

Non-traditional folk band returns

By IVY HILLIARD
Staff Writer

The non-traditional folk band of Dalglish, Larsen and Sutherland returns to Chapel Hill this week for performances today and Friday at the Art School in Carrboro.

The band, which is based in Bloomington, Ind., has appeared at the Art School before and received enthusiastic responses from audiences for its distinctive instrumental and vocal arrangements.

"They have great stage presence, and the audience reacts strongly to them," said Marla Evans, assistant director of the Art School. "They're not just musicians, but well-rounded people. They are also very funny."

The music of Dalglish, Larsen and Sutherland is a unique combination of a wild set of Kentucky mountain dance tunes with fiddles, hammer dulcimer and spoons and original pieces from a variety of musical traditions — American, Irish, Scandinavian and French.

"This group writes much of their own stuff," Evans said. "They are down-home, yet funny, so you can understand what they have to say."

The band's music includes new hymns with old harmony, old ballads with new harmony, and song writing with a fresh approach to alternative lifestyles with themes as varied as neglected wood stoves, personal politics, spiritual survival and leaky skylights.

Evans said the band's inventive instrumentals have gained them nationwide recognition.

Malcolm Dalglish on his 100-string hammer dulcimer produces a vivid range of sounds from harp to honky-tonk harpsichord. Gray Larsen's playing of flute, fiddle and concertina (a relative of the accordion) reveals multi-ethnic influences in his sound, while Pete Sutherland's versatile fiddling provides much of the group's rhythmic intensity.

"They reinterpret traditional folk music that will attract you and pull you into an interest in other folk music," Evans said.



The folk band Dalglish, Larsen and Sutherland plays hammer dulcimer, flute, fiddle and more and will be performing at the Art School.

The band's first album, *Banish Misfortune* (1977), has sold 50,000 copies so far. Their latest release, *Thunderhead* (1982), will be available at their concerts at the Art School. Showtime both nights is 8:30.

Ticket prices are \$4.50 for Art School members and \$5.00 for non-members. Box office hours are 10 a.m. to 5 p.m. Monday through Friday. For more information, call 929-2896.

Music department opens concert series with recital by voice professor

By JEFF GROVE
Arts Editor

The UNC department of music kicked off its free concert series for the fall semester Tuesday night with a recital by tenor Stafford Wing in Hill Hall Auditorium. Although high notes gave Wing occasional problems, he carried off the evening in fine style.

Wing, a UNC voice professor, chose a program of songs by Mozart, Brahms, Barber, Debussy and Ginastera.

Review

Most of Mozart's songs and concert arias require a courtly, graceful style in performance, and Wing provided that sense for his first two songs. A final Mozart piece, however, called for a farewell to decorum. The song, "Warning" ("Warning"), is one of those off-color bits of naughtiness that can be innocent or obscene depending on the singer. Wing obviously had fun with this song, walking a tightrope between good and bad taste which had the audience chuckling along.

A set of six songs by Johannes Brahms proved more challenging to Wing but also gave accompanist Thomas Warburton his first chance to shine brightly.

On the whole, the general vocal range of these songs lies higher than that of the Mozart pieces. Wing coped admir-

ably with the music, though the higher notes did not have the power he gave middle and lower tones. Warburton especially distinguished himself with the song "Auf dem Kirchhofe" ("In the Churchyard"), a gloomy piece of *sturm und drang* in which the pianist must set a turbulent mood before the singer begins.

The first half of the program ended with three songs by American composer, Samuel Barber. Barber is generally acknowledged by musicologists to be the best song composer of the 20th century. Part of the reason for this is that the young Barber himself was a well-trained baritone. This gave him a keen understanding of the capabilities and limitations of the human voice, and his songs are, as a result, small masterpieces.

The three Barber songs Wing performed were settings of texts by James Joyce. The first, "Rain Has Fallen," was simply and soulfully sung with good breath control. Wing encountered pitch problems in the second song, sometimes sliding onto a note after beginning it a little flat. In the final song, "I Hear an Army," Wing hit his high notes with a vigor he had not shown earlier, but this power was somewhat compromised by signs of slight strain.

After intermission, Wing sang five songs by Claude Debussy. The first, "Mandoline" ("Mandolin"), was a tongue-twisting exercise. Wing rose to the challenge with rapid-fire declamation that remained clearly intelligible in spite of its speed. The fifth song of the set, "Fantoche" ("Phantom"), gave Wing the opportunity to have a little fun. His playful singing of the spicy, flirty tale of

Scaramouche and Pulcinella was highly enjoyable.

The finale of the recital, Alberto Ginastera's *Cinco Canciones Populares Argentinas* (Five Argentine Popular Songs), was definitely the high point of the evening. Ginastera usually composed music in a somewhat forbidding alien idiom, but this song cycle is one of his more accessible works. Ginastera died this summer, and Wing performed the songs in his memory.

Ginastera would have been proud of Wing's work. One song in particular, "Triste," stood out for Wing's hauntingly beautiful, carefully shaded singing. The song is a lament of unrequited love, and Wing brought out its full poignance. The lullaby "Arorro" was quite affecting, and the cycle's boisterous concluding song, "Gato," was pulled off with youthful zest and energy. Overall, Wing's performance of the Ginastera cycle was exciting and powerful.

As the evening progressed, Warburton proved that he knew the true meaning of the term *accompanist*. Too many pianists accompanying singers try to hide behind their instruments, to hide even behind the singer. But Warburton knows how to play with a singer. There was a give and take between Wing and Warburton which is absent in many recitals but which added a special dimension to Tuesday's concert.

Wing was on leave from UNC last year, so it was very appropriate for this year's fall concert season to open with him in recital. Anticipation was high, and to a large extent Wing satisfied. And at some moments, especially during "Triste," he was downright magical.

Animals at root of 'odor from below' at Davie Hall

The bakery. The county fair. A meadow of fresh-mown grass. Puppies. Summer rain.

How many times does a familiar smell send you reeling back to some unforgettable memory? And years from now, how many campus buildings will you recall by odor alone? If a stroll past the east side of Davie Hall doesn't jog some reminiscence deep within your nostrils, perhaps it's time to pick a windless day and experience the building with bad breath.

None of the Davie addition, and precious little of the interior labs and classrooms, emit this particular essence. It comes from below. Nor does an odor cling to Davie's walls and windows. Two giant ventilation fans on the east wall

gather and compact this unmistakable charge and send it like an aromatic bazooka blast out and away from the building. There, we are lucky to have an atmosphere large enough for the odor to diffuse.

Oddly enough, in the eleven years that this phenomenon has been dubbed by students as "hamster breeze" and "guinea pig gale," neither hamsters nor guinea pigs reside in Davie Hall. Although admittance to the experimental animals lab is restricted to staff and technicians ("Sorry, no reporters downstairs"), Associate Professor of Psychology Linda Dykstra helped alleviate some curiosity.

"There are about 30 monkeys, 10 cats, 16 pigeons and 150 mice downstairs," Dykstra said.

— CHARLES KARNES

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mikeman From page 1

"I don't really even know who the mikeman is," said Dunlap. "It's not to my knowledge that any alumni per se have had any part in the decision."

Boulton said Wednesday that he had heard comments from various people, but would not comment further.

Barnes said he did not know how or when a new mikeman will be chosen, if necessary.

"The powers that be will have to make that decision," he said.

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