

# Strings to echo at UNL

by Carolyn Hull

The first major symphony to visit UNL since 1948 will appear in residence April 26-29, as the St. Louis Symphony closes the UNL Performing Artists Series for this year.

The St. Louis Symphony, founded in 1880, is the second oldest in the nation.

Old, however, doesn't mean traditional, according to former manager Peter Milstein. The orchestra is a young group, with more than one-third of the musicians under 25 years old.

"While working from a classical base, the symphony is also known for its work in contemporary pieces," Milstein said. For the past two years the Symphony has received the American Society of Composers, Artists and Producers (ASCAP) award for contemporary music. The symphony also gave the world premiere concert version of *Jesus Christ Superstar*.

The St. Louis Symphony has undergone a number of changes over the years. In 1890 it merged with the St. Louis Choral Society and gave six choral or instrumental concerts each year for nearly 20 years. The combination numbered about 55 musicians, augmented by a chorus of 200 in 1907. The choral section had been dropped by 1910 and the musicians were hired for a season of 20 weeks.

The symphony's home base, the Powell Symphony Hall, underwent \$2 million of major renovations in 1968 converting it from an old movie palace to a concert hall.

Performances have increased from the original six a year to more than 200 last season, performed in St. Louis and on tour in the Midwest and East. Last seasons symphony played to sell-out crowds at the

Kennedy Center for the Performing Arts and Carnegie Hall.

Three performances, classes and a number of mini-concerts in living units will be given by the group. A conducting seminar is scheduled at 9:30 a.m. Friday, April 27, with Walter Susskind, music director and conductor and Leonard Slatkin, associate conductor.

A native of Czechoslovakia, Susskind became the assistant conductor of the Prague German Opera House at 20. When the German Opera closed in 1938, Susskind made a two-year tour of 26 countries as recitalist and conductor, settling in England after the Nazi occupation of Czechoslovakia. He moved from the Toronto Symphony to St. Louis in 1968.

Slatkin, 28, also joined the St. Louis Symphony in 1968, after studying at the Julliard School of Music, where he was a student of Jean Morel. His association with Susskind began at the Aspen Summer Music Festival in 1964, which Susskind directed. In addition to conducting duties, Slatkin serves as music director and conductor of the St. Louis Youth Symphony Orchestra and has programs on radio stations KDNA and KWMU in St. Louis.

The woodwind quintet, brass quintet, string quartet and percussion ensemble units that the orchestra forms will give lecture demonstrations from 1:30 p.m. to 3:30 p.m. Friday. Rooms for the demonstrations will be posted in the Nebraska Union.

Tickets for the three concerts are available singly or in sets. All three concerts will feature different works, reflecting the symphony's combination of classical and contemporary works. Tickets are available in 123 Westbrook Music Building, 11th and R Sts.



Leonard Slatkin and the St. Louis Symphony...will perform April 26-29 at UNL.

## Emigrants-excursion to uncertainty

Review by Bart Becker

*The Emigrants*, currently showing at the Stuart Theatre, is a well-made movie. Proof that this is true can be shown in one way—by a look at the Academy Awards nominees for the past two years.

If you think the Academy Awards are the final word on the movie industry's finest, then you'll be adequately impressed to know that *The Emigrants* has been nominated for Oscars two different years. In 1972 the Swedish-made movie was in contention in the best foreign language film category. This year it was one of the five films nominated for best film of the year.

If, on the other hand, you're like me you think the Academy Awards does a nice job of patting on the back those films that made Hollywood look good or took in a bundle at the box office.

And you probably think the best films are neither being made in Hollywood nor receiving Hollywood's accolades. In that case you're resigned to the probability that a film as good as *The Emigrants* couldn't be chosen as the year's best film.

However, seeing the copy of *The Emigrants* now being shown in town may be less than a total pleasure experience for one reason. A dubbed, rather than subtitled, version is being shown (I'm assuming that the film is available with subtitles.) This has two particular adverse affects, in addition to the general problems created by dubbing:

—Because the characters are Swedish, the English-language dialogue is heavily Swedish accented. This has the unfortunate effect of hitting American viewers as an instant coffee commercial dialect and interferes with the intensity of some of the earlier scenes.

—Some of it can't be understood anyway. I don't know why this is true.

The story is about a Swedish farmer and his wife, Max von Sydow and Liv Ullmann perform excellently in their roles. Oppressed by fruitless hard work, nearly constant pregnancy and even an apparent enemy in nature, they decide to take their family from Sweden to a new life in America.

