

# Brendle bursts with sound of music

Next few weeks bring multitude of performances by students, faculty in concerts and solo recitals

BY ROBERT SHAW  
OLD GOLD AND BLACK REVIEWER

As the Year of the Arts hits full stride, the students and faculty in the music department continue to challenge and inspire audiences with performances and lecture/recitals toward the semester's end. In the next month, no fewer than 10 separate arts events will beckon students away from slaving over their studies and into artistic spheres and intellectual stimulation.

This sounds inflated, I know, but you may change your mind after attending one or more of these events. All performances are in the Brendle Recital Hall at the Scales Fine Arts Center unless otherwise noted.

The most immediate concert is the University Orchestra's annual Halloween program, starting today at midnight. This year's performance will start off with Bach's famed "Toccatina and Fugue," arranged dramatically for full orchestra by Leopold Stokowski, who also conducted in Disney's *Fantasia*. It continues with Saint-

**Not sure what a curtl or sackbutt is? Find out at this eclectic concert.**

Saen's "Danse Macabre" and Moussorgski's "Pictures at an Exhibition."

The late night concert, which coincides with the end of the Philomathesian and Euzelian societies' Literary Masquerade Ball, should feature the same nonmusical antics as last year's concert. It was a hit with students a year ago: Paul Orser, the dean of freshmen, beheaded the Energizer bunny; Maestro David Hagy dressed up like Jim Carrey in *The Mask*; and the orchestra surprised audience and conductor alike by breaking out into the "Death March" from *Star Wars* in the middle of a piece. Unfortunately, tickets are no longer available for the concert, but maybe you can bribe somebody into giving you theirs.

Second on this month's agenda is April Arden's senior recital. Arden, a music major, will present various vocal works from opera to Broadway styles Saturday at 3 p.m. Rossignol, a professional recorder ensemble including Stewart Carter, a professor of music, will present a program of Dutch and Flemish music from the Middle Ages to this century at 8 p.m. Sunday. Composers Josquin and Isaac, who utilized not only recorders but also other wind instruments, like the curtl, corneto, sackbutt, viola di gamba, and harpsichord, will be featured on the recital's

program. Not sure what a curtl or sackbutt is? Find out at this eclectic concert. Carter will be joined by Rossignol members Patricia Peterson, Douglas Young, Selina Carter and Susan Bates.

Following one faculty member will be another — Louis Goldstein, a professor of music, presenting a recital of one of his specialties Nov. 5. Goldstein has recently produced a compact disc of John Cage's ground-breaking piano music. The work he will play is "Sonatas and Interludes," an hour-long cycle of 20 shorter (you guessed it) sonatas and interludes. Cage has undoubtedly been one of the most influential composers of the second half of the 20th century.

Some popularized examples of his work include a piece for 12 radios and "4'33," which is four minutes and 33 seconds without music. While such works prove a point more than anything else, Cage has certainly produced some complex music; "Sonatas and Interludes" is one of them. It is for prepared piano, a unique concept that entails placing ordinary hardware items like nuts, bolts and engine gaskets between the piano strings.

This technique of muting selected strings is not just a gimmick; many composers have turned to using it to enhance their stock of musical tools and inflections.

One evening that surely cannot be missed is junior Andy Clark's performance at Reynolda House at 4:30 p.m. Nov. 9. Clark's recital will feature works of Stephen Foster, a late 19th century American songwriter. In his day he was the most widely recognized songwriter in America.

With a distinct personal style, his songs on love, lost love, good times and hard times are both immediately accessible and thought-provoking classics of the American musical experience.

Clark spent the summer at the Stephen Foster Memorial in Pittsburgh studying Foster's music and its cultural impact, and this recital will be the fruit of his work. Clark plans to present Foster's music with varied accompaniments that would have been the norm in Foster's day.

Flutist Kathy Levy, an instructor of music, will conduct the all-student flute choir in the Flute Fest, an ever more popular gathering of who's who in the Winston-Salem flute world, at 8 p.m., Nov. 11.

The first half of the program features the university's flute choir, and the second half exhibits the Silver Wind Choir, an ensemble of professional and community members.

Students will perform a concerto by Vivaldi, solo works by Barber and Gauber (senior Kim McClintic, soloist), solo works by Ravel and Villa Lobos (seniors Beth Stroupe and Seth Brodsky, soloists), and other early and modern works.

The Silver Winds will perform, among other works, a world premiere work written for the group entitled — yes — "Silver Winds." The piece, by Doug Borwick, reflects on three settings in North Carolina. The two ensembles



Seniors Seth Brodsky and Jennifer Boone played guitar and sang Sunday at an honors recital in Brendle Recital Hall. Many more such student recitals will be held in the facility over the next few weeks.

will also collaborate on a final work, "Cantique de Jean Racine," by Faure.

