weekend preview

This is the weekend to remember dear old Mom. Sunday, it should be noted, is Mother's Day.

It should also be noted that Saturday night is one of the busiest concert nights of the year, with music ranging from Wheatfield to the Limelighters. If you went to everything going on in the Willamette Valley Saturday night, you'd spend roughly $16.

That's about half as much as required to treat the old lady (yer mother, that is) to dinner for Mother's Day. If that doesn't appeal, do something for Mom on Friday night. Like a music festival.

The 24th International Heinrich Schuetz Festival of music is being held on the University campus this week. Choirs and instrumental groups from 10 western colleges will perform in the school of music recital hall through Sunday. For information on times of concerts and admission, contact the School of Music at 686-3761.

Though not much is happening tonight, some feminine performers are offering entertainment in a soothing vain. In the Fishbowl at 8 p.m. Kathy Smith returns with her guitar and folk songs. In an Oriental flavor, the Rag at Sat al gimmer belly dancing troupe will perform at the same hour at Scarborough Faire. Kathy's music is free — the dancers are asking $1 admission.

Friday and Saturday, the farewell performances of "The Inspector General" are scheduled for 8 p.m. on the main stage of the University Theatre. Student rush tickets, available at 7:45 p.m. are $1.50. And on Wednesday, "Brecht on Brecht," a conglomerate of exerpts from the German playwright's works will be presented on the same stage. Tickets are also $1.50.

A free lecture by Rosaria Hodgdon of the architecture department will cover the architecture of Boston in 177 Lawrence at 4:30 p.m. Friday.

The sole film slated for Friday is Bunuel's "Nazarin." Admission is one dollar. The flick gets rolling at 7:30 p.m., also in 177 Lawrence.

For a more lively way to pass your Friday evening, lace up your stomping boots, fill your pipe with your favorite smoke and get to Scarborough Faire by 8 p.m. The Sawtooth Mountain Boys, who do traditional bluegrass, will have you clappin' and rompin' in no time. They're as close to expert in mountain sound as anyone in the area with nine years experience to boast of. A dollar donation is asked for their services.

Paramount-Northwest will be wired for rock Friday night when Savoy Brown makes a stop in Portland on its current U.S. tour. Accompanying the British group, that specializes in rock, blues and boogie, will be Status Quo and Mandrill. Tickets for the 8 p.m. performance are $5 at the door, or $1 less in advance.

Oh boy! Get set for a real "Saturday night out." This one's ripe as a yellow banana.

Marcel Marceau will perform at 8 p.m. Sunday in the Portland Civic Auditorium.

You can spend your time all in one place if you've a mind to. A benefit dance-concert for the Growers Market lasts from 7:30 p.m. to midnight, in the EMU ballroom. The Pump Company and Wheatfield will provide music. Wheatfield, notoriously a non-dance band, have been working up a more versatile repertoire and promise "something for everyone." Prepare to rock your heart out for $1.50.

If it's your spiritual nature that's in need of recreation, "The Harmony of Eck" may appeal to you. Saturday at 8 p.m. in the Gerlinger Alumni Lounge adherents of Eckankar, a "science of total awareness" will present poetry, art and music. It's free.

Saturday films on campus include two "classics." For $1.50 you can see "Satyricon" by Fellini at 7 p.m. or 9:15 p.m. in 180 PLC. (The admission may be a little higher than usual, but it is a benefit for Canterbury Center.) For half that amount, the Student Union Against the War is running a flick that stars the unlikely combination of Marilyn Monroe and the Marx Brothers. "Love Happy" will play in 150 Science at 7:30 p.m. and 9:30 p.m. Harpo freaks take note — this is Harpo at his height.

Scarborough Faire (136 E. 11th Ave.) is importing a band for Saturday night's performance of "organic" music. Starberry, from Arizona will be playing from 8 p.m. Admission is roughly $1.

"The American father of folk," Glen Yarbrough, plus the original Limelighters, are doing an 8 p.m. concert at South Eugene High School Saturday night. Tickets range from $3 to $5.

Richard Wagner fans won't want to miss the Portland Opera's 7 p.m. performance of "Tristan and Isolde" Saturday evening. European veteran baritone Robert Lauhoefer will portray Kurvenal and Herbert Becker and Berit Lindholm will sing the title roles. The performance will be in German. Tickets are priced from $4.50 to $15.

If rock is more your style, a Saturday concert at Paramount Northwest in Portland featuring Slade and the Sons is what you're needing. Tickets to the 8 p.m. show are only $3 if you can get a friend to get them for you in advance.

