

# NAC Orchestra's principal bass player joins international cast of players

So often this space is devoted to tales of doom and gloom, it is a pleasure to be able to write about two events of importance to local performers that are both happy and satisfying and add some details to a third event that could have had tragic, international implications.

The first item concerns Alan Molitz, the principal bass player of the National Arts Centre Orchestra.

He has been invited to participate in this year's activities of the World Philharmonic Orchestra, which was founded in 1985 and which will perform next month in Brazil.

The orchestra is a truly international ensemble, made up of 109 first desk players from 109 orchestras from every part of the globe, both sides of the Iron Curtain, both sides of the equator.

The last time out, the ensemble performed in Sweden under the direction of Carlo Maria Giulini. This time the conductor will be Lorin Maazel, the for-



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mer director of the Cleveland Orchestra and the Vienna State Opera and Philharmonic.

Molitz is understandably excited about being asked to participate in the event, which will be televised live via satellite to all parts of the world Dec. 16.

"With so many first desk players coming from so many different cultural backgrounds, you can understand why they have scheduled nine rehearsals for the one concert. The whole event will be an exercise in international as well as musical diplomacy," said Molitz.

He's getting himself ready by packing dozens of Maple Leaf pins and some tapes of the NACO, arming himself with all



Alan Molitz  
Off to Brazil

kinds of publicity about the orchestra, and has plans to take along an extra suitcase so he can bring souvenirs of other orchestras back with him.

The last time the orchestra performed, the only Canadian representative was Louis Charbonneau, the long-time tympanist of the Montreal Symphony.

This time the Montreal orchestra is sending its first flute, Timothy Hutchins, as its representative.

The program will include the Berlioz *Roman Carnival Overture*, Beethoven's *Symphony No. 7*, Stravinsky's *Firebird* and the Villa-Lobos *Choros No. 6*, which is being performed to commemorate the 100th anniversary of his birth.

Molitz also hopes there will be enough time to take a look at Rio, if not the rest of Brazil. Always a man to prepare thoroughly for every event, he has begun researching the area and has already discovered, among other important data, that the Amazon is the home of 220-pound catfish and that Rio is the home of the string bikini. He has bought a second-hand camera to bring back irrefutable evidence.

The other bit of good news is the success of the current tour of Theatre Ballet of Canada.

The tour has taken it from the Pacific, through parts of the United States to Northern Ontario. From there it travels to Montreal for a performance at Moyse Hall at McGill University, and then to Belleville and Kingston before ending the tour in January.

The ensemble of eight dancers has been collecting warm, enthusiastic reviews wherever it has performed and the experience has been a renaissance for both the members and artistic director, Lawrence Gradus, who had been suffering a kind of artistic burnout with his struggles to create new ballets while juggling to keep the ensemble afloat.

This season Gradus has taken time out to look at himself and his dancers and has commissioned new works by other choreographers to fill the programs, people such as Julie West, David Allan and Lynne Taylor-Corbett.

The result has been a welcome breather for him and a

chance for the dancers to develop greater flexibility through the challenge of taking on works by other choreographers.

As for Mark Morris, the young American choreographer out of Seattle and New York who brought his company to Ottawa earlier this week, the news is less happy. He had to withdraw at the last moment Monday from a performance by his ensemble at the NAC Opera.

He was warming up in the rehearsal hall prior to the appearance and, according to NAC dance publicist Jane Morris (no relation), "zigged when he should have zagged." He ended up with a multiple fracture of the fifth metatarsal and now has his foot in a cast.

The cast will be removed when he returns to New York for further X-rays.

The performance in Ottawa was the last in the ensemble's current tour. It seems Morris will be taking an enforced rest for the immediate future.