

KUNV—more than a campus radio station

by Chris Donovan

Many students don't realize that the university has its own rock and jazz radio station, located on the third floor of the Moyer Student Union, and that it is staffed by students and volunteers. KUNV 91.5 FM employs more than 70 staff members, according to KUNV Program Director Kevin Kew, with four of those being full-time.

Many of the disc jockeys are general volunteers from around Las Vegas and student DJs work for a small sum while gaining experience. Most of the staff members have one show, whether recorded or live, and there are 40 to 50 regularly-scheduled live shows. KUNV's taped shows include community affairs and specialty programs.

"The station covers every area of music except classical," Kew said.

All the music is thrown in on a rotation basis according to the feelings of Kew, Joel Habbeshaw, rock director, and Suzanne Scott-

Weiss, jazz director.

"It is how we want the station to look and the kind of tone we want to set," Kew said. "We have, without a doubt, a plethora of music."

Kew has been program director for about a year, and has been a UNLV student since 1985.

KUNV operates from the support of the community. In March they will hold the fundraiser, "Marathon 1991." From March 3 through 10, the on-air programming informs listeners about the station and how it is run.

"The listeners really help us once they find out how KUNV stays on the air. That usually results in only one huge fundraiser a year," Kew said.

It's a station with a diversity of music and programs so one can find anything from a French show to "Lunch with the PMRC" on Monday nights at midnight.

KUNV 91.5 FM has been broadcasting since 1981. The station shows the community the success of a hard-working, dedicated staff.

"The station covers every area of music except classical."

Acclaimed French pianist performs at UNLV

The work of Schumann, Beethoven and Debussy will be featured by acclaimed French concert pianist Pascal Roge during his 2 p.m., Feb. 10 performance in the Artemus W. Hall Concert Hall at UNLV.

The performance, the latest in a series of Chamber Music Southwest concerts presented at UNLV, will include Beethoven's "Sonata No. 23, Op. 57 'Appassionata'" and Debussy's "12 Preludes (Book I)."

In addition to the concert, Pascal Roge will present a master class at 4:30 p.m., Feb. 11 in Artemus W. Ham Concert Hall.

For tickets or more information, call 739-3801.



Pascal Roge, pianist

Southwest Gas presents Albert and Dibbern

The Southwest Gas Distinguished Artists Series will present a recital by Laurence Albert, bass and Mary Dibbern, pianist. The recital will be at 7:30 p.m. Feb. 8, in the Artemus W. Ham Concert Hall.

The recital includes works by French composer Jacques Leguerney, two arias from Tchaikovsky's "Eugene Onegin," Hugo Wolf's "Michealangelo Lieder" and American composer John Musto.

Two master classes entitled, "Enjoying the Opportunity to Interpret: A Forum for Singers and Pianists," will be hosted by the guest artists from 10 a.m. to 12 p.m. and 1 to 3 p.m. Feb. 9, in the Alta Ham Fine Arts Building.

Albert and Dibbern are a piano and vocal duo of international stature. The recital and master



Laurence Albert

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I didn't see anyone at the symphony I'll review the pieces themselves

by William Holt

The Las Vegas Symphony presented its fourth subscription concert of the season on Feb. 3. Stephen Gunzenhauser, conductor and music director of the Delaware Orchestra, guest conducted the Las Vegas Symphony, performing "Overture to 'Creatures of Prometheus'" by Beethoven, "Concerto No. 5 ('Turkish') by Mozart, and 'Symphony No. 7' by Dvorak. Performing during the Mozart piece was special guest violinist Sergiu Schwartz. Current concertmaster of the Las Vegas Symphony is violinist Daniel Lewin.

When a popular concert is reviewed, the critic discusses the style and quality and his opinion about the piece and its creator. When a classical performance is reviewed, the discussion involves whether the musicians made mistakes in playing the piece.

Because new symphonic "classical style" music is mainly only used as movie or background music, I'll review the pieces themselves played last Sunday at the risk of being obsolete.

I lack interest in some of the

Beethoven pieces and in most of the pieces before Beethoven, including Mozart.

The "Overture to 'Creatures of Prometheus'" is a good example of music that is technical, well-orchestrated, and strong in transition. But it is music that concentrates too much on the flow of transition (using a constant tempo and rhythm), creating variety by merely changing octaves and the use of modulation. It appears to be floating rather than presenting an idea.