The university's early-music ensemble, Collegium Musicum, will present a Christmas oratorio by Schutz at 8 p.m., Nov. 14.

The oratorio features the Collegium singers with violins, sackbutt, and other instruments. In keeping with the theme of 16th and 17th-century German music, the Collegium will round out the evening with works by Praetorius, Isaac, and Hofhaimer. Carter and choral director Brian Gorelick will lead the student Collegium.

Senior Ann Herlihy, a music minor, will give her senior recital Nov. 16 at 8 p.m.

The first half of her program will be classical music, concentrating on operatic arias of Mozart, Bizet, and

Saint-Saens. The second half will be devoted to popular and theatrical music, with excerpts from *Showboat* and songs by Cole Porter.

If you want an entirely different style of music to grace the aural senses, try attending the university's Jazz Ensemble program. This group of student musicians will perform at 8 p.m. Nov. 19.

With performances ranging from Halloween-inspired selections to 19th century parlor music to the universe of jazz, the campus music scene is indeed presenting music for everyone this month.

Whether you are making a date, spending a relaxed evening with friends, going alone, or just fulfilling requirements for a class, there are plenty of ways to get to know the music made on campus a little bit better.

## Jethro Tull band honored at last

Tribute album mixes good, not-so-good tracks covering band's history

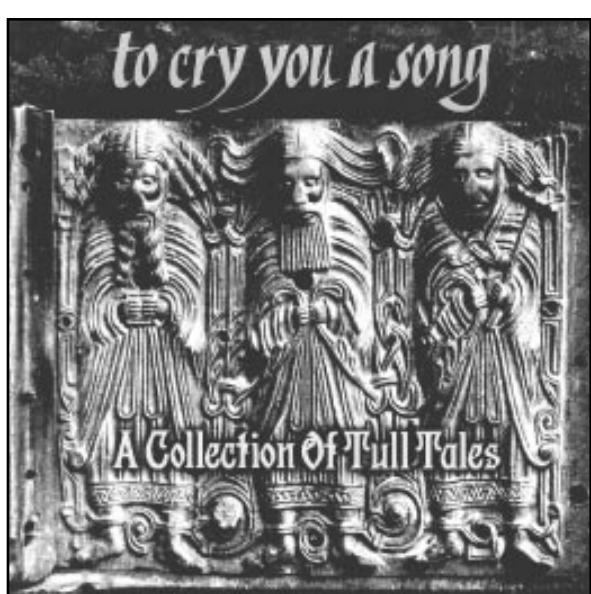
BY DAN BEE  
CONTRIBUTING REVIEWER

If a band ever deserved to be honored with a tribute album, it would be Jethro Tull. This British progressive/classic rock band has been producing new albums and playing before sold-out audiences from 1968 up to the present, and it has finally been recognized with a tribute album, *To Cry You a Song: A Collection of Tull Tales*. The album respectfully pays tribute to a great band, with 13 original Jethro Tull songs covered, along with one improvised composition.

All the songs on *To Cry You a Song* were originally written by Tull's Ian Anderson between the band's founding and the mid-1970s. Among them are such classic hits as "Aqualung," "Locomotive Breath," and "Living In The Past," as well as lesser known tunes such as "Teacher," "To Cry You a Song," and "One Brown Mouse."

Among the featured performers on this tribute album are keyboardist Keith Emerson, former Jethro Tull members Mick Abrahams and Dave Pegg, plus Glenn Hughes, who has previously sung for both Deep Purple and Black Sabbath. In addition, a large number of lesser known individuals and bands contributed. Together, they produced a solid but unspectacular collection of Tull covers.

The album's second track, "Aqualung," performed by a band called Magellan, was by far the best, followed by Tempest's rendition of "Locomotive Breath." In it, Tempest adds a violin to give the song a unique sound while



Various artists  
*To Cry You a Song: A Collection of Tull Tales*

maintaining the feeling of the original. "New Day Yesterday" is performed by a variety of musicians, including former King Crimson flutist Ian McDonald. This track also incorporated some violin, as well as keyboards, which together give the song a rather modern blues/jazz sound (the original was a blues tune from 1969).

Though the songs mentioned above are excellent recreations of Tull hits, a number of other tracks are disappointing. "Life's a Long Song" was dull and had poor vocals; "Teacher" seemed rather uninspired; and the vocals are inexplicably left out of "Living In The Past,"

though the original was one of Tull's best lyrical, vocal songs. (This rendition is, however, given a distinct sound by Keith Emerson's exceptional keyboard work.)

Despite its imperfections, this album is a worthwhile purchase for any serious Tull fan. Though the musicianship is mediocre and unimaginative on a few tracks, others are excellent versions of some of Tull's greatest hits. Regardless of each song's end result, though, the album justly honors one of the most popular and successful bands in history, Jethro Tull, and that is its real significance.

