

## Bach Ensemble offers insightful performance

*Period instruments echo 18th century with delicate sounds*

By Michael Stock  
Staff Reporter

Kimball Hall was gently carried back into the 18th century Tuesday night as the Bach Ensemble provided an insightful performance.

The ensemble, directed by Joshua Rifkin, played on period instruments either constructed in the 18th century or exact reproductions.

The sounds of the period instruments were softer and gentler than modern, metal-stringed instruments.

Just as Bach would have liked it.

The Bach Ensemble offered the audience performances of Tomaso Albinoni's Trio Sonata in B-flat Major, Op. 1, No. 12; Giovanni Legrenzi's Sonata in G minor "La Mont' Albana," Op. 2, No. 11; Bach's Concerto for Oboe in E-flat Major and the Brandenburg Concerto No. 5 in D Major, BWV 1050.

Rifkin's ensemble opened with Albinoni's Trio Sonata, the Bach Ensemble pouring out the gentle lilt and roll of the period instrumentation. The Allegro provided a heavy topping of rhythms, filling Kimball

Hall with a thick sound for two violins, a cello and harpsichord. Rifkin's signature arrangement of one instrument per part provided a balance between each voice.

Bach's Concerto for Oboe added the voices of a viola and Stephen Hammer's oboe. Each delicate line was crafted through Rifkin's arrangement. The regality of the oboe solo reached from the ascent and descent of scales to the steady, percussive plink of Rifkin's harpsichord.

The Brandenburg Concert provided an unprecedented harpsichord solo from the 18th century, and Rifkin's performance was breathtakingly perfect. The first Allegro of Bach's Brandenburg Concerto offered the strong, coursing pace of a harpsichord, offsetting the gentle wooden flute solos.

Rifkin's lightning-paced harpsichord voice accented the melodramatic edge of the violone and first violin. The insistent pace built to a fervent tension, released in the final part of the Allegro. Christopher Krueger's flute solos voiced dulcet whisperings over the melancholic strains of the harpsichord.

The Bach Ensemble's performance was a delicate construction of sound under Rifkin's direction. Voices of the period instruments were gentler, but full-bodied, providing the punch and lilt punctuating perfect Baroque music.



The Bach Ensemble

Courtesy of Lied Center for Performing Arts

## Dramatic black poetry reading to show culture through verse

By John A. Skretta  
Staff Reporter

Two prominent African-American poets will present selections of their works Friday night and Saturday morning in a symposium sponsored by the Institute for Ethnic Studies.

Poets Haki Madhubuti and Sonia Sanchez are "two of the most vibrant poets in America today," said Joyce Joyce, an English professor at the University of Nebraska-Lincoln.

Joyce said there are several great reasons for students to attend the reading.

"Most people don't just go to the library and check out a book of

poetry," Joyce said, claiming that poetry in print often goes unread.

The opportunity to hear Madhubuti and Sanchez read their own poetry, however, gives the listener new insight into the poems.

"Meaning can easily be hidden within images (in poetry)," Joyce said, "but even poetry that appears to be obscure when read, especially when read dramatically, ceases to be obscure. It becomes very clear."

Madhubuti and Sanchez are both rooted in an historical tradition of African-American literature that Joyce said can be traced back to poets like Langston Hughes. The tradition "really gained force in the '60s," she said.

"They understand that you cannot move people as easily through the intellect as you can through feelings, and they really work on affecting peoples' hearts," Joyce said. Sanchez and Madhubuti strive to "make you question how you really feel about things by forging an identity with the subject," she said.

Madhubuti has written more than 10 volumes of poetry and is the founder and editor of Third World Press in Chicago. Sanchez has published more than a dozen collections of her poetry and has recorded oral performances of some of her poems. Her work has been

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## Zoo Bar crowd fires up to get-up-and-dance music

By Robert Richardson  
Senior Reporter

The Bonedaddys took the Zoo Bar stage Monday night in full traditional costume, looking like eight colorful patrons of the Middle East.

The Los Angeles club band's costumes were as showy as the members' music and dance. Members were wearing hats and most had long hair and leopard skin costumes.

The band is touring in support of its latest release, "Worldbeatniks," on Chameleon Records. Starting about a half-hour late wasn't any hindrance to audience support as the crowd just took that much more time to get fired up.

The band's opening song, "We Just Want To Play," included smooth harmony and strong consistent drum work, accented by the saxophone of

Jay Work. It was written by the Bonedaddys after the Montreal Jazz Festival because rain during that show prevented the group from performing.

The band then ripped through several songs from its latest album, including "Shoo-rah Shoo-rah," "Jokenge" and "Hippie Children."

Beginning with strong horns and four vocal parts, each contributing to a spectacular harmony, "Hippie Children" offered a clean sound. The well-balanced music and vocals complemented each other. The changing tempos added a diverse perspective to the vivid band.

The majority of the songs sounded similar. All focused on heavy drum beats, obscure sounds and a funky dance melody that was guaranteed to

See **ZOO** on 10

## Stones roll in with energetic live album

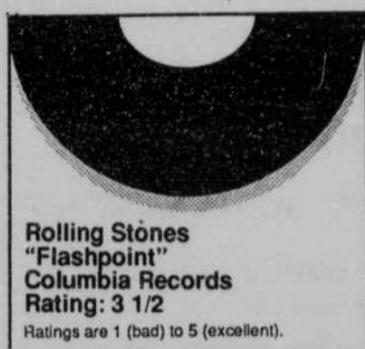
By Carter Van Pelt  
Staff Reporter

The Rolling Stones just can't get no satisfaction. After 28 years, their latest release, "Flashpoint," clearly demonstrates the point. Despite members' ages (most of them are pushing 50), the Stones once again have managed to release an album that explodes with the same kind of youthful energy that they have had for the past three decades.

"Flashpoint," the first Rolling Stones' release since 1989's "Steel Wheels" album, features 14 tracks from the 1989-90 Steel Wheels/Urban Jungle tour and two new studio tracks.

The album appropriately starts up with an energetic version of "Start Me Up" and eventually moves into tight versions of the classics, "Ruby Tuesday" and "You Can't Always Get What You Want."

One of the best tracks on the album is a version of the rarely performed country/folk song "Factory Girl" from the 1968 "Beggar's Banquet" album. This is followed by guitarist Keith



Richards' "Can't Be Seen" and a very early Stones' classic "Little Red Rooster" that features masterful blues playing by guest guitarist Eric Clapton.

Massive audience reaction as they recognize opening chords of popular songs provides a stimulating aspect in the album. This is particularly notable on "Paint It Black," as Keith Richards teases the audience with a short acoustic guitar solo before the band blasts into the song. The audi-

ence's excitement crescendos as he slowly works into the piece. The listener imagines and feels the energy of being at the show and seeing the band play to 50,000 fans.

After "Paint It Black," the live portion of the album concludes with powerful versions of four of the most popular Rolling Stones' songs: "Sympathy for the Devil," "Brown Sugar," "Jumping Jack Flash" and "Satisfaction."

The final two tracks, recorded in the studio last year, provide a look at the latest direction of the Stones. The tracks, despite their newness, seem to be cut from the same stone as the previous work. The ever-present guitar of Richards and Ron Wood and the cocky vocals of Mick Jagger are as fresh as ever. The new single, "Highwire," is an unusual political commentary from the Stones concerning the gulf crisis.

More true to their traditional form is the other studio track, "Sex Drive," that makes the final statement on the youthful vibrancy and determination with which the band determines itself into the '90s.

RollingStonesFlashpoint



Courtesy of Columbia Records