

Leipzig Orchestra concert scheduled at Kimball Hall

The Leipzig Gewandhaus Orchestra of East Germany last performed at UNL's Kimball Hall in 1978 and proved to Lincoln audiences its reputation as one of the world's top touring international orchestras.

The Gewandhaus Orchestra will be performing at Kimball Hall again on Sunday and Monday. Sunday's performance is sold out, but a few tickets are left for Monday.

The orchestra was founded in 1743 by a group of merchants and noblemen, with J.S. Bach as its leader. Its original name was Collegium Musicum but the orchestra received its present name when the ensemble moved its concerts to the Gewandhaus, the building that houses

the linen merchants of Leipzig.

Past conductors of this orchestra have included some of the 19th century's greats—Arthur Nikisch, Gustav Mahler, Bruno Walter and Wilhelm Furtwängler. The present conductor is Kurt Masur.

Besides conducting the Gewandhaus Orchestra, Masur is a regular guest of the London New Philharmonic and the orchestras of the Teatro La Venice, and participates in major music festivals, including the Salzburg Festival.

The Leipzig Gewandhaus Orchestra appears through the support of a fund made available to the University of Nebraska Foundation by Viola C. Jelinek as a memorial to her father, Stephen Jelinek.

Dancers offer diversity

This Friday and Saturday at 8 p.m. in Kimball Hall the Nebraska Dance Ensemble will present its major dance production for the year. The production is sponsored by the university. Students were selected from January auditions.

The program is made up of eight pieces representing many facets of dance, including classical ballet, jazz, modern and Balinese dance. The choreography was done by members of the university staff and one guest choreographer.

Michael Simms, a ballet teacher at Stevens College in Missouri, was the guest choreographer. He worked with 12 students in January in order to teach his piece "Bourneville Dances."

The only faculty member who is performing in the production is Marianne

Ariyanto. She will perform "Taruna Jaya," a modern Balinese dance. Ariyanto studied Balinese dancing while on a Fulbright Scholarship. She also choreographed "Other Dances," being performed by a trio of women, and "Indonesia Suite." The latter is composed of three dances on the same theme.

Twenty-three university students are involved in the production. The only requirement is to be enrolled in some kind of dance class at the university.

Nancy Curits Brestel is the first graduate assistant to be involved in the dancing program. She has choreographed "Transitions."

Tickets for the evening performances are \$3, adults, \$2.50 for students, children and senior citizens. Tickets are available at the Kimball box office.

New Wave . . .

Continued from Page 8

Side one ends on a high note, Jim 'Cyrano' Skafish's cure for homesickness, "Disgracing the Family Name." Opening with a calm rendition of "Swanee River" on synthesizer, Skafish meekly intones, "How are the old folks at home?" to the immediate crash of forceful rhythm.

Urban rock

The Damned continue on side two with a heavy metal broadside, and then Copeland crops up again under the alias of Klark Kent in the 1980s-pop song "Thrills."

The Stranglers toss in venomous bass guitar and grandiose organ, providing a quencher for die hard heavy metal fans.

The roots of new music surface again with the razor edge of the urgent "Urban Kids," Chelsea's lament of entrapment in the big city. The Cramps and The Humans finish off the first album with a progressively anxious social commentary in "Uranium Rock" and "I Live In the City."

Though the Police contribute heavily to the set, the vocals of Sting are only heard on the third side opener "Fallout," a song performed before elements of bubblegum reggae began to seep into their music.

Sector 27 adds a bridge, but nothing more, between the lawmen and the semi-legendary John Cale (Velvet Underground), on a bluesy rendition of Chuck Berry's "Memphis." Jools Holland, formerly of Squeeze, now leading the Millionaires, shakes a leg on the rockabilly tune "Mess Around."

Searing lyrics berate the recording and broadcasting industries on "Jukebox" and "Rebellious Jukebox" by the Payolas and The Fall, respectively.

Outstanding on the final side are Patrick D. Martin's "Computer Datin," tongue-in-cheek prose rendered in classic Cockney accent. The great Buzzcocks, minus Howard Devoto, are represented on the pop sound of "You Say You Don't Love Me," and Stewart Copeland/Kent reappears on "Office Girls." The Kent persona has a penchant for the offbeat in instrumental selection, and this song features the clatter of a typewriter punctuating the rhythm.

