

weekend preview

In spite of its longstanding reputation for emptiness, "dead week" end manages to offer some forms of entertainment for book-worn students, faculty and campus-followers.

A one-man exhibition of prints by Branson Stevenson, College of Great Falls instructor, has just opened at the second floor gallery of the EMU. The prints, executed in a variety of media over the past 40 years, concern the female figure as subject. Stevenson's work will be available for viewing through June 21.

Paintings by Blodgett and Miletto will be on display at Maude Kerns through Friday, June 8.

Tonight the University concert band is performing in the School of Music recital hall at 8 p.m. The concert is free.

Also at 8 p.m., a film, "Multiply and Subdue the Earth," starring Ian McHarg, is running in 150 Science. Sponsored by the Environmental Studies Center, this flick is free.

If Eastern systems for attaining "inner peace and truth" fascinate you, check into Mahatma Parlokananand Ji's discourse, scheduled for 8 p.m. today in the EMU Ballroom.

Ron Gold will do "Grateful Dead: Part II" tonight between midnight and 2 a.m. on KWAX-II. He reports a "really good response" to his new show and will continue to broadcast each Thursday night this summer.

On campus Friday, two offerings by NUC are scheduled at 7 p.m. and 9:30 p.m. "The King of Hearts" features Allan Bates as a soldier who finds himself among the insane of a French town left by fleeing villagers in World War I. A short, "Tauw," was put together by African film director Ousmane Sembene. Admission to both is the usual \$1.

At 8 p.m. Friday a student dance concert will be presented in 353 Gerlinger, and a 75 cent admission will be charged. Immediately following, at 9:30 p.m., request folk dancing will begin.

Final performances of two children's plays in the University Theatre will be given this weekend. "Puss 'n Boots" will be performed Friday at 1 p.m. and 2 p.m. on Saturday; "The Tortoise and the Hare" is scheduled for 7 p.m. Friday and 11 a.m. Saturday. Tickets for each are 75 cents.

"Miss Julie," a play by August Strindberg, will be performed Friday and Saturday at 8:30 p.m. and 10 p.m. and Sunday at 7:30 p.m. and 9 p.m. in the Pocket Playhouse in Villard Hall. A \$1.50 admission will be charged.

Two Portland bands are doing the Friday night gig at the Cascade Club in Springfield this weekend — a mere \$2.50 will enable you to hear "Providence" and "Sunnyland Band" at 7 p.m.

A free Dixieland jazz concert on the Green will follow 3 p.m. commencement ceremonies at Lane



Commander Cody (above) and His Lost Planet Airmen are tentatively scheduled for a concert at the fairgrounds June 16.

Community College, Sunday. Refreshments will be provided. All are invited.

The Goodwill band apologizes for missing last Sunday's spot at Mama's Home Fried Truck Stop, but promises to be there this Sunday from 6 p.m. until closing. A 75 cent minimum purchase is required of listeners.

The conclusion of spring term brings to a termination most events on campus, so during the two weeks before summer classes, you'll have to look elsewhere. Some Eugene and Portland events follow.

Thespians at Jefferson Junior High will present "The Taming of the Shrew" Monday and Tuesday, June 4 and 5 at 7:30 p.m. One dollar admits you for an evening of music, dance, and drama.

The Portland Rose Festival events begin with a Sadler and Young concert at 8 p.m. in the Coliseum. A salute to the big bands, featuring the music of Glen Miller will be given at 8:30 p.m., Tuesday, June 5, in the Auditorium. The Brady Bunch Kids, doing pop-rock, will be in the Auditorium at 7 p.m. Thursday, June 7, to conclude the festivities.

Tower of Power and the Shades of Brown will perform in concert at Portland's Paramount Northwest at 8 p.m. Thursday, June 7.

A revival of the "Big Band" sound is under way in the Portland area. Woody Herman and his band are booked for an 8:30 p.m. performance in Vancouver's Hayloft Wednesday, June 6. Others will follow during the summer.

Kris Kristofferson is due for a concert Friday, June 15 at the Paramount Northwest. Rita Coolidge and Kristofferson will split the bill at the 8:30 p.m. show. Tickets range from \$3 to \$5.

Locally, Scarborough Faire is planning a weekly summer concert series. Willamette Valley musicians are scheduled to do Friday and Saturday spots through August 3. With the exception of the rock band, "Age," all performances are to be acoustic. Launching the series, Wheatfield plays Friday, June 15. John Jarvie, classical guitar and Alonzo Reid, flute, mandolin and Baroque water-skis, will share Saturday evening, June 16. Each of the 8:30 p.m. concerts will cost \$1.