Sunday settles back into somniferous placidity, to the relief of all who spent a wild Saturday night. I recommend that everyone take his or her mother out to dinner in lieu of other entertainment, as very little will be going on Sunday. And, it is her day, after all.

The Cultural Forum is sponsoring "Ryan's Daughter." You have three chances to see it (3 p.m., 6 p.m. and 9 p.m.), if you can't find other fun and games. Admission to 180 PLC is $1.

Finally, in Portland, pantomimist Marcel Marceau will appear in the Civic Auditorium at 8 p.m. Tickets are $3.50, $4 and $5.

Terry Sotta

music

The Heinrich Schuetz International Festival will continue today through Sunday in the School of Music Recital Hall. The five-day festival features nine choral groups from the western states, an African drum ensemble, and band ensembles involving more than 500 musicians.

Following is the festival schedule.

Today:
10 a.m. organ recital by Richard Benedum. "The Art of the Fugue" by J.S. Bach (1685-1750).

2 p.m. choral and instrumental concert by the Oregon State University Choralaires, Robert Walls, director. "Midnight Mass for Christmas" by Marc-Antoine Charpentier, "Brandenburg Concerto No. 6" by J.S. Bach (1685-1750), "Agnue Dei from the Mass Alma Redemptoris" by Tomas Luis de Victoria (1548-1611), "Tu es Petrus" by Giovanni Palestrina (1525-1594), "There is no Eye for Seeing" by Melchior Franck (1585-1639), and "Psalm 150" by Heinrich Schuetz (1585-1672) featuring Thomas Roberts on organ.

4 p.m. vocal recital by Exine Bailey, soprano, and Alexandre Hrisanide, piano and harpsichord. "Three Short Cantatas" by Heinrich Schuetz (1585-1672), "Mignon Lieder" by Hugo Wolf (1860-1903), five selections by Johannes Brahms (1833-1897). After intermission, "Halunkenlieder" by Siegfried Strohbach (1929—), featuring Neil Wilson, baritone; Lawrence Maves, violin; Royce Lewis, string bass; Burnette Dillon, trumpet; Ron Falter and Robert Kempf, percussion; and Alexandre Hrisanide, keyboard.

8 p.m. organ recital by Lawrence Moe, University of California at Berkeley. "Ciacona in F Minor" by Johann Pachelbel (1653-1706), and five selections by George Boehm (1660-1783). After intermission, five selections by Dietrich Buxtehude (1637-1707).

Friday:
10 a.m. lecture: "The Contribution of Heinrich Schuetz to 20th Century Vocal Ensemble Performance" by Morris Beachy, University of Texas.

2 p.m. choral concert by the Lewis and Clark College Choir, L. Stanley Glarum, director. Program to be chosen from works by Josquin Des Prez (1450-1521), L. Stanley Glarum, Jeffrey H. Rickard, William McRae, Heinrich Schuetz (1585-1672), Heinz Werner Zimmerman, Ernest Bloch (1880-1959), and Ariel Ramirez. Soloists are Pam Parry, Karil Jensen, Debbie Donlon, Charles Harmon, Dan Hoggatt, and Steve Smiley. Instrumentalists are Lynn Hallbacka, Barbara Quantrone, Nancy Johnson, Elaine Snowhill and Craig Breese.

4 p.m. choral and ensemble concert, by the University Chamber Choir, Neil Wilson director, and the University Brass Choir, Ira Lee director. Three selections by Heinrich Schuetz (1585-1672), two by Guenter Bialas (1907—), "O Gracious God, Pardon my Great Offence" by Harold Owen (1931—), "A primavera" by Claudio Monteverdi (1567-1645), "Canzona Napolitana" by Wilhelm Killmayer (1927—), and "in just spring" by Monte Tubb (1933—). After intermission, "Canzona VIII" by Giovanni Gabrieli (1544-1612), "Eight Polish Dances" written in 1600, "Festive and Commemorative Music" by Johannes Brahms (1833-1897), "Attendite, Populo meus" by Heinrich Schuetz (1585-1672), featuring George Skipworth, bass, and "Research for Brass Choir" by William Presser (1910—).

8 p.m. choral concert by the Chamber Choir of the California Institute of the Arts, Gilbert Seeley director, and the African Ensemble of the California Institute of the Arts, Nicholas England director. "Sancta Maria" by John Dunstable (1370-1453), "S'infinita belezza" by Jacob Arcadelt (1505-1560), "Oculi omnium in te perant, Domine" by Heinrich Schuetz (1585-1672), "Nox praecessit" by Sven-Erik Baick (1919—), "Jesu, nomen dulce" by Schuetz, "Freuet des Herren, ihr Gerechten" by Schuetz, and "Madrigals of the Rose Angel" by Harold Budd (1936—). After intermission, African music.

