

# Men Without Pants

*Black Watch to play at Lied Saturday night*

BY BRET SCHULTE  
Senior Reporter

The Nebraska flatlands will ring with the sounds of the Scottish Highlands this weekend.

This Saturday at 8 p.m., the British Army's oldest Scottish regiment, The Black Watch, is bringing its centuries-old tradition of honor, pageantry and music to the Lied Center for Performing Arts, 301 N. 12th St.

The Regimental Band of The Scots Guards and the Pipes and Drums of The Black Watch have toured the United States eight times since World War II, and offered their haunting musical tradition to the funeral of President Kennedy.

The 100-member military ensemble includes drummers, bagpipers, horn players, dancers and a featured vocalist, which will carry the audience through centuries of Scottish military tradition, music and dance.

The 8 p.m. event will be hosted by University of Nebraska-Lincoln associate vice chancellor for research, Don Helmuth, whose Scottish heritage prompted

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MATT HANEY/DN

# Ohio clarinetist visits NU

BY BARB CHURCHILL  
Assignment Reporter

Rebecca Rischin, professor of clarinet at Ohio University, has a problem this weekend: She doesn't have enough time.

Rischin is at the University of Nebraska-Lincoln to give a presentation, a master class and a performance all in one weekend.

The first item on her busy agenda is today's presentation on Oliver Messiaen's "Quartet for the End of Time." Messiaen (1908-1992) is one of the most important 20th century composers of serious - or high art - music and was a native of France.

"Quartet for the End of Time" is a very unusual composition, because it was written while Messiaen was a prisoner of Nazi Germany in 1941. Messiaen had been arrested because he was a member of the French Army. Once the French surrendered to the Nazis, all Army members were thrown in prison. But in this case, Rischin said, tragedy became high art.

"This is one of the great masterworks of the 20th century. One of the great things about it is that Messiaen used what personnel were available to him: a clarinetist, a violinist, a cellist, and a pianist (himself), in order to create truly moving music," Rischin said.

Rischin's presentation will be held in Room 105 of Westbrook Music Building at 2:30 p.m.

The next thing on Rischin's busy agenda is a master class, which will be held tonight from 6-8 in Room 119 of Westbrook Music Building.

Six clarinet students will perform. The performers include Erin Hill, Jeni Gossard, Wendy O'Dell, Andrea Leising, Erica Corwin and Dallas Nuestel.

All performers are students of Diane Cawein, UNL assistant professor of clarinet. Cawein knows Rischin well because they both did doctoral work at Florida State University.

Rischin will finish her hectic weekend with a recital Sunday evening at 8 in Kimball Recital Hall. Cawein and Ann Chang-Barnes, assistant professor of piano, will assist Rischin in her performance.

Rischin will perform works that range from the traditional heavy-hitters of the clarinet repertory - Johannes Brahms' "Sonata No. 1 in F minor, op. 120," Leonard Bernstein's "Sonata for Clarinet and Piano" and Felix Mendelssohn's "Concertpiece in d minor for two clarinets, op. 115" - to a Hungarian gypsy transcription by Leo Weiner and a contemporary piece written by Mark Phillips.

The contemporary piece is entitled "One of a Kind." It blends blues, jazz and pop influences with more serious music. Phillips is the professor of composition at Ohio University, and he wrote this piece for Rischin's predecessor at Ohio U., David Lewis.

"One of a Kind" blurs the boundaries of serious music and popular music, uses Klezmer (Jewish folk music) and exploits the extreme dynamic range of the clarinet," Rischin said.

Rischin said "Peregi Verbunk," Weiner's transcription, is interesting because it uses Hungarian dance rhythms and the czardas dance style. It is meant to be played as expressively as possible and uses the gypsy scale and style of ornamentation.

Brahms' "Sonata No. 1" is well-known by most clarinetists. Written originally for Richard Muhlfeld, Brahms meant to show off the clarinet's virtuosity and expressive nature. Brahms liked the

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REBECCA RISCHIN  
OU professor of clarinet

clarinet, writing three other works for it besides this "Sonata." According to Rischin, Brahms was trying to reach the very height of expression in this work.

The Bernstein sonata, written in 1941, is "a very nice piece. There is a lot of great work for the piano-clarinet ensemble. I view this as chamber music," Rischin said.

She also said Bernstein's "Sonata" cemented his style by being one of the first of his pieces to use jazzy rhythms and tuneful melodies, predating his popular and celebrated "West Side Story" by more than 15 years.

Rischin said she especially was looking forward to playing the "Concertpiece for Two Clarinets" with Cawein because they have both played the piece before, just not together. "Concertpiece" is interesting from a clarinet historical perspective, Rischin said, because it was written for clarinet virtuosos (also father and son) Heinrich and Karl Baermann.

"It's a light and gay piece and perfectly opposes the intensity of Brahms. It's a great way to end the program," Rischin said.

Rischin's recital is Sunday night at 8 in Kimball Recital Hall. Admission is free.

# 'Woven Forms' displays diverse basket weaving

BY SARAH BAKER  
Senior Reporter

Frequently ridiculed as an aquatic sport, basket weaving will take a step toward improving its image this week.

"Woven Forms: Contemporary American Basketry" opens today at the Haydon Gallery. The exhibit includes works by 24 of the nation's top basket makers.

The show opens with a reception tonight at 7 at the Haydon Gallery, 335 N. 8th St.

Anne Pagel, director of the Haydon Gallery and curator of the exhibit, said most of the baskets in the show probably wouldn't correspond with the customary perception of what baskets look like.

"Most of the baskets have very distinctive features," Pagel said. "There is a lot of variety within the show. All 24 artists are very different."

Pagel said she liked the idea of an exhibit featuring baskets because it was unique.

"There are not many shows like this around," she said. "I began to research the idea of a basket show after we did a weaving show."

Pagel said many of the baskets are made of materials other than the traditional wicker, such as waxed linen, pine needles, shredded money and even bones.

"All of the baskets have some sort of content; they all say something," she said.

Many of the baskets lean toward the more sculptural side of art, and some don't have any openings, she said.

"These baskets are made by some of the nation's most outstanding basket weavers," Pagel said.

Barbara Trout, a University of Nebraska-Lincoln textiles professor and basket weaver who has art in the show, said she uses her art to relay meaning to the viewer. Her works are made of knotted and woven fiber.

Pagel said the exhibit stretches the limit of the spectator.

"This is a really impressive exhibit," she said. "The quality of work is higher than we normally see. It's a real treat."

Trout agreed. "The exhibit is so diverse," she said. "The outcomes are very surprising and unpredictable."

Pagel encouraged people to come and take a look at the works.

"This type of exhibit is really unusual for this region," she said. "It's very well worth seeing."

"Woven Forms: Contemporary American Basketry" opens today at the Haydon Gallery. The exhibit continues until Feb. 28. For more information call (402) 475-5421.



MATT HANEY/DN