## Sleepers stretches itself far too thin

BY JOHN E. SPITLER  
OLD GOLD AND BLACK REVIEWER

In recent years, Hollywood has become increasingly fond of making "high concept" movies whose plots can be summed up in cute little prepackaged phrases. For example, when I say "Die Hard on a Bus," you should think of *Speed*, or when I say "It's The Terminator, only he's pregnant!" the four other people besides me who saw it might remember *Junior*. In general, I think it's a pretty lousy and unimaginative method for summing up a film,

but then again many of the films that can be summed up so neatly are themselves lousy and unimaginative.

However, just for fun, let's try to apply the method to the new drama *Sleepers*. Is it "Stand By Me in New York City"?

No, wait, maybe it's "The Shawshank Redemption in Reform School." Hold the phone, it's actually "A Time To Kill, only set in the North and with-

out any of the racism stuff." Well, which is it? This film's answer — and its overwhelming flaw — is that it tries to be all three.

*Sleepers* is a controversial film based on a controversial book by Lorenzo Carcaterra. The debate over Carcaterra's story is whether it actually happened as he says it did.

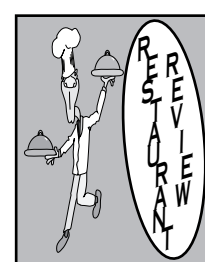
Knowing that controversy is not always enough to sell tickets, the filmmakers decided to stack the deck in their favor by bringing Oscar-winner Barry Levinson (*Rain Man*) on board to write and direct and by filling the cast



## Upscale restaurant a stroke of good luck

BY JENNIFER BOONE  
CONTRIBUTING REVIEWER

Feeling lucky? You will be after a meal at Lucky 32, one of Winston-Salem's finest places for good dining. Located in Stratford Place on Stratford Road near Five Points, Lucky 32 boasts an extensive menu, a popular bar, and more than a touch of class. The restaurant is an ideal choice for a date function or a special night out with friends.



"Fine dining" seems to be the rule at Lucky 32. The restaurant is well-designed, with pin-spot lighting and effectively contrast the black and white photography on the walls. A glass wall separates the bar from the dining room adding a feeling of space, while booth-style tables lend intimacy.

Unfortunately, the eatery's popularity often makes a quiet meal out of the question. However, the noise level is rarely problematic for most patrons, who come to enjoy a variety-rich menu in a swank eatery with an uptown feel.

Another unique feature at Lucky 32 is its open kitchen, which allows customers to observe directly the efficiency and talent of the chefs, kitchen staff and extensive waitstaff. Overall, Lucky 32 is reminiscent of a Boston Commons establishment, with attention to detail obvious in terms of both atmosphere and cuisine.

The menu consists of twelve starter items, "sized to share," a wide variety of salads and soups, and main courses that appeal to light eaters, vegetarians, meat lovers and those with the craving for seafood. Your meal may include crispy salt

and pepper calamari and a spinach salad, followed by grilled lamb loin chops, served with mint jelly, and a glass of wildhorse merlot. If you prefer a light option, you might try a cup of black bean soup and a bowl of delicately seasoned and perfectly cooked tomato vegetable pasta with a glass of Kendall-Jackson Chardonnay. This particular pasta is prepared "guilt-free" in conforming to the Greensboro Wellness Center's Nutritional Guidelines.

On the other hand, you may decide to splurge on baked brie, a Caesar salad and the "2 by 3 Lucky Pig," a roasted, grilled pork loin with apple horseradish, BBQ and raspberry sauces, served with mashed potatoes and gravy and a vegetable. If dessert is an option, the list is extensive, and includes sour cream apple pie, southern bread pudding with hard sauce, a great brownie sundae and a variety of Ben & Jerry's iced creams, malts and floats. Ice cream cocktails, after-dinner drinks and aperitifs are also available, in addition to cappuccino and espresso. The wine list is reasonable and diverse, and promotes Mondavi's "Woodbridge" wines as the house selection. Evidence shows that this menu is designed to please, and it truly does!

As a delightful addition to the variety available on the standard menu, Lucky 32 features fifteen to twenty selections that change every few weeks. These items reflect regional, ethnic and seasonal themes that in the past have highlighted the Napa Valley, Northern Italy and the Atlantic Northwest. This month's selection is based on the culinary creations of Patricia Wells' "At Home in Provence," a tribute to French cuisine.

Both the management and waitstaff are pleasant and positive, attending to each customer with care, regardless of the crowd. So the restaurant hums perpetually with patrons enjoying the fine food, upscale atmosphere and good prices. If you have not tried Lucky 32, the sooner you do the better, because you'll want to go back again and again.