

Soule, Metz Premiere 'Sonata for Flute and Harpsicord'

The world premiere of Daron Aric Hagen's "Sonata for Flute and Harpsichord" will be featured in a performance by flutist Richard Soule and harpsichordist John Metz at 7:30 p.m., March 24 in Judy Bayley Theatre on the UNLV campus.

The musical talent of both performers has received excellent reviews from many sources. The *Las Vegas Review-Journal* says Soule can "make the flute sing with singular brilliance." Of Metz, the *New York Times* reports that he "dispatched a blend of scurrying runs and forearm clusters with a panache and an accuracy."

Sponsored by Chamber Music Southwest, the recital features

the works of 20th century American composers. Opening the concert is Walter Hartley's "Sonata for Flute and Harpsichord." Guest cellist Barbara Bailey then joins Soule and Metz for Ann Silsbee's "Triolet for Flute, Cello, and Harpsichord, followed by Fisher Tull's "Fantasia after a Sonata by Domenico Scarlatti."

The world premiere of New York composer Hagen's "Sonata for Flute and Harpsichord" follows the intermission. At Soule's suggestion, who has previously performed the sonata with flute and piano, Hagen re-worked the piece to encompass flute and harpsichord. Timothy Broege's "Runes and "Sonata for Flute and Harpsichord" by Emma Lou

Diemer will finish out the evening.

Soule is Principal Flutist for the Nevada Symphony Orchestra and a founding member of the Sierra Wind Quintet. Besides his duties as associate professor of flute at UNLV, Soule has recorded and performed both as a soloist and orchestra member, playing Carnegie Hall three times.

Metz earned his doctorate from The Julliard School, studying under Albert Fuller. He is currently a professor of harpsichord at Arizona State University.

Metz performs regularly and has recently released a solo recording of harpsichord music on CD.

Soule and Metz have performed together many times. A collaboration for the Nevada Humanities Committee entitled "Music Fit for a King" yielded performances of Baroque music in urban and rural areas of Nevada.

Tickets are \$8 general and \$6 for students, seniors and military and may be purchased at the Performing Arts.



John Metz

Dance

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formed in a dance concert last year. Unfortunately, the performance at this concert was not quite as well-timed as the wonderful, beautiful performance of last year. The timing between the two dancers did not reflect the same high standard that they have demonstrated in the past. However, the dance sequence still came across as a unique,

inspiring experience. The music of Sheila Chandra sounded throughout the theatre. The music chosen to accompany the dance could not have been more appropriate or well-chosen. The choreographer for "Woman," Indranee Clarke, should do more for dance concerts in the future.

"Feelings" turned out to be the most charming dance number of the whole show. Margot Colbert and Louis Kavouras outdid themselves. Their timing together was impeccable. The dance itself, with many leaps and jumps, seemed easy and fun. Louis Kavouras did a wonderful job with the choreography.

The rest of the show went well. "Falling Down," performed by Kavouras, was unique in its approach to a common human experience: getting out of bed.

"Pond," performed at a dance concert last year, seemed just as delightful as its first performance except for the timing of a few people in the number. "Remake" and "Sirocco" were also nicely choreographed and performed.

The grand finale, "Stomp This," generated a feeling of enthusiasm as the dancers came out banging garbage can lids and sticks, combining dance movements with rhythm (from the noise the dancers made). Meant as a tribute to the British dance/percussion group "Stomp!" it came across as more than a tribute. It also came across to the audience as a sort of "look, mom—see what I can do!" which made a very nice, motivated finish for the show. All involved in the production deserve a "thank you" for a job nicely done.

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