Greatest Hits is an energetic glimpse of the tip of the ascending iceberg of new music and new artists beginning to break on our side of the Atlantic. It is neither overbearing nor offensive, but a viable alternative to the current stagnant rock muzak of FM radio. As the liner notes say, "if you can't dig this, you oughta look for another shovel."

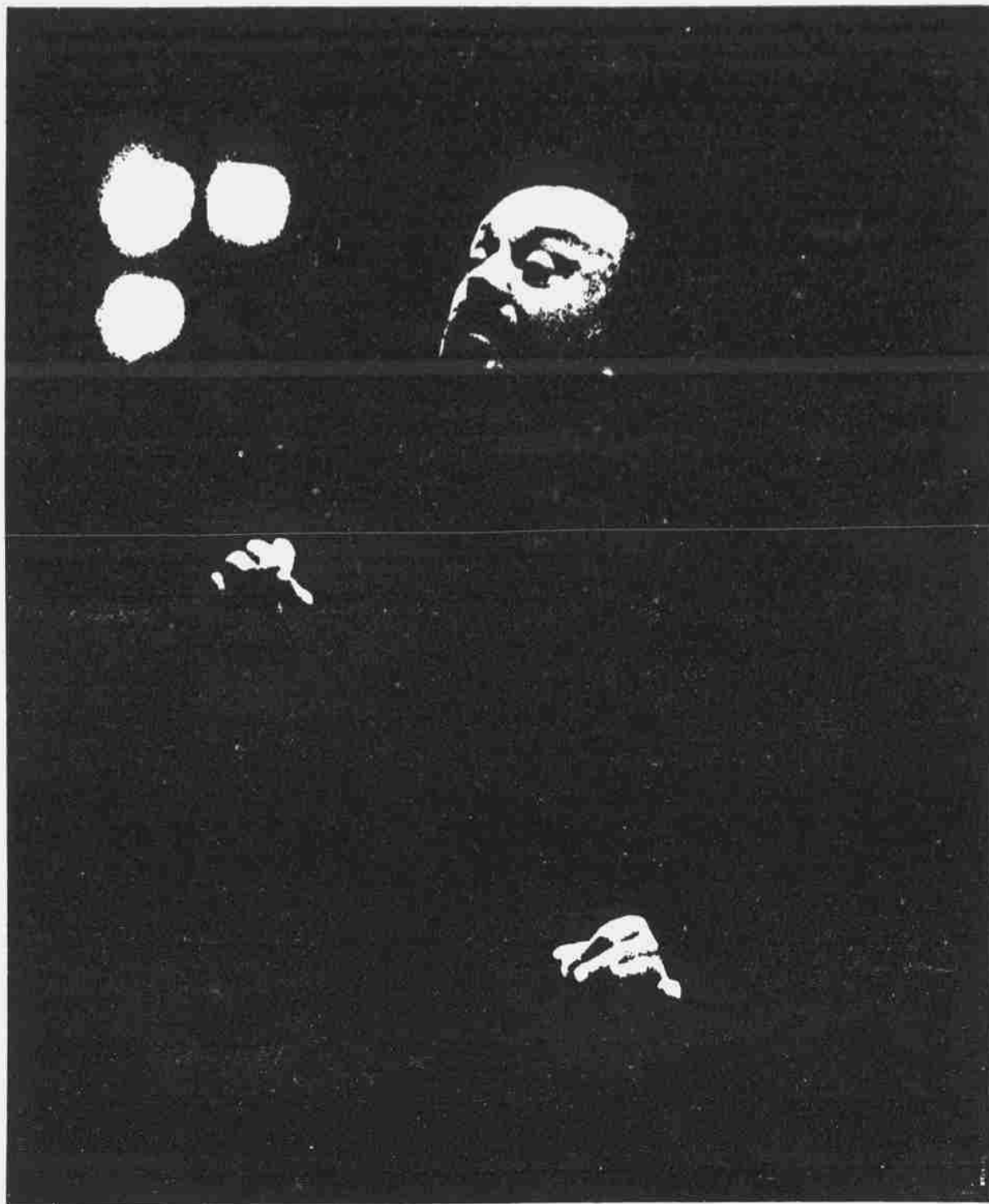


Photo courtesy of Columbia Artists

Kurt Masur, conductor of the Leipzig Gewandhaus Orchestra.

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