

# Baker dance, new music in harmony

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Peggy Baker is not so solo as she once was, but Peggy Baker Dance Projects reflects a long history of fruitful collaborations.

Baker's program in musicDANCEarray, repeated tonight, and next Wednesday and Friday at the Premiere Dance Theatre, highlights her relationships with new music, with other choreographers, and, in a solo for Sarah Chase, with other dancers.

The curtain comes up on Baker in motion, dancing a work from the past, *Person Project*.

In her red velvet party dress, and white-blond hair, she compresses a life into a few silent moments, from girlhood to womanhood, from desire to consummation.

Created for her by Tere O'Connor in 1991, *Person Project* makes a roomy vehicle for Baker's most expansive movements.

*One Voice*, a solo extracted from Stephanie Ballard's 1990 work, *Continuum*, *One Voice*, is the dance equivalent of a performance by a legendary singer.

The opening moments reveal only her unmistakable arms. As Baker emerges fully from the blackness her concentrated movements, again in silence, invoke a soulful music.

The live performance of Peter Garland's *Sones de Flor* by ARRAYMUSIC is the backdrop for *Garland*.

The music has a circular structure and Baker has choreographed a linear work for Sarah Chase, who is unfortunately rather swamped by all the other performers on stage, until the final unfolding of the piece.

The gift of live musicians has made it possible for Baker to revive *The Windows*, a solo she commissioned from Christopher House in 1988.

The Modern Quartet (Marc Sabat, Jayne Maddison, Margaret Gay and Carol Fijino) play Philip Glass's fugue-like *Company*, as Baker, in a short pleated red skirt, like an up-dated tutu, dances on an empty stage.

There's a feeling of watching from inside the music, as Baker does her most balletic dancing of the evening.

The Toronto Star  
Friday, March 14, 1997  
by Susan  
Walker