

# arts & entertainment

## 'Messiah' set for Sunday

"A good part of the reason we perform *The Messiah* every year," said UNL music professor Earl Jenkins, "is because it is a self-renewing work."

This year's performance of George Frederick Handel's *Messiah*, 3 p.m. Sunday in the UNL Coliseum, is the 85th renewal of an annual School of Music tradition. The free concert combines the nearly 200-member Oratorio Choir, conducted by Jenkins, with the 93-member UNL orchestra, conducted by Robert Emile.

Handel wrote *Messiah* during the 18th century and conducted it with about 60 singers and instrumentalists, Jenkins said. But over the years, the popular oratorio has been produced by larger numbers of performers.

"No matter how many engage in *Messiah* it is still a masterwork," he said.

Part of the annual tradition, Jenkins continued, is selection of soloists from UNL's junior and senior voice majors.

"We bring in a judge every year from outside the campus," he said. "This year it was the chairman of the Music Dept. at the University of Nebraska at Omaha, Robert Cowden."

Selected to sing solo parts this year are soprano Suzan Covolik, mezzo-soprano Patti Moran, tenor Mally Patrick Keelan and bass Richard Crom.

Already looking to next spring when the Oratorio Choir will sing with the Lincoln Symphony, Jenkins said he welcomes auditions for the April performance of Beethoven's Ninth Symphony.

## Free Christmas concert

## Choristers to sing Sunday

The East Campus Choristers, directed by Adelaide Spurgin, will present a free concert of Christmas music 2:30 p.m. Sunday in the UNL East Campus Activities Bldg.

The concert's first half features traditional carols from as long ago as the 15th century, Spurgin said, including Russian, French and Spanish songs. The second half features songs by American composers, she said, including "Jazz Gloria," by Natalie Sleeth. A flute trio will perform during intermission, she said.

The East Campus Choristers give a concert every Christmas and spring, Spurgin said. Concerts are the culmination of a semester's work in a unique music ensemble



Roger Daltrey at the Who's concert in Kansas City, Dec. 1

Photo by Kevin Higley

## The owner of the stage

I have to be careful not to preach  
I can't pretend that I can teach,  
And yet I've lived your future out  
By pounding stages like a clown.  
And on the dance floor broken glass,  
The bloody faces slowly pass,  
The broken seats in empty rows,  
It all belongs to me you know.

The Punk meets the Godfather  
Written by Pete Townshend  
Copyright 1973 by Fabulous Music Ltd.

## Hot Licks Scott-Heron music tells political tale

By Deb Gray

Gil Scott-Heron and Brian Jackson/From *South Africa to South Carolina*/Arista/\$6.98

Society needs people like Gil Scott-Heron. Unfortunately, like other artists who use the medium of music to express political messages, his music isn't commercially accepted and it rarely outlives the time for which it was written.

So Scott-Heron remains in obscurity. This is our loss—I consider Scott-Heron one of the best, if underrated, black musicians now recording.

His music never falls into the jive-riffing mold perpetuated by a host of Sly Stone imitators. It is distinctive and fresh, primarily influenced by African rhythms, early rhythm and blues and the bop jazz school.

It seems that in this, his fourth album, Scott-Heron has mellowed. His hatred for white oppression, which once condoned violence to elicit social change, has melted into a general anger for injustice, regardless of race. There's also a bleak resignation—that not only, to quote the title of an earlier song, will "the revolution not be televised" but the revolution will not even

happen.

"Whatever happened to the people who gave a damn/Or did that just apply to dyin' in the jungles of Vietnam?" he sings in "South Carolina," a song protesting an atomic factory in that state.

"The Summer of '42" satirizes the widespread preoccupation with nostalgia: "The past is past, you have to move on" is the message.

The most optimism is found in "Johannesburg," which celebrates black resistance to white oppression in South Africa. A surprising cut, considering Scott-Heron, is "A Lovely Day." The theme is simplistic—an all-things-must-pass, behind-every-cloud-is-a-silver-lining sentiment. An anthology of songs could be accumulated about the subject.

The song is a welcome addition to that collection—the arrangement is beautiful, primarily because of Brian Jackson's flute playing. Jackson is a sensitive musician, who graces any track with a haunting, crystalline beauty.

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