

Abegg Trio

By Shawn Wickham

Lipinsky Auditorium came alive Sunday afternoon as an audience of about 150 people awaited the beginning of the Abegg Trio concert.

At precisely 4 p.m., the auditorium lights dimmed and a sudden hush fell.

The Abegg Trio, two men in black tails and a woman in a floor-length dress, marched across the stage with heads high, backs straight, and faces even straighter than their backs.

It was like watching a scene from "The Carol Burnett Show" in which Harvey Korman steps from behind the curtain, throws his tails back, and seats himself at the piano.

Gerrit Zitterbart, pianist, and violinist Ulrich Beetz seated themselves, Korman-style, as Birgit

Erichson settled her 155-year-old violoncello between her knees.

Zitterbart touched middle C on UNCA's grand piano, and Beetz tuned his 252 year-old violin to the note, as Erichson tuned her violoncello.

Without warning, a C major chord burst from the piano as Zitterbart began Wolfgang Amadeus Mozart's **Trio No. 6.**

The first movement was a vital allegro (very lively).

Zitterbart's hands glided swiftly across the keyboard, picking out all the right notes.

It seemed that the only time he noticed the music before him was when the page turner looked to him for a nod of approval.

Even in the second movement, which was slower than the first and third,



Abegg Trio rehearses for Sunday concert in Lipinsky.

Staff Photo by Sylvia Hawkins

the audience could feel the lively spirit of the performers.

Beethoven's **Trio No. 3 in C Minor** was the second program selection. Once again, the trio arrested the crowd's attention with a resounding opening chord.

The second movement sounded especially lovely as Erichson and Beetz plucked their strings.

After intermission, the trio performed a piece by modern composer Wilhelm Killmayer entitled **Brahmsbildnis**. According to Zitterbart, the piece is "an imagination of Brahms."

It is a twentieth century piece in which the composer uses angular tones which don't seem to fit together. There are no movements and no real form

holding the piece together.

Appropriately, the next piece the trio performed was by Johannes Brahms, his **Trio No. 3 in C Minor**.

According to their brochure, the Abegg Trio has recorded an album entitled **HARMONIE DER WELT**.

They have won many awards, including prizes at the international Chamber Music Competitions.

Grateful Dead dazzles 'Deadheads'

By August West

Many of the UNCA students who attended the Grateful Dead concert in Charlotte last Friday were introduced to a little-known musical phenomenon that has existed in the United States and Europe for nearly twenty years.

Springing from the "acid rock" scene in the Haight-Ashbury days in San Francisco, the band evolved into a self-sufficient cult, largely due to their grass-roots attitude towards their audience and their refusal to "sell out" commercially.

All over the country, thousands of Dead fans, or "Deadheads," travel long distances to see their favorite group. For some, it is a permanent way of life, paid for by selling bootleg Grateful Dead paraphernalia in parking lots before the shows.

What kind of performance could attract such a following? Those who came to listen on Friday night found out, and I guarantee at least half will return to Dead concerts within a year.

Before the concert, people dressed in bright tied-die shirts and sporting huge smiles gathered in

the parking lot to party with fellow Deadheads. Having loosened up, they entered the coliseum and were confronted by the band's massive sound system, probably the cleanest amplification on tour today.

A bunch of dumpy-looking hippies strode out onto the stage and began tuning their instruments. Grins radiated all around as the rumble inside increased.

To the surprise of the newcomers, the band began playing with no warning or announcement. The attuned fell in step with the varied rhythms as the band embarked on its musical journey.

Bertha, a bouncy country-flavored song, started the show. Elvis Presley's **Promised Land** came next, followed by **West L.A. Fadeaway**, a slow funk-blues tune which Jerry Garcia, lead guitarist and songwriter, embellished with searing fretboard runs.

Next, Bob Weir, rhythm guitarist, led the band in **Little Red Rooster**, an old Willie Dixon number which the Dead stepped up to interstellar heights, taking my head along for the ride. Weir's scorching slide work became almost

obnoxious as the note frequency climbed to a piercing scream, relieved only by Brent Mydland's solid organ work and Garcia's ever-flowing leads.

Thirty minutes later, the second set took off with **China Cat Sunflower**, connected by Garcia's liquid improvisations to **I Know You, Rider**, a hard-driving Hank Williams classic.

Indeed, by the time the chorus reached its crescendo, the audience was on it's feet and roaring.

Come to think of it, I didn't sit down the entire show.

Next, Weir screeched his way through the reggae-based **Estimated Prophet**, which ran into **Eyes of the World**, possibly the best version I have heard yet.

The Dead's tendency to go into songs without stopping stems from their ability to converse musically with each other.

Each musician sticks to a basic pattern (i.e. time and key notation), but is permitted enough freedom to develop his own theme, allowing enough coherence to keep the song together and flexibility to change when desired.

I was soon dancing again as the band broke into **Sr-**

gar Magnolia and ended with **Johnny B. Goode**.

Possibly the prettiest song of the night was Bob Dylan's **It's All Over Now, Baby Blue**, softened by Mydland's bell-like keyboard trills.

How good was this show? In comparison to the more recent concerts I have been to, like Yes in Greensboro and Neil Young in Atlanta, the Dead in Charlotte outdid themselves.

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