

music

Bowling Green choir to perform Friday; 1966 graduate to present recital Tuesday



The Bowling Green State University A Cappella Choir

Photo from Bowling Green State University

The 44-member Bowling Green State University A Cappella Choir will arrive in Eugene for one performance only this Friday at 8 p.m. at the First Methodist Church, at the corner of 14th Avenue and Olive Street.

The performance is part of the choir's 46-day tour of 23 states and two Canadian provinces this summer.

The concert is scheduled to be about an hour and a half long, and is billed as "a combination of sacred and secular music." Admission to the concert is free, although a \$1 donation is being asked to help cover the group's travel expenses.

The choir recently appeared with the Toledo Symphony in the Berlioz Requiem, the Mahler Fifth Symphony, and the Beethoven Choral Fantasia.

Richard Mathey, director of the choir, has appeared throughout the eastern states as a choral clinician, adjudicator, and solo performer. He made his New York debut at Lincoln Center in February, 1971.

A 1966 doctoral graduate of the University who has played more than 150 recitals throughout the United States will perform in concert next Tuesday, July 10, at the Music School Recital Hall.

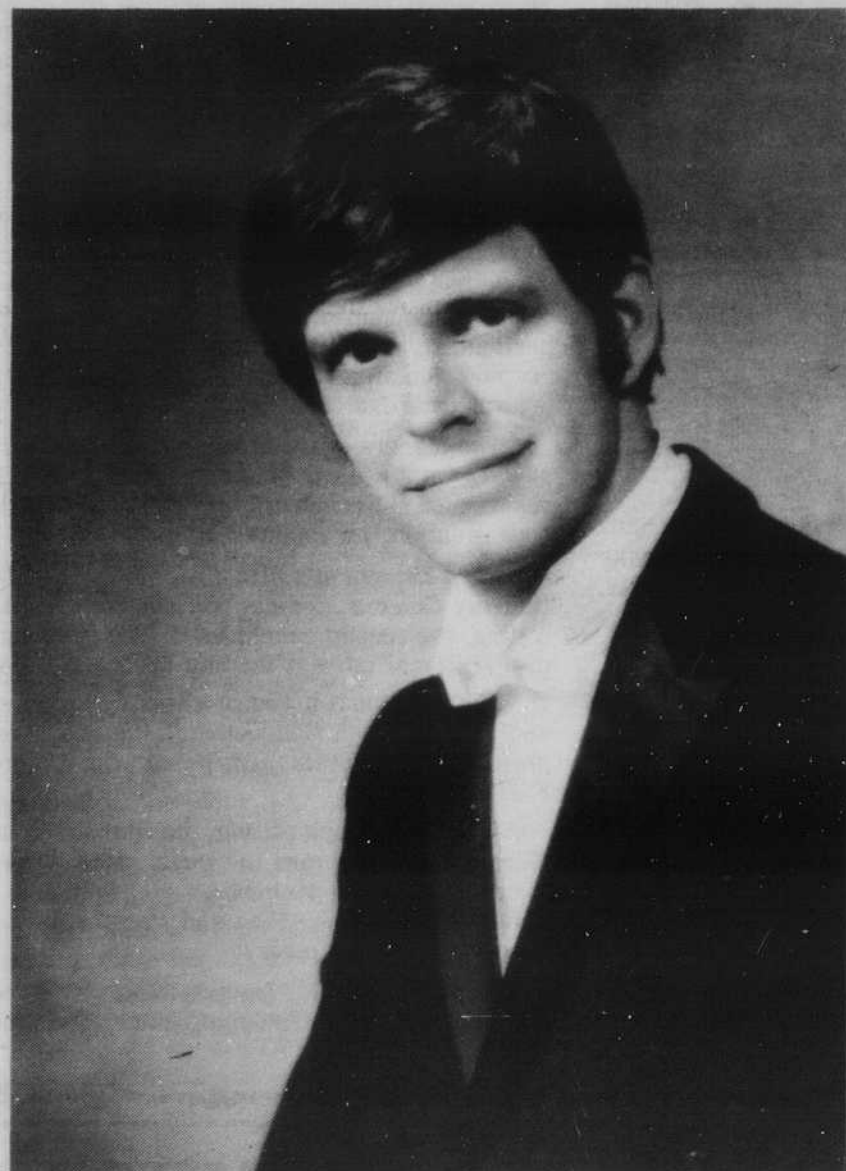
Victor Hill, currently an associate professor of mathematics at Williamstown, Massachusetts, will begin his concert at 8 p.m. The concert, which will last about an hour, will feature the works of Johann Jakob Froberger, Jacques Duphy, Johann Sebastian Bach and Francois Couperin.

Admission to the concert, which is sponsored by the University's School of Music, is free.

Hill graduated from Carnegie Tech where he added a four-year program of music theory and composition to his major in math. He did graduate work at the University of Wisconsin on Woodrow Wilson and William Danforth fellowships.

In 1966, Hill received his doctoral degree in mathematics from the University.

In addition to being an associate professor of mathematics at Williamstown, he is also director and harpsichordist of the annual series of Griffin Hall concerts there. He has taught music at Carnegie Tech, the University, and Williams College.



Victor Hill

Photo from Music School

albums

"Made in Japan"

Deep Purple

2WS 2701

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Deep Purple's latest album, a two-record set on the Warner Bros. label, was recorded live last August during concerts in Tokyo and Osaka, Japan. While Deep Purple is well-known as a more than capable source of rock music, the album is generally trite, excessive, and five years too late.

The album is a calculated orgy of noises. Stock solos abound (apparently a concert necessity). There's a drum solo, an organ solo, several guitar solos, and even a scream solo by vocalist Ian Gillan (remember him as the shrieking messiah on "J.C. Superstar?"). And yet, with all these solos, it's pretty much a bore.

The sad part is that Deep Purple is obviously capable of better things. This is clear on "Strange Kind of Woman" and "Lazy," when the lead guitar finally musters up the guts to take the fuzz and distortion out of his Fender. We're suddenly aware that — by God, he can play that thing.

The group's preoccupation with heaviness and electronic introspection on "Made in Japan" is reminiscent of the kind of crap that Grand Funk pawns on the public, dull, monotonous and entirely too easy to do. Electric mind-boggling, for its own sake, should have died along with the psychedelic 60s and Blue Cheer. Don't forget that back in '65 the Yardbirds were doing the same kind of thing, and doing it well.

Two other cuts on the album are adequate, if not classics. They are "Highway Star" and "Smoke on the Water"; both are intense and driving rock. Unfortunately, as with so many live recordings, the words

to the songs get buried under the sound of bass and cymbals.

The final cut, "Space Truckin'," epitomizes the album's problems, and it takes up all of side four. This sonic free-for-all pounds from start to finish in a pretentious blur of drums, guitar and groaning bass. What holes there are in the sound are stuffed with Hammond organ, heavy and quivering with reverb.

We deserve more from Deep Purple. They are skillful, experienced and normally very listenable. Mr. Gillan is no slouch on vocals and the band is tight.

And of course, there is always the chance that "Made in Japan" is just what turns you on. Here's a simple way to find out: Would you pay money to see Edgar Winter or Grand Funk Railroad? If so, by all means, buy the album.

Mikel Kelly