



A night of classical music slated for UNLV compliments of the Hanover Band

The Hanover Band, an orchestra known for their use of authentic instruments and period pieces, will perform as part of the Charles Vanda Master Series at 8 p.m. Friday in the Artemus W. Ham Concert Hall.

The program will include Mozart's overture to "La Clemenza di Tito," Beethoven's "Violin Concerto in D major" and Haydn's Symphony No. 101, "The Clock." Featured violinist will be Benjamin Hudson.

Prior to 1980, the more important period-style groups in this country had concentrated on music only up to and including Haydn and Mozart. Cellist Caroline Brown decided that the time was ripe for a British orchestra to begin investigating the possibilities of pe-

riod style performances of music spanning the entire Hanoverian, from 1740 to 1830, a time-span that takes in Mendelssohn, Schubert and Beethoven as well. The result was the formation of the Hanover Band, of which Brown has been the artistic director ever since.

In order to create a classical orchestra which could revitalize and expand the listener's musical awareness of the rich repertoire of the period, research has been made into playing techniques, tempo, pitch, set-up of the instruments and use of the original or exact replicas of the instruments of the time. The ensemble often consults original manuscripts and first editions of the works in order to replicate music as the composer would have heard it.

The Hanover Band, which celebrated its 10th anniversary in 1990, performs regularly in London

and throughout Britain and has toured to great critical acclaim in France, Norway, Germany and the United States. In June 1990, the band performed the complete Beethoven symphonies during the week's tour of Lower Saxony, Germany. As part of this year's Mozart celebrations, the Hanover Band's performance was broadcast live from Westminster Cathedral to Europe on Mozart's birthday, Jan. 27.

Under its principal conductor Roy Goodman, the band will tour France, Italy, Germany and the United States during the 1991-92 season.

Tickets are \$25 and \$35. Rush tickets are available for \$5 one hour before the performance for full-time students with a validated ID.

Ticket information can be obtained through Performing Arts Box Office at 739-3801.

Jean Luc Ponty's West African ensemble plays Ham Hall

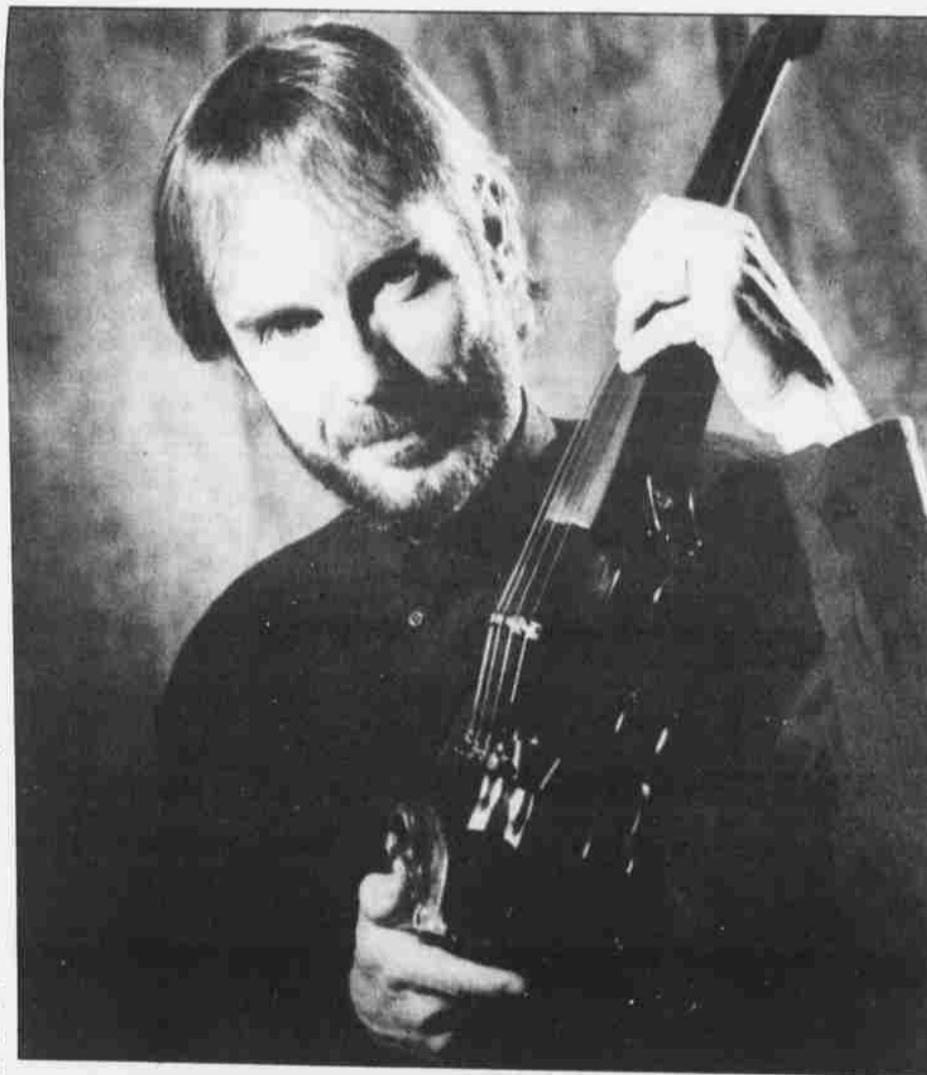
by Bret Skiba

Jean Luc Ponty and his band of West African musicians brought their mixture of jazz and African musical culture to Las Vegas. Renowned for his electric violin performances, Ponty did not disappoint anyone in the audience with his presentation of the band's latest effort, "Tchocola."

Playing for over two hours, the band not only played all the tracks off the new album, but also older songs like "Love" and "Open Mind" from the early 80s. Getting his start with the famous Mothers of Invention, it is easy to see why Ponty has embarked on this exotic musical journey.

The major highlights of the evening were not just musical in nature. Visually, the band appeared on stage in the native clothes of their individual tribes. Being from different tribes in West Africa the members all wore a unique dress. To add to the visual stimuli, mosaic prints from the different cultures were viewed on a picture screen behind the group throughout the evening.

The musical performances were as wild as the cultures that they represented. Adding the elements of jazz and a violin only made the songs more intense and incredible. The Nigerian based song "Sacca Sacca,"



named after a food dish, was very spicy and had the crowd chanting along with the two female vocalists.

However, the two pieces that energized the audience with their style and brilliance were the songs "Coco" by Morey Kante of Mali and the title track of the newest

album "Tchocola." The latter originating with a tribal drum beat and incredible percussion movements that were then coupled with a funk sound and violin. This appeared to be a sweet form of innovative jazz cacophony.

There existed a great deal of interplay between the

stringed instruments offsetting the percussion section and tribal vocalists. It was a masterful performance by all eight members of the ensemble that mixed six different cultures all on one stage. The phenomenal show only let down when Ponty and group finally said good night.

SYMPHONY

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rade painter Victor Hartman. The piece is full of textures, melody, orchestral spontaneity and an elevated festiveness.

Upon Hartman's death, Mussorgsky commented,

"Why should a dog, a horse, a rat have life and creatures like Hartman must die?" Mussorgsky took 10 of Hartman's paintings on which to base his music.

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