



Cynthia Quinn of Momix

Photo courtesy of John Kane

'Dance from outer space'

Momix blends sight, sound in performances

By Emily Rosenbaum
Senior Reporter

The modern dance group Momix took its name from a milk supplement for veal calves. That's probably the first clue to just how unusual this troupe is.

"It's dance from outer space," said Moses Pendleton, founder and artistic director of Momix. "Logic is not what we're trying to project."

The pieces Momix performs are a mix of many elements, Pendleton said. Abstract lighting, shadows, themes of nature and props ranging from a television set to snow skis are used by the dancers and set to music. The mood of the dance can be humorous, sensual or serious.

"Dance for me is taking what you can get your hands on and musicalizing it," he said.

Pendleton said he wants the audience to "drift and dream" at a Momix performance. He describes the dances as an "Alice

in Wonderland" experience.

A Momix performance features several different pieces of dance, each one performed by usually one or two dancers.

The emphasis is on visual imagery and illusion and there's no limit to what the group will do, he said.

"One of the rules is that there are no rules," Pendleton said.

Alan Boeding, a dancer with Momix for five years, explained that the group uses props as extensions of the body.

"Props carry on an illusion of movement," he said. "Dance is illusion."

The "light and airy" look of the dancers' movements is an illusion in itself because the dancers actually are straining to achieve those movements, Boeding said.

He said the combination of prop, body and movement make up the dance.

"You and the prop figure out how to work together," he said. "You don't just start with the body and you don't just start with the prop."

But props aren't always televisions and snow skis.

"Sometimes our props are just light," Boeding said. "Sometimes it's just a white suit."

One of the props Boeding uses is one that he created for his "Circle Walker" piece. The prop is a large sculptural configuration of circles made of steel pipe that rolls ac-

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cording to the movements of Boeding.

He said plans are in the works for his performance of "Circle Walker" during halftime of the Nebraska-Iowa State football game Saturday.

Boeding said it's often difficult to categorize Momix because the dancing does not use a specific technique.

"It's very new and different," he said. "Things are floating and energetic and people are energized by our perform-

ances."

Since last year's performance in Lincoln, Momix has toured around the world. Pendleton said the group has performed in rock videos for Prince and in a live television special filmed in Naples, Italy, and broadcast in 45 countries.

Pendleton is the co-founder of Pilobolus, a dance troupe started at Dartmouth College in 1971. He founded Momix in 1980 with Alison Chase as an offshoot of Pilobolus and occasionally performs with the group.

Momix will be performing at 8 p.m. in Kimball Recital Hall Tuesday, Thursday, Friday and Saturday, and 3 p.m. Sunday. Tickets are \$13 and \$9. University of Nebraska-Lincoln students and those 18 or under receive half-price tickets.

Pre-performance talks are scheduled for Room 119 in the Westbrook Music Building 30 minutes before curtain time. UNL dancers will demonstrate the process choreographers and dancers go through in creating a dance piece.

Ensemble performance historically accurate

By Gretchen Boehr
Senior Reporter

Baroque music composed by Johann Sebastian Bach filled Kimball Recital Hall Friday night much the same way it might have filled other concert halls in the late 1700s.

The internationally acclaimed Bach Ensemble gave a historically accurate performance of three Concertos and one Overture by Bach.

Violin, flute, harpsichord, oboe d'amore, viola, recorder, violoncello and violone combined for a professionally orchestrated sound.

During the performance each instrument had a different part or melody in each piece, which is the way Bach intended his music to be played.

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Bach's compositions are very intricate with many melodies in different octaves laced throughout.

This makes Bach's music fairly challenging to play as a group, but the ensemble's timing seemed perfectly together at all times.

The audience was assured of his-

torical accuracy because Joshua Rifkin, director of the ensemble, has spent years studying the background of Bach and his works.

The ensemble's version of Larghetto, part of the Concerto in A major for Harpsichord, was one of the slower and more melodic pieces of the evening. The sound slowly built up note by note, then melted away into the stillness of the room.

Members of the audience who heard Rifkin play ragtime piano Thursday night might have been surprised to hear his Baroque style on the harpsichord Friday.

Rifkin gave an authentic and sensitive interpretation of Bach's Concerto in A major and Concerto in F major for Harpsichord.

Rifkin proved he was just as capable of playing Bach as Scott Joplin, composer of ragtime music.

It was refreshing to hear stringed instruments in a formal setting by a group that clearly is serious about its music.

The performance was a treat for Classical and Baroque music lovers but might have been too long for those who don't necessarily enjoy this type of music.

The evening also included the Overture in B minor for Flute, Concerto in C minor for Oboe & Violone concertato and Concerto in F major for Harpsichord.

The Bach Ensemble was founded in 1978 and consists of Christopher Krueger, flute; Stephen Hammer, oboe d'amore; Benjamin Hudson, violin; Linda Quan, violin; David Miller, viola; Myron Lutzke, violoncello; Michael Willens, violone; and Rifkin on harpsichord.

The ensemble's honors include winning Great Britain's Gramophone Award in 1983 for its recording of the B Minor Mass.