

Colorado Wind Quintet presents diverse program

The Colorado Wind Quintet presents an evening of music on Sunday, March 20 at 8pm at the Artemus Ham Concert Hall. The concert, sponsored by the Sierra Wind Quintet and the UNLV Department of Music, will feature a potpourri of compositions ranging from baroque, to classical and contemporary selections.

Since its organization in 1980, the Colorado Wind

Quintet has performed throughout the Midwest, Southeast and Southwestern United States and has appeared as featured ensemble at the International Double Reed Society Convention.

The group, based in Boulder, consists of Karen Yonovitz on flute, James Brody on oboe, Philip Aaholm on clarinet, David Pinkow on french horn

and Robert Olson on

bassoon.

Karen Yonovitz, a teacher who has performed in music festivals across the U.S., France and Austria, is a member of the Columbine Chamber Players, the Colorado Music Festival and is principal flute of the Colorado Ballet Orchestra.

James Brody, a music faculty at the University of Colorado, has also taught at universities in Illinois,

Indiana and Kentucky. He has performed with the Camerata Quintet from New York to the Far East and actively plays as a Baroque oboist.

A noted performer and teacher, Philip Aaholm was a soloist with the U.S. Navy Band and the Houston, Tucson and Denver Symphonies. He has appeared in chamber concerts, solo perfor-

mances and has been featured in the International Clarinet Congress in England. David Pinkow is a former member of the Pittsburg and Atlanta Chamber Players and the Denver Symphony.

Robert Olson, bassoon faculty and director of the Opera program at the University of Colorado, has taught at major universities in Nebraska

and California. He has performed in Europe, Japan and throughout the U.S. with the Omaha and American Symphony Orchestras.

Dr. Ishikawa, director of the Sierra Wind Quintet, is looking forward to presenting these musicians to Las Vegas audiences. Admission to the March 20 concert is free. For more information call 739-3332.

Pianist plays and lectures on impressionism

Pianist Carol Urban will present a recital and illustrated lecture, titled "Impressionist Music and Painting: Use of the Same Language," March 23 at 7:30pm in Artemus Ham Concert Hall.

The free, public lecture is part of the University Forum Series, which is sponsored each semester

by UNLV's College of Arts and Letters.

As assistant professor of music at UNLV, Urban has performed extensively throughout the United States.

She earned a master of music degree from Florida State University where she attended classes with famed pianist/composer

Ernst von Dohnanyi and his protege, Edward Kilenyi.

Urban has lectured and performed at local, regional, and national Music Teachers National Association (MTNA) conventions.

She has served as a member of the Nevada State Council on the Arts

and as president of the Las Vegas chapter of the MTNA. She is currently director of piano studies at UNLV and a member of the Las Vegas Chamber Players.

For more information about Urban's University Forum Series presentation, call 739-3401.

Novel Review

by kurt hildebrand

editor

King Henry VIII, the large individual who killed his wives on a regular basis and failed the Miss Manners course on how to eat chicken with your fingers, is back and this time with an autobiography.

The Autobiography of Henry VIII by Margaret George is not some simpering novel crying about how Henry abused all these poor women, and how he was a tyrant who had Thomas More beheaded for practically no reason at all, it is told from the King's point of view.

As I read through it (it is 932 pages long, so approach it carefully) I began to feel what a king should feel, I began to see what a king should see, and I had to constantly refer to the front cover to reassure myself that what I was reading was, in fact, fiction and not Henry's own hand.

The novel is narrated by Henry's fool, Will Somers. Narration of this sort can be disastrous for a novel, in this case it is not. Despite his title, Somers is not a fool, and his narration is sparse and to the point.

The history is fairly accurate and well researched, something more romantic novels usually gloss over, and there is nothing romantic about it either.

The novel begins with Henry's childhood, giving an account of how his father, Henry VII came to power at the end of the War of the Roses and describing Henry's family.

It goes on from there to describe a fascinating personality, exposing more about Henry himself than it does about the people he writes about.

The rest of the novel concerns itself with the two things Henry concerned himself with nearly 400 years ago, his wives and his break with the Roman Catholic Church and the founding of the Church of England.

While it goes through this bit of history, it also describes in detail some of the living and working conditions of a king during the Renaissance and his view of the common people.

Altogether, this is a fine novel written along the same lines as Robert Graves' *I, Claudius* and *Claudius the God*, and is somewhat more entertaining than either novel.

KUNV WELCOMES:

Echo & The Bunnymen
with special guests
The Screaming Blue Messiahs

Tuesday, March 22
7:30 P.M.

ARTEMUS HAM HALL
ON UNLV CAMPUS

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Office and all Ticketron Outlets

Produced by Evening Star