

# Chamber music

## Atypical Austrian group performs

The Hill was alive with the sound of music Wednesday night as the Austrian chamber ensemble Salzburg Musici performed for a large crowd in Memorial Hall. The concert, part of the Carolina Union's Performing Arts Series, was a success, but not an overwhelming one.

The Musici is a group of graduates of the Mozarteum, a conservatory in Salzburg. The ensemble which appeared in Memorial consisted of eight violinists, three violists, two cellists, a bassist, and a harpsichordist. The Musici was joined by up-and-coming violinist Nadja Salerno-Sonnenberg for a Bach concerto.

The Musici has a very conventional style and repertoire. However, the ensemble does not quite fit the stereotypical image of a chamber group as a collection of middle-aged-to-elderly men in tuxedos. None of the musicians appeared to be anywhere near Social Security age, and nearly half of them were female. Some of the women, wearing teal or orange blouses, even broke the tradition of dressing in black and white. Also somewhat atypical in a chamber group is the presence of a conductor. The Musici's conductor is Oswald Sallaberger, a young Austrian violinist.

The Musici opened the concert with Concerto in A major for Strings and Continuo by the Italian composer Antonio Vivaldi. This particular concerto, not written with soloists in mind, does not have the brilliant sparkle of some of Vivaldi's other works. In fact, its style was not too different from that of the next piece on the program, Handel's Concerto Grosso in D minor.

The musicians, choosing fairly

### Elizabeth Ellen Concert

conventional interpretations of both Baroque concertos, demonstrated their ability to properly present works by such venerable composers. In the Handel concerto, there were a few disconcerting moments when the violinists opted for the tinny sound of the unfingered E string. This harshness was balanced, though, by the graceful morendo (an ending that dies away) in the slow movement.

The moment the audience had been waiting for came after the Handel piece. Soloist Salerno-Sonnenberg strode onto the stage looking quite mod; the lanky, young violinist wore high heels and a black pantsuit topped with a vibrant blue jacket. She played Bach's Concerto No. 1 in A minor, a wonderful piece which is not particularly difficult and certainly not virtuosic. This concerto is studied by nearly all violinists, and is known by Suzuki violinists the world over as the cornerstone work of the method's seventh book.

Salerno-Sonnenberg had her work cut out for her; she had to raise her performance of the well-known piece above the student level. This she did, but her interpretation of the concerto was not inspired. Her approach was a bit nonchalant, and her tone was neither large nor especially warm. In the beautiful slow movement, her melody was like white silk thread: fine and delicate, but very thin and not colorful. This is not to say she did not play accurately, but a professional should

play a piece like this with more flair.

Her stage manner was appropriate for her performance. During rests, she dangled her violin by her leg and held it by the scroll, a very irreverent way to hold one's instrument. She even left the stage holding the violin this way. While the orchestra played non-solo sections, she shifted her weight from foot to foot almost as if she were impatient. She simply did not communicate with the audience.

After intermission, the Musici returned with a fine performance of a Mozart divertimento. The group replaced the scheduled finale, Benjamin Britten's "Simple Symphony," with a suite by an unfamiliar Slavic composer. The suite, full of open chords and some delightful melodies, was the most interesting work on the program and allowed the group to change styles significantly. The principal cellist distinguished himself in lyric solos near the work's end.

Sallaberger was called back to conduct an encore, which turned out to be the highlight of the evening. The musicians put down their bows to pluck the charming "Pizzicato Polka" by Johann Strauss. Despite the technical difficulty of controlling rapid pizzicato and producing musical contrasts without the aid of bows, the players finally broke out of their serious mood to have a little fun.

The Salzburg Musici is proper. The musicians do not go the route of original instrument purists and try to recapture the authentic sounds of earlier music, nor do they go the route of experimental radicals and try to reinterpret classical repertoire. Their performance showed that they have many admirable qualities, such as uniformly accurate intonation, dynamic control, and ensemble in intricate running passages.

Overall, they did a very good job. The group will not set the musical world afire, but it is a fine ensemble of well-integrated string players.

# NYC's Rufus Reid Quartet to be featured in Jazz Festival

By DAVID HESTER  
Staff Writer

The Rufus Reid Quartet, one of New York's premiere jazz combos, is coming to Chapel Hill this weekend for a series of clinics and performances as the featured guest artists of the tenth annual UNC Jazz Festival.

"This group is at the forefront of contemporary mainstream jazz," according to UNC Jazz Band director James Ketch. "The group members are top-notch, internationally recognized players, and they are creative and brilliant improvisers."

The Jazz Festival will also include the work of a variety of high school and college jazz bands, Ketch said, and the Reid Quartet will critique the work of each of the student groups. Groups from six North Carolina colleges will perform for members of the quartet on Friday, and the Saturday performances will feature the work of eight high school bands from around the state.

