

Chamber players to perform 'tranquil' music

By Val McPherson

Chamber Music has been defined by Nelson Potter of the Lincoln Friends of Chamber Music as "a classical type of music for three to ten instruments, the prime example being a string quartet."

It would seem that chamber music, with its strong connotations of tranquility, would be immune from the turmoil of modern society. This has not held true for the Lincoln Friends of Chamber Music's annual series of concerts.

Their first concert for the 1973-74 series, featuring the Tel Aviv Quartet with clarinetist Yona Ettlinger, was canceled because of the Middle East war. The appearance of the Czech Chamber Orchestra which was scheduled for January 25 now has been cancelled by the Czech government.

Fortunately, the Lincoln Friends of Chamber Music should not be plagued by international strife for their concert Saturday night. Starting at 8 p.m.,

the music will be provided by the Lincoln Chamber Players.

Local artists who play chamber music requiring an unusual combination of instruments comprise the Lincoln Chamber Players. These local artists include soprano Emily McKnight and two instrumental groups, the Sheldon Trio and the University of Nebraska Faculty Woodwind Quintet.

The Sheldon Trio includes UNL Prof. Arnold Schatz on violin and Nebraska Wesleyan Profs. Dorothy Lewis on cello and Cary Lewis on piano. Lewis will be the pianist for the entire program.

The University of Nebraska Faculty Woodwind Quintet is composed of UNL Profs. David Van de Bogart on flute, Robert O'Boyle on oboe, Wesley Reist on clarinet, Gary Echols on bassoon and David Kappy on French horn.

The program for Saturday night includes Haydn's "Trio for Flute, Cello and Piano," arias from Handel's

Brakes' Passion, two chamber works for voice and instruments entitled "Panis Angelicus" by Franke and "As It Fell Upon A Day" by Copland, the "Elegiac Trio" by Rachmaninoff, the gavotte and finale from "Sextet for Winds and Piano" by Thuille, and Poulenc's "Sextet for Winds and Piano." The Poulenc piece has been described by Nelson "as one of the most cheerful pieces of music ever written."

The Lincoln Chambers Players' concert will be held in the Sheldon Gallery Auditorium. This is an