

# Arts & Culture

**Arts & Culture Editor**

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A&C meetings Wednesdays at 4 p.m. in 3-04 SUB.

## social intercourse

COMPILED BY Paige Gorsak

### Muse

Sunday, Feb. 3 at 7 p.m.  
 Rexall Place (7424 118 Ave.)  
 Tickets \$74.31 - \$84.31 at ticketmaster.com

With glittering laser light shows and elaborately staged sets, Muse's live performances tend to be as dramatic as singer Matthew Bellamy's soulful falsetto. Although their last album divided some fans with its dubstep influences and synth pop stylings, the rock band remains technically impressive in addition to being popular on the charts. With the help of smoke machines and strobe lights, this concert will be likely be an intense evening of mosh pits and heartfelt vocal solos.

### Craig Martell and Jon Mick Record Their Split Comedy Album

Sunday, Feb. 3 at 9 p.m.  
 Wunderbar Hofbrauhaus (8120 101 St.)  
 \$10 at the door

When people talk about Edmonton, local comedy isn't usually the topic of choice. But while they fixate on our mall or the amount of snow we get, they're also missing out on an underground crew of hilarious comedians that regularly rouse chuckles from frozen, shopped-out bodies. Craig Martell and Jon Mick, two staples of the Edmonton comedy scene, are recording an album this weekend called *Beef Dip/Tuna Melt*. Whether you want sore abs from laughing, to debate which is a better sandwich or just have your own weird laugh immortalized on the album, don't miss out on the fun.

### Ride

Directed by Trevor Schmidt  
 Starring Cole Humeny and Sereana Malani  
 Friday, Feb. 1 - Saturday, Feb. 9 at 7:30 p.m.,  
 preview Thursday, Jan. 31 at 7:30 p.m.  
 TransAlta Arts Barn (10330 84 Ave.)  
 \$20 for students at tickets.fringetheatre.ca,  
 preview is free for students with valid ID

An unfortunate few of us have first-hand knowledge of this clichéd experience: waking up in a bed that's not your own next to someone you can't remember — and the night before is all a blur. That's the case in *Ride*, the second production of Northern Light Theatre's 37th season. This season at NLT features shows that star only one man and one woman, exploring the depths of adult relationships. *Ride* follows this contemporary couple and their morning-after confusion as they work through what's happened between them.

### Zodiac Arrest

Starring Jamie Cavanagh, Gianna Vacirca, Caitlin Marchak, Mackenzie Baert, Candace Berlinguette, Michael Kennard, Billy Kidd, Kadri Hansen, Lisa Feehan and Kristi Wade  
 Thursday, Jan. 31 - Sunday, Feb. 10 at 8 p.m., no show on Monday, Feb. 4  
 Westbury Theatre (10330 84 Ave.)  
 \$26.25 for students at tickets.fringetheatre.ca

Firefly Theatre, Edmonton's circus art and aerial theatre organization, has decided to add the wow-factor back into determining destinies with their performance of *Zodiac Arrest*. The show takes the horoscope symbols and creates circus movement pieces around each theme, allowing audiences to see Scorpio and Sagittarius presented by clowns, Taurus imagined through silk climbing and the Gemini twins explored by contortionists.



**MUSICAL MASTER** Conductor Petar Dundjerski leads the University Symphony Orchestra in their performance of Brahms next Monday.

SELENA PHILLIPS-BOYLE

## University Symphony Orchestra fill the halls with classical music

### MUSIC PREVIEW

### Brrrrahms (February, get it?)

**FEATURING** The University Symphony Orchestra  
**CONDUCTOR** Petar Dundjerski  
**WHEN** Monday, Feb. 4 at 8 p.m.  
**WHERE** Winspear Centre (4 Sir Winston Churchill Square)  
**HOW MUCH** \$10 for students

**Alana Willerton**  
 ARTS & CULTURE EDITOR • @ALANAWILLERTON

In their first of two major concerts this semester, the University Symphony Orchestra is hoping to warm students up with some dramatic classical music. The orchestra — which includes a wide range of students from the university's music department to the faculties of Engineering and Medicine — are upgrading from their past performances in the U of A's Convocation Hall to the Winspear Centre downtown, taking their concert to the next level.