The evenings will be devoted to performances by the Quartet. They will perform alone Friday night and will be joined onstage by the UNC Jazz Band Saturday

night.

The Quartet "plays a lot of different kinds of things" said Quartet leader Rufus Reid, and the group "does some things people might not expect."

"This group is cohesive enough to achieve spontaneity," he said, "and that's the essence of this group."

The Quartet has been performing together for three or four years. Each member of the group has performed and recorded extensively in the past, and each has been associated with some of the leading artists in modern jazz. Reid said that the group usually performs original material.

Reid has performed extensively with Dexter Gordon, Stan Getz, and the Thad Jones-Mel Lewis Band, and he is also Director of Jazz Studies at William Patterson College.

In addition to his work with the Reid Quartet, drummer Victor Lewis has performed with such notable artists as Dexter Gordon, Woody Shaw and McCoy Tyner. "Lewis is quite a composer and a wonderful musician," Reid said.

Saxophone and flute player

John Stubblefield plays with "a strong conviction that is seen in very few of the younger players," Reid said. Stubblefield has performed with artists like Nat Adderly and Gil Evans, and he has performed and recorded with Miles Davis.

Pianist Jim McNeely has performed with artists like Stan Getz and Nick Brignola, and is also known as a composer and arranger. McNeely has recently composed material for an album by the Mel Lewis Orchestra, and one of his compositions on this album was nominated this year for a Grammy Award for Best Jazz Arrangement.

Reid said that his group is "glad to play this weekend both as a quartet and with a big band," and he said that these different formats will show two different sides of the group. "We come to play," Reid said, "and we come to do a good job."

The Rufus Reid Quartet will perform tonight at 8 p.m. in Hill Hall Auditorium and with the UNC Jazz Band Saturday at 8 p.m. in Memorial Hall. Call 962-1449 for ticket information.

# Husker Du to rock Memorial tonight

By JAMES BURRUS  
Staff Writer

After postponing the first five shows of their tour due to the sudden death of their manager, Husker Du is back in concert halls.

Their appearance tonight in Memorial Hall will be only the third show of this tour Tuesday they played in Charlottesville, Va., Wednesday in Norfolk, Va.

Husker Du (the name comes from a popular Scandinavian board game and means "do you remember?") consists of Bob Mould on guitar, Greg Norton on bass and Grant Hart on drums. Mould and Hart write the band's songs.

The band began their music career in 1979 in Minneapolis. St. Paul as an underground band playing fast hardcore songs. The threesome quickly received college radio air

play and became a favorite of the critics.

After seven years on the small independent labels SST, New Alliance and their own Reflex Records, Husker Du signed with Warner Bros. They didn't compromise themselves, though, by signing with a big label: they demanded that they be able to produce themselves.

Husker Du has put out two albums for Warner Bros., "Candy Apple Grey" in 1986 and just recently the double-LP "Warehouse: Songs and Stories."

"Candy Apple Grey" shocked a lot of loyal fans as Husker Du altered their style to become more accessible. Their new album has followed along those same lines.

WXYC disc jockey Keith Weston called their music more melodic and catchy. Commenting on the new LP,

Weston said, "I think it has some broadening of musical horizons, while at the same time remaining true to their uptempo, loud power-pop."

When Husker Du came to Warner Bros., one of their main goals was obviously to reach a broader audience. But don't get the idea they compromised their hardcore sound for the big-name label. The band's drift was more a matter of maturity than business.

According to Weston, Husker Du's live performances are known for being extremely loud with non-stop music for two hours.

As of Wednesday afternoon there were still plenty of tickets available for the concert.

Husker Du will perform tonight at 8 p.m. in Memorial Hall. Call 962-1449 for ticket information.

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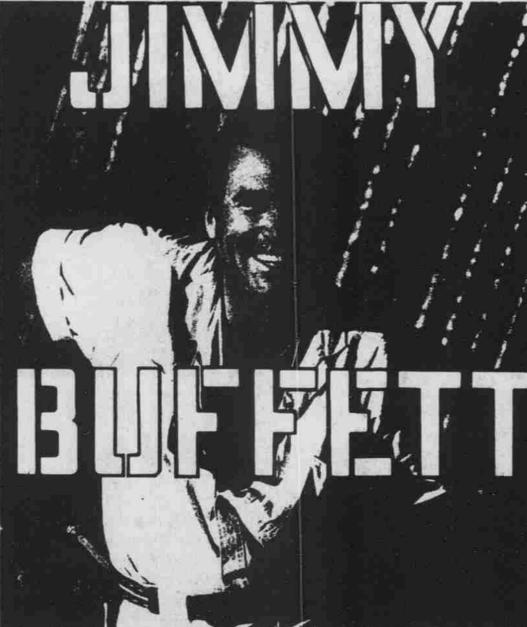
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