly sat there—cool, contained, unflustered. This doesn't describe the real Sergei Prokofiev, of course, but it came very close. Brought up by nannies on a country estate, Prokofiev fled Russia at outbreak of the 1917 revolution and rose to fame as a composer abroad, turning out everything from operas to ballets to symphonies to concerti. Yet in 1936, at the height of Stalin's towering barbarities against his own people, Prokofiev returned to Russia, thereafter living, like all such artists and "former people," under Stalin's bloody thumb. The same enigmatic character that pervades his music conceals his reason for returning to live (a charitable term) under tyranny. Continuing their program focusing on 20th-century Russian composers and how they endured the straitjacket of Stalinism, as well as to mark the 50th anniversary of the composer's death, Chamber Music Northwest presents pianista *superba* Anne-Marie

McDermott in three recitals of all nine Prokofiev piano sonatas. It's in these emotionally compressed works that we come closest to seeing into Prokofiev's soul, and if anybody can take us there without fail, it's McDermott.

Kaul Auditorium at Reed College, 3203 SE Woodstock Blvd., 294-6400. 8 pm Monday, Wednesday and Friday, March 17, 19 and 21 \$5 (students)-\$35.

dance

BY KELLY CLARKE

Giselle

W**PICK** See story, page 51. *Oregon Ballet Theatre at the Keller Auditorium, 222 SW Clay St., 222-5538. 7:30 pm Thursday-Saturday, March 13-15. \$5-\$82.*

Lucy Guerin

W**PICK** Somewhere between the marked parallels of gestural movement and dance theater lies the undiscovered country of Australian choreographer Lucy Guerin. Returning to Portland (PICA presented her work in 1999), Guerin investigates loneliness, depression and the emotional resonance of endings in her 2000 work *The Ends of Things*. The piece, an eccentric journey linking isolation, group activity and the secret places in between, is based on an idea involving the ends of sounds (from hung-up telephones to shut cupboards) by Australian

DJ Jad McAdams, who died before its completion. Unusually cohesive for a non-narrative work, Guerin revolves the action around a hunch-shouldered schlump (played to laconic perfection by Trevor Patrick) whose life, as he knows it, is coming to an end. This shift is first marked by the appearance of Ros Warby, Brett Daffy and Stephanie Lake outside the confines of Patrick's tentlike "room." As he goes about the glazed drama of his morning ritual, a very different performance unfolds in the open space beyond as two dancers engage in courtly dance interspersed with mimed mugging. It's the first of a series of appealing morsels of layered partnering and moments of arresting detail, which later crowd all four dancers into Patrick's space (both physically and mentally) and eventually forces Patrick out to confront the empty wilds of the stage itself. The other work on this weekend's bill, *Melt*, graphs the physical temperature trajectory from freezing to boiling of the stream of emotions running hot and cold in dancers Warby and Lake. (KNC) *PICA at Newmark Theater, PCPA, 1111 SW Broadway, 242-1419, 8 pm Friday-Saturday, March 14-15. \$23.*

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