



WEEKEND SPOTLIGHT

Portland hip-hop outfit **Five Fingers of Funk** will celebrate the release of their second album, "About Time," on Friday at the WOW Hall. Tickets for the show, which begins at 9:30 p.m. and also features **Cool Nutz**, **Frontline** and Eugene's **Greenhouse Effect** are available for \$7 at the door and \$6 in advance at CD World, the EMU Main Desk, Green Noise, House of Records, La Tien-da & Taco Loco, Record Exchange, the WOW Hall or by calling 687-2746.

On Saturday, **The Zen Tricksters** and **Crosseyed** will perform psychedelic rock at the WOW Hall. Show time and ticket information same as above.

Psychedelic rockers **Swervedriver** of Oxford, England, will perform with **Spoon** and **The American Girls** Monday at the WOW Hall at 9:30. Tickets are \$7 in advance.

Boogie Chillen' will perform at the Hollywood Taxi in Springfield on Thursday. Call 747-0307 for tickets to the 9:30 show.

Bach

to the

Future

This year's Oregon Bach Festival features something old and something new

By Rob Moseley

Associate Editor

In 1970, German conductor Helmuth Rilling answered Oregon professor Royce Saltzman's call to join him in Eugene for a single performance.

Twenty-eight years later, Rilling is still answering that call every year for what has evolved into the Oregon Bach Festival, a yearly spectacle which begins Friday with the traditional opening-night performance of Bach's 265-year-old Mass in B Minor and ends July 11 with the world premiere of Krzysztof Penderecki's "Missa."

"Helmuth Rilling is one of the world's specialists of Bach interpretation," said Saltzman, who has been the festival's director throughout its existence. "And Penderecki is one of the leading composers living today. So this is a real coup for Oregon. The New York Times brags about having a Penderecki premiere in Carnegie Hall, and we have one in Eugene."

The premiere of "Missa" has the classical music world buzzing about a piece that requires a 75-piece orchestra, a 70-person chorus, a large boys choir and a brass choir located in the balcony, all of which will

be recorded and internationally distributed on CD.

However, Saltzman does not let the attention stray far from the event's co-founder and artistic director, Rilling.

"He's really the catalyst," Saltzman said. "There are three other conductors, but Rilling is very, very important to the festival due to his stature worldwide and his name recognition."

Using Rilling's fame and reputation, Saltzman has seen the festival grow from a small, University-supported event to one that this year will attract about 30,000 performers and audience members from more than 30 states, as well as Inner Mongolia, Brazil and Poland.

"It's grown both artistically and in size, and certainly in financial demands," Saltzman said. "It's grown in national and

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Honors college professor to play violin in Oregon Bach Festival



LAURA GOSS/Emerald

Sharon Schuman holds her violin.

Schuman, a violinist and a professor, tries to balance music and teaching in her life

By Peter Breden

Oregon Daily Emerald

Professor Sharon Schuman of the Robert D. Clark Honors College and Oregon Mozart Players loves to wax cars, mow her lawn with a motorless machine and run marathons. And she worries about being mischaracterized as a professor who plays the violin in the Oregon Bach Festival or as a violinist who teaches literature in the Honors College.

"I tread a fine line between being taken seriously as a professor and being respected as a violinist," Schuman said. "Sometimes I flee from one to the other."

Schuman has performed in the Bach Festival for the past fifteen years. This year, she

will be playing in Sunday's Great Opera Arias, Haydn's "The Creation," Krzysztof Penderecki's "Sinfonietta for Strings" and Mendelssohn's "Symphony No. 5" and "Symphony No. 2," a total of 15 performances and presentations. Though her favorites lie in the realm of chamber music such as Bach and Mozart, Schuman enjoys all sorts of music and the variety that her orchestral position demands. As one of ten University faculty members in the orchestra, Schuman doesn't allow music to dominate her teaching or vice versa.

"For me, music is largely non-cerebral and reading is very cerebral," she explained, "I steer away from teaching music as a part of literature."

Schuman's specialty is Shakespeare, which she taught at Deep Springs College in California and Willamette University in Salem prior to coming to Eugene. Current-

ly, she is working on an article that examines Shakespeare's "The Merchant of Venice" within the framework of Russian thinker Mikhail Bakhtain, who was silenced under Stalin.

"He wrote that the word is a two-sided act," Schuman said. "He means that it's not just a thing."

Of the honors college, she said, "It's the greatest place I've ever taught; terrific faculty, wonderful students."

Next spring, Schuman will be teaching Dante in a study-abroad program in Macerata, Italy.

"It'll be great," she says. "We can go to his birthplace."

Though she spends a large amount of time in practice and performance, both considered parts of teaching, Schuman insists on learning constantly and relishes her op-

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