They're joined for the trip by a number of other people seeking a better life. Among them is a small

group of religious outcasts led by a depressing man who believes the Lord will take care of everything.

The trip from Sweden is fairly predictable. Stuffed into a smelly ship's hold, they suffer through an attack of vermin, seasickness, a storm, deaths and near-deaths.

When they reach America they are led to Minnesota by von Sydow. Although he is a somewhat reluctant leader, he is the one they instinctively follow. When the troupe reaches Minnesota they appear to be in a wonderland of pastures, forests and rivers. At the beginning of the movie they faced a despairingly uncertain future. By the film's end the future is still uncertain, but it is imminently more hopeful.

The photography is excellent, especially during the outdoor scenes. The director's skill becomes apparent during the scenes in the ship's hold. And von Sydow and Ullmann's acting is among the best. Allowing for the distraction caused by the dubbing, this film is one of the three or four best I've seen in the past year.

## Trumpeter shifts his jazz style

*M.F. Horn Two.* Maynard Ferguson. Columbia (KC31709) Back in the sixties, Maynard Ferguson was leader of one of the best jazz big bands of the time. Working his way through college by playing trumpet and leading his own band, Ferguson rapidly rose to nationwide prominence. Then something went wrong. He left the United States and went to England. From there he withdrew to India for several years, finally returning to London and organizing a new band. A couple years ago an older and wiser Ferguson completed his odyssey and came back to the United States, bringing his band and his talent with him.

When Ferguson came back, he brought with him some new ideas and as a result many of the songs he does can be termed "popular."

With one of the most powerful, high-blowing pair of chops in the business Ferguson blasts his way through his latest album on trumpet, fluegelhorn and valve trombone. With the exception of "Theme From Summer of '42," which is a soaring delicacy, Ferguson's powerhouse, driving band explodes its way through "Give It One," "Country Road," "Theme from Shaft," "Mother" and "Hey Jude."

My only complaint with *M.F. Horn II* is that Ferguson doesn't permit himself or his players to take off on any of the long involved solos with which he used to pride himself. It seems as if he doesn't want to commit himself to permitting a song to run over five minutes. That's a pity. But a little of Maynard

goes a long way and something is better than nothing. Larry Kubert

*The Art of the Modern Jazz Quartet/The Atlantic Years.* The Modern Jazz Quartet. Atlantic. (SD 2-301).

If you're hip to the Modern Jazz Quartet you only need to see the names of the songs on this album. If you're not, let it suffice to say the MJQ has changed a lot of people's conception of jazz in their time.

This album covers virtually the entire span of MJQ's alliance with Atlantic Records, which began in 1956. It spotlights the group alone, with guest artists, and in a Third Stream context.

Among the 15 selections are "Bag's Groove," Ornette Coleman's "Lonely Woman," and "Sketch (For Double Quartet)" with the Beaux Arts Quartet. Bart Becker

*Mothers Pride.* Fanny. Reprise. (MS 2137.)

Fanny's fourth album shows more of what they've shown before; that they're a pretty good band but not the greatest. As on the earlier three records, *Mothers Pride* contains some phenomenal material which is all the more impressive for the average stuff which surrounds it.

They display a whole mood range and, although the easier songs are better done, the rockers really go to it. Todd Rundgren produced this one, so it sounds better through earphones. B.B.

## Sleuth—few flaws can be detected

Review by Jim Gray

*Sleuth* is, first of all, a murder mystery. But it's a lot more than that.

First of all, it is a good mystery movie—something rare these days. It manages to avoid the trite cliché scenes and dialogue which characterize too many attempts at intrigue. Its plot is tight, smoothly flowing and delicately intricate—keeping the audience entranced from beginning to end.

Second, it is an actor's bonanza. Sir Lawrence Olivier gives a delightfully humorous performance as a cuckolded murder mystery writer who hatches a plot to revenge himself. Michael Caine's widely versatile and deeply personal portrayal of Olivier's victim rounds out the movie and gives it astounding depth for a modern venture in Sherlock Holmes' territory.

Most importantly, however, the show is a terrific movie in its own right. Director Joseph Mankiewicz and writer Anthony Shaffer turned Shaffer's Tony Award-winning Broadway play into one of the most powerful movies in some time. Near-perfect timing combined with a clever, believable script make it difficult to imagine a better mystery flick.

Everything, right down to the set decoration and highly stylized score, seems to fit. And nary a flaw can be detected in acting or direction.

This, obviously would be a bad movie to miss. Agatha Christie would be proud.