

# MUSICREVIEW

## NC Symphony performs at FSU



Voice Photo by Jennifer Lucas

By Jennifer Lucas  
Voice Editor-In-Chief

North Carolina Symphony played for the first time at Fayetteville State University Feb. 18 as part of the "Dvořák and America" series.

The symphony, under the direction of music director Grant Llewellyn, performed a selection of music by John Knowles Paine and Antonin Dvořák, to a crowd of avid classical fans in the Seabrook Auditorium.

As part of the series there was a pre-concert chamber music performance featuring FSU faculty. During the preconcert performance

Joseph Horowitz, the writer and producer of the series, gave a brief history of Dvořák's life in the United States area of New York, pre turn of the 20th century.

The main performance was divided into two parts the "Hiawatha Melodrama for Actor and Orchestra" and Dvořák's Symphony No. 9 in E minor, Op. 95 "From the New World."

During the "Hiawatha Melodrama for Actor and Orchestra" Kevin Deas, actor and baritone, told several of the lines from "The Song of Hiawatha" by Longfellow, while David Hartman informed the audience of different aspects of Dvořák's life in the United

States. As Hartman, Deas, and the North Carolina Symphony told the story of how plantation music (now "Spirituals") and savage (Native America) music help to influence Dvořák's goal of finding a truly American style of music.

After a brief intermission the audience was brought ever more into the world as Dvořák painted it in his Symphony No. 9 in E minor, Op. 95 "Form the New World" as the entire symphony of all four movements was performed beautifully by the North Carolina Symphony.

Writer and producer of the series Horowitz also gave a special presentation to students



Voice Photo by Jennifer Lucas

Joseph Horowitz and Dr. Earnest Lamb during after symphony Q & A session.

and faculty of FSU Feb. 13 in Rosenthal as a preview of the symphony.

## Fayetteville State Universtiy's tribute to Duke Ellington

By Barron Green

"Jazz is something I adore," said Ronald Blanks, a Fayetteville State University student and soloist in a recent performance at Seabrook Auditorium held in remembrance and celebration of the world famous musician Duke Ellington.

Blank's solo, "Ain't But The One" was bright with a smooth sound and uptempo beat. The ear catching snaps of the trumpet and trombone section of the Fayetteville Jazz Orchestra complemented the FSU Concert Choir. Both were showcased in the Feb. 5 performance at the Seabrook auditorium. The Heritage Restoration Chorale also performed at the Ellington celebration.

The performance was more than just students playing old music. The concert was intended to uplift and energize the spirit. Some audience members stood up and clapped to the rhythm of the beat. They seemed to feel the music.

Brittany Marsh, a FSU senior, who attended the perfor-

mance said the jazz orchestra did an "awesome job" interacting with the audience. She said Dr. Neil Finn, director of the Fayetteville Jazz Orchestra, was especially interactive with the crowd. Finn, a FSU professor, plays the trombone.

"I loved the dynamics, Marsh said. "They were very alive." Ray Codrington, a guest artist at FSU who recently played a night of performances in December, accompanied the Fayetteville Jazz Orchestra for the Ellington celebration. Codrington, who has played at the Apollo Theater in New York City, is now a member of the John Brown Quintet, which tours North Carolina.

Codrington and other artists at the showcase played Ellington songs that aren't as well known such as "Heaven, and Suite: It's Freedom." The performance, hosted by FSU's Department of Performing and Fine Arts, was titled Duke Ellington - The Sacred Concerts.

Ellington, a world famous songwriter, conductor, and pianist born 1899, set out to be the originator of big band jazz. At the tender age of seven, Ellington gained interest in piano and fine arts. Born in Washington, DC, he later moved to New York City to pursue a music career and make a name for himself. Ellington composed three sacred pieces in concert that ranged from 1962 to 1973. Despite the religious overtones of some of the songs from Ellington's sacred series, he wanted the songs to be non-denominational so that everyone could enjoy them.

"Somethin bout believing" trailed the opening ballot and soothed the audiences ears with a soft smooth melody. The jazz orchestra and the choir closed the celebration with a piece entitled "Praise God and Dance," ending the night on an upbeat note.