The next rock show slated for the Lane County Fairgrounds should occur Saturday, June 16. Commander Cody and His Lost Planet Airmen from Berkeley and the Bay Area are slated to rock out, though as of this date their appearance is unconfirmed. Watch and listen for information around Eugene next week.

Also, watch for the next Weekend Preview column, Thursday, June 21.

Terry Sotta

in concert

Vogel points way for early music

Harald Vogel, brilliant young German organist and musicologist, performed a most elegant and convincing recital last Saturday night before an audience of about 200 as well as presenting a half dozen master classes for area students and organists concerning 17th and 18th century performance practices of the North German School.

A "Toccata in C Major" by Jan Pieterszoon Sweelinck, early 17th century Amsterdam organist, teacher, and composer, opened the Sunday evening concert. Vogel's vast technical command of the instrument and, likewise, his all-encompassing understanding of the 17th century keyboard performance style in the performance of this work, at once proclaimed to the audience that this was to be no ordinary organ recital. Their response was richly rewarding. Strong rhythmic drive and a keen sense of architectural proportion brought unity to this piece, written in a somewhat rambling style closely akin to the English Virginal School.

Samuel Scheidt's "Chorale and Variations" on "Warum betruebst Du, mein Herr" was second on the program. Already performed once in recital on the new Ahrend organ earlier this year by American organist Catherine Crozier, Vogel's variations were each delicacies to be savored and not exercises to be endured, as is usually the case. Especially interesting was Vogel's use of double-pedal in the fiendishly difficult final variation.

The four verses on the "Magnificat," by 17th century Hamburg organist Heinrich Scheidemann, proved to be a high point during the evening of beautiful music making. Scheidemann commanded an enormous (even by modern standards) four-manual instrument and it was for such that he composed these four movements. Only recently discovered and published, they were unfamiliar to most. But the superb opulence and rich extravagance projected by Vogel here convinced everyone that these pieces belong to the greatest in the organ literature. Colorful registration exploiting the full resources of the organ, and, once again, a sense of the architecture of real music making, especially in the very florid and ornate passages of the second verse, both in terms of the grand gesture and minute detail, served these pieces well.

Two large-scale works by Buxtehude and Bruhns familiar to most of the audience were performed with a freshness which left many wondering how they had ever tolerated the colorless performances one usually encounters. Vogel practically leads his listener along by the nose and you don't mind at all. When the music jumps, you jump. When it sighs, you sigh. And, when he arrives at a point of resolution, you know you're really there. Notably, the second fugue of the Bruhns swept the audience away in a gust of rhythmic and harmonic intensity.

Sweetness characterized the "Bach Chorale Prelude" "Wir Glauben all' an einen Gott, Vater." Vogel's use of all toe-playing, in this double-pedal ornamented cantus setting of the chorale, created a most limpid tone and texture admirably suited to this piece.

A terrifically exciting close to the program was made by the Bach "Prelude and Fugue in C Major." The articulation and *inegalite* brought to these pieces through the use of 17th and 18th century keyboard fingerings by Vogel made a clear and convincing case for the performance of music of this period in a style contemporary with the music.

For about the last ten years, Vogel has devoted himself to the study of 17th and 18th century keyboard performances practices, especially as relates to the North German Organ School. The products of his endeavors — old fingerings, the resulting articulation and *inegalite* (equal notes played as unequal notes — a practice common to contemporary jazz!), use of suitable registration of organ colors as the music requires — were heard by all in the Sunday evening performance.

And, it really works!

Undoubtedly one of the most exciting keyboard recitals played in Eugene, Sunday evening gave us all hope for the direction in which the performance of early music should be going. Vogel showed us that the days of lip-service playing of old music are short. Soon, I hope, audiences will no longer tolerate the exercises in boredom perpetrated by most performers of early music, both here and abroad. The time has come for us to really dig into the meat of the music — not on the performer's terms or whims but in terms of the music itself.

Vogel, an artist of the first rank, will soon become recognized as one of the leading European keyboard performers. Those present Sunday evening at the School of Music Recital Hall had an unforgettable experience. Hopefully, Vogel will be able to share this experience with many more in the near future.

Randolph Bourne

music

At the Music School Recital Hall:
Tonight, University Concert Band concert, directed by Burnette Dillon, 8 p.m. Also, student recital, Randall Smith, 12:30 p.m.
Friday, student recital, S. Barton, J. Gaines and J. Adams, 8 p.m.
Saturday, degree recital, Peter Gries, piano, 8 p.m.
No recitals scheduled during finals week.