Not that the pieces by Mozart and Beethoven were poor by any means, but most pieces composed until Beethoven's time, from Monteverdi to Mozart, were created by composers hindered by a need to please an audience and the need to be inconspicuous as a composer.

Evidence of this observation is that most of these pieces maintain an exact pace and frothiness that could best be played at parties in those days and is popular today with people who clean house.

Beethoven kept much of this style in his composition, but he became known as the father of the Romantic movement because he

added more drama and musical message in his later works. From Beethoven on, much of the music composed was for listening rather than for a service or as a tribute to an audience.

The piece by Mozart played was composed as a service. The reason that the symphony had a guest violinist to play Mozart's "Concerto No. 5" is because composers in Mozart's time were often required to pay tribute to musicians and compose pieces that had many solo parts, such as for the violin. In this way, a musical idea could be hindered when the composer realizes that he has to make a violinist look good.

Dvorak, born 14 years after Beethoven's death, was a Romantic composer. During his time, there was more individuality among composers. Dvorak, like Tchaikovsky and Brahms, attempted to mix in with their works classical style and the passion of the Romantic. Dvorak's Seventh Symphony is an example of the transition from basic structures and delight to elaborate patterns and fascination.

Zydeco rocks in Las Vegas

by Roy Theiss

World music has been the rave for a couple of years now and for good reason. Cultures abound in this little neighborhood of ours (the world) and music is one way of understanding.

Many people look far for insight to other cultures but fail to realize the meaning of the melting pot we call the United States. Until recently, zydeco music has been esoteric to mainstream America. The music paints a true picture of a people that has endured hardships for over two centuries, yet can maintain an upbeat outlook.

During the war in 1755 between the British and the French, the Acadians (later changed to Cajun,) wished to remain neutral. The British demanded loyalty, so the Cajuns were deported and finally found refuge in the southern part of Louisiana.

Zydeco is indigenous to the bayou country of Louisiana and the Cajun people. Unlike the stereotype created in Hollywood, Cajuns are not in the bayous with shotguns in their hands waiting for a stranger. They are an enormously friendly people that enjoys life and a good party. Zydeco music is testimony to that.

It is nearly impossible to be in your seat after two songs. It's a combination of two parts soul, and one part green pepper with a dash of craziness thrown in for good measure. The music is floor-shaking.

One of the masters of zydeco who knows how to whip a crowd into a frenzy is Buckwheat Zydeco. He is billed with C.J. Chenier and the Red Hot Louisiana Band. C.J.

is son of the late Clifton Chenier, the undisputed king of zydeco.

Last time Buckwheat Zydeco appeared in Las Vegas, 90 percent of the audience was bouncing on the dance floor by the third song. The party didn't slow for a moment and only built in intensity. By the end of the night, it was like Mardi Gras in a sauna. The sweat-soaked audience was bouncing

through the night.

This time around, with two outrageously fantastic bands, the floor won't be the only thing shaking at Calamity Jayne's. The rafters and the walls will be reverberating for days and the Richter scale at the geology department will be peaked.

The concert starts kickin' at 9:30 p.m. on Saturday.



C.J. Chenier of the Red Hot Louisiana Band

Choreographer Frank Hatchett at UNLV

The Southwest Gas Distinguished Artists Series presents the dynamic Frank Hatchett. He will host two master classes in dance from 2:30 to 4 p.m., Feb. 11 and 13, in the Paul C. McDermott Physical Education Center dance studio, Room 302.

Hatchett's celebrity students include Savion Gover, star of the movie, "Tap," Jackee, of television's "227" and the 1989 Star Search Dance Champions, "J." He also nurtured the careers of The William Brothers, who appeared in "The Cotton Club," and such tal-

ents as Olivia Newton-John, Charo, Loretta Devine and Wilt Chamberlain.

Along with his studio in New York, The Broadway Dance Center, Hatchett founded the Frank Hatchett Center for the Performing Arts in Springfield, which currently enrolls more than 700 students.

The master classes are free and open to the public. Seating is limited and reservations are required. Call 739-3827 or 739-3220 for information and reservations.



Frank Hatchett