

# arts & entertainment

## Lincoln's guest conductor likes his suitcase career

By Charlie Krig

His life is his hobby. Leonard Slatkin conducts for a living but he says he's lucky. "It's difficult to say conducting is a job," he said. "It's really my life's hobby that I happen to get paid for doing."

Slatkin said he likes it, though. He even likes the traveling a guest conductor must do and he doesn't worry about putting together a concert with a minimum of rehearsal, he said.

"Musical styles are no different than usual on the guest conductor circuit. There's never any problem with the style of the pieces, just with putting it together," he said. "We put together players who are doing their own music."

He lives in New Orleans but "home remains a suitcase in a motel," he said. Trips with an orchestra usually take two weeks: first there are four rehearsals and then it's time to perform. To make practice even more difficult, the orchestra usually must prepare two different programs in order to be able to play two concerts in each city, Slatkin said.

This is Slatkin's fourth trip to Lincoln and he has another set for March next year. This time he's conducting two concerts by the Minnesota Orchestra (one Tuesday and another tonight at 8 p.m. in Kimball hall) but his March appearance will be with the St. Louis Orchestra.

### Finest orchestras

Slatkin said those two orchestras are "two of the finest in America" so when he performs with them, "musically I have no fears," he said.

"Going to a concert is an escape from the real world," Slatkin said. "For the younger crowd it's an escape from academics, for the older crowd it's an escape from business. But still, we're here for entertainment. It's just that our entertainment is very high taste."

"Sometimes an audience's receptibility will affect a performance. The orchestra knows if the audience is there to listen or just for a social event."

Slatkin said younger audiences are becoming attuned to classical works, too. He cited the use of classical music in films and as the basis for contemporary hits as ways they become aware of "the great classical works."

### Classical music

"A certain degree of music is always lasting," he said as a reason for the survival of classical music. "But we don't know the impact of popular music. It'll be a hundred years before we realize the effects of persons like Elvis Presley or the Beatles."

He said he finds himself comparing his conducting style to those of other conductors.

"I can drive my car and hear a piece that I don't think is being done right. It might be too slow or fast or too loud. Then I hear the announcer say it's my own music," Slatkin said.

But the ultimate goal is to please the audience, he said. "I want them to leave saying they had a good time and they want us to come back again. They should go out entertained and smiling."



Photo courtesy of Minnesota Orchestra

Home is a suitcase in a hotel to traveling conductor Leonard Slatkin.

## All-star lineup on tight, infectious V.S.O.P. album

By Jeff Taebel

Several months ago, an acquaintance of mine asked me if I had received any albums lately that I just couldn't stop playing. I told him that I could not think of any right offhand. It's hard enough to find one good enough to listen to a couple of times, let alone to play indefinitely. If my acquaintance had asked me that question today, I would have been able to give him an answer: *The V.S.O.P. Quintet*.

### music review

The Quintet (V.S.O.P. standing for very special old pale, a classification for fine cognac), as the sticker on the album cover boasts, is the all-star jazz lineup of the 70s. This band features Herbie Hancock on piano, Wayne Shorter on saxophone, Ron Carter on bass, Freddie Hubbard on trumpet and Tony Williams on drums.

The fact that the Quintet has five big name musicians will more than likely attract a lot of people to their album. However, many of them will be surprised with its musical content.

### None dominate

None of the five totally dominate the group, as they have in recent years with their individual bands. Instead they play cohesively, with each man respecting the others' talents. As a result, the listener is treated to four sides of fine acoustic music, which the liner notes describe as being representative of the mainstream jazz of the 60s.

As many jazz enthusiasts will remember, this lineup is the same as the mid-60s Miles Davis Quintet, with Hubbard replacing Davis. The music is similar stylistically to that on their LP with Davis, "Delores," which closes side three of the V.S.O.P. album, originally appeared on *Miles Smiles*, which was released in 1966.

It would be easy to attempt to draw comparison between the playing of the Quintet today and the way they played on the Davis album, but in light of the changes that these musicians have gone through since they left the Davis fold, that would be unfair. Of course Freddie Hubbard cannot match Davis' commanding artistry on the trumpet, nor does he try to. Instead of imitating Davis' sound, he settles into his own groove, complementing the rest of the players quite well.

### Album highlights

The real highlights of the V.S.O.P. album come on the second and fourth sides. Side two features a Tony Williams composition entitled "Lawra," which contains a

striking duet by Hubbard and Wayne Shorter. The song subsequently moves into an incredible rhythm jam between Carter, Williams and Hancock, who uses his piano as a percussion instrument.

Side four is great throughout, opening with a slow, emotional Ron Carter composition, "Little Waltz." This song contains some fine lyrics supported by some outstanding base work by Carter.

The side closes with an upbeat Hubbard tune called "Byrdlike." The band really gets moving on this cut, with everyone getting a chance to stretch out and show what they can do.

Even though no new ground is broken in this live set, and none of the individual performers really break loose on their solos, the music is tight and infectious. It's amazing to note that these five masters can play with so much feeling and still remain in total control of their music at all times. It's an album that's hard to stop playing.

## Swedish-born artist to discuss films at Sheldon's filmmaker's showcase

The films of Gunvor Nelson appear through Thursday in Sheldon Memorial Art Gallery Film-makers' Showcase.

Wednesday's program of six short films are: *Schmeergutz* (1965); *Fog Pumas* (1967); *My Name is Oona* (1969-70); *Kirsa Nicholina* (1970); *Take Off* (1973); and *Moon's Pool* (1974). Showings will be at 1, 3 and 7:30 p.m.

*Trollstenen*, a 125-minute feature, will be shown Thursday at 3 and 7:30 p.m.

Nelson will discuss her films at both 7:30 showings. Nelson, born in Sweden, said she began making films with borrowed equipment on the west coast. She began teaching at the San Francisco Art Institute in 1970.

While some of Nelson's earlier films involved years of work, she said she now prefers to work at a slower pace. She said she likes to start with an idea, then develop and explore it at about two rolls of film shot per week. She said looking at each week's shooting lets her change her approach. "It's an adventure," she said.

Nelson said she doesn't try to visualize a complete film before starting on it. She said that in the film she is making now, the actors have become so familiar with their roles that they can improvise on them.

"From the beginning we had a form for it," she said. "But now we might not stay with the form. . . I had the form already thought beforehand—but the option to throw away the form is there."

Nelson said she could remember when California experimental film-makers were forced to make or borrow film equipment. She said that now that many schools have good equipment available it sometimes seem like the

equipment dictates to the filmmaker.

"I do respect my former work, even if it is raw and unpolished," she said. "It's a trap to get too fancy."

"Filmmaking," Nelson said, "is, for me at least, a trust in yourself that you can get what you want. . . striking a real core within yourself, of what your world is."

## Two senior recitals scheduled for today

There will be two senior recitals today by students in the UNL School of Music.

Richard Svoboda will play the bassoon at 3:30 p.m. in the Choral Room of Westbrook Music Bldg. His selections will be "Sonata" by J.F. Fasch, "Trio pour piano, hantbois et bassoon" by Francis Poulenc and "Sonata" by Alvin Etler. He will be accompanied by Linda Laessele on piano, Carol Warren on cello and Patti Bell on oboe.

Marlin Palasek will perform three pieces on the clarinet at 3:30 p.m. in the Sheldon Art Gallery auditorium. He will play "Dialogues for Clarinet and Piano" by Robert Starer, "Duo Concertante" by Darius Milhaud and "Sonata for Clarinet and Piano" by Johannes Brahms, Mary Indermuehle will be his pianist.

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