Saturday:
10:30 a.m. lecture: "Pictorialism and Symbolism in the Music of Bach" by Karl Geiringer, University of California at Santa Barbara.

2 p.m. choral concert by the Lake High School Concert Choir, Bernard Crouse, director. Works by Giovanni Palestrina (1525-1594), Heinrich Schuetz (1585-1672), George Gershwin (1898-1937), Frederic Chopin (1810-1849), Franz Schubert (1797-1828), Anton Bruckner (1824-1896), Gustav Holst (1874-1934), Johannes Brahms (1833-1897), Wolfgang Amadeus Mozart (1756-1791), Peter Schickele (1935—), and Anthony Donato (1909—).

4 p.m. harpsichord recital by Fritz Emonts, Folkwang State Academy of Music, Essen, Germany. Works by Samuel Scheidt (1587-1654), Johann Jakob Froberger (1616-1676), and J.S. Bach (1695-1750).

8 p.m. choral concert by the University Choir at California State University at San Francisco, John Carl Tegnell director, and George Hutto and Donald Osborne, assistant directors. Works by Claudio Monteverdi (1557-1643), Heinrich Schuetz (1585-1672), Roger Nixon (1921—) and Billy Jim Layton (1924—).

Sunday:
9 a.m. to noon church services. Choral music at Central Presbyterian Church, Grace Lutheran Church, First Methodist Church and Central Lutheran Church.

1:30 p.m. choral concert by the University of Washington Chorale, Rodney Eichenberger director. Works by Heinrich Schuetz (1585-1672), Johannes Brahms (1833-1897), Hugo Wolf (1860-1903), Johann Nepomuk David (1895-) and Goffredo Petrassi (1904-).

4 p.m. baroque violin recital by Eduard Melkus, violin, Vienna State Academy of Music, assisted by John Hamilton, harpsichord and organ, and Maria DeRungs, gamba, of the University. Works of Heinrich Ignaz Franz von Biber (1664-1704).

8 p.m. choral concert by the Western Washington State College Concert Choir, Robert Scandrett, director. Works by Leohnard Lechner (1553-1606), Heinrich Schuetz (1585-1672), J.S. Bach (1685-1750), John Gardner (1917—), Bela Bartok (1881-1945), Johannes Brahms (1833-1897), and Aaron Copland (1900—).

Note: all performances and lectures will be held in the School of Music Recital Hall unless otherwise stated.

recital

There are those who believe that a concert should be heard and not seen — that is, that the visual aspects of a live performance should be minimized so that the audience may concentrate on the sounds created by the performer. People with that conviction might have protested that Jacquelyn Helin is cheating.

Her appearance on the stage Tuesday evening at her senior recital, as at all her performances, was distracting to say the least. A beautiful, svelte girl with long blonde hair, Helin wore a sleeveless, floor-length, black gown. When she plays, her arms move with grace. At moments, the upper part of her body veritably dances. Her presence is commanding. The way she pauses before each piece demonstrates professional competence. At the outset of the program, she took a deep breath, somehow adding to the audience's anticipation. She is centering, the viewer also feels calmer and more gathered.

All this charm and beauty would have muted impact, however, if her ability to play the piano were in any way mediocre. It was not. She played a diverse program with precision, clarity, and a good deal of sensitivity. The "Premiere Communion de la Vierge No. 11" from Vingt Regards sur l'Enfant Jesus by Messiaen (born, 1980), with its dissonances and rhythms, was no less deliberate and appropriately rendered than the Bach Prelude and Fugue in F flat Minor, which opened the recital.

A seldom-performed Beethoven sonata, Opus 101 in A major, played before the intermission, contains several "abstract" passages, in the words of Jacquie's teacher, Alexander Hrisanide. She seemed to have admirably mastered the musical intent behind this interesting and verv beautiful piece. Bartok's brief, brash, "Bulgarian Dance No. 6" from Mikrokosmos offered a delightful contrast to the other, more meditative numbers.

The duet with David Chinburg, "Debussy's Sonate pour violoncelle et piano," sounded surprisingly different Tuesday from the rendition at Chinburg senior recital a few weeks ago. Chinburg said the only difference he could detect was that he felt more nervous this time, but he remarked that Hrisanide had coached him and Helin on impressionistic music. That might have had something to do with it. It was extremely interesting and lovely the first time, but now it had enormous vitality, diversity, imagination.

Jacquie's proven musicality will stand her in good stead as she undertakes graduate school at Yale. Her beauty alone would not suffice — combined with her talent and grace, it can't hurt.

Abbie Ziffren