"The energy that these students give visually and orally (makes) this experience pretty amazing, (and) playing at the Winspear brings it all together," says conductor Petar Dundjerski. "It puts a very nice wrapping around this gift that has lots of substance in it. I hope it's witnessed by a lot of people."

The first half of the show features a variety of selections, including a performance by the U of A's vocal department, who will be performing arias by Mozart and German composer Engelbert Humperdinck. The orchestra will perform the overture to *The Barber of Seville* by Gioachino Rossini — which Dundjerski says most will recognize from the *The Bugs Bunny Show* — and then the first half of the show will finish off with a performance by Kerry Waller, the winner of the U of A Concerto Competition. Waller will

be performing "Totentanz" by Hungarian composer Franz Liszt, which Dundjerski notes is "a famously difficult piano piece" that highlights the composer's fascination with dark themes and death.

The second half of the show has been devoted to Brahms' Symphony No. 1, a beautiful 45-minute masterpiece that Dundjerski believes will be easily accessible, thanks to the clear transitions between the light and more tragic aspects of the piece.

**"When you have a masterpiece like (Brahms Symphony No. 1), it takes a lot of layers and understanding to present it to the audience. We believe that when you play this piece and listen to it, you go somewhere special for 45 minutes."**

PETAR DUNDJERSKI  
 CONDUCTOR, UNIVERSITY SYMPHONY ORCHESTRA

"Brahms makes just about anybody sound their best," he says. "The symphony is very tragic, but it kind of goes from very dark to light and finishes very optimistically and exuberantly. It basically starts in C minor and ends in C major, which is the complete opposite in dark versus light."

Now in his third year conducting the orchestra, Dundjerski says this is his best group of performers yet, and the large numbers of returning performers has helped the group to mesh. He points to their increased awareness of each other — like knowing "when someone should be heard and not to cover them, and when you should play all out" — as a critical quality of the astute ensemble.

And with their increased synchronicity, what the symphony orchestra is really offering is a chance to escape into the reflective world of

classical music as they play "quietly, loudly and all the shades in between."

"I'd say what we offer is a chance to go away with us. Not just listen to us, but for us to be a conduit, to go to some special place that I don't think you normally get to go to on a daily basis," says Dundjerski. "When you have a masterpiece like this, it takes a lot of layers and understanding to present it to the audience. We believe that when you play this piece and listen to it, you go somewhere special for 45 minutes. Classical music isn't pop or rock, but I hope it doesn't make anyone afraid of it."

"It's not just for a classical crowd — it's for people who appreciate feelings and have brains to think with and are open-minded."

Jack Erdmann, a first-year Bachelor of Music student who plays trombone in the orchestra, agrees with the conductor, pointing to an increase in younger audiences at their shows as a sign of classical music's increasing popularity.

"I think the draw of classical music is definitely how in-depth the music is," Erdmann says. "There's a lot of depth that you can take out of the music, and there's so much variety. If you pay attention to it enough, then you can actually hear different things and not have to focus solely on lyrics to get the meaning. I think (classical music) can be very approachable if you get to the right type of stuff. It's something that people can appreciate well if they know how to appreciate it."

With all the hard work the orchestra has been putting into preparations for the performance — they've been rehearsing these particular pieces since the beginning of the semester — there will certainly be plenty to appreciate as they take on the masterpieces of musical geniuses. It's this energy and passion for bringing these classical gems to life that keeps Dundjerski and his performers returning every year.

"That, and the millions of dollars available for classical musicians — not," Dundjerski jokes. "But absolutely. There's no other way to feel this way than doing what we do. I haven't experienced it anywhere else. That's the drive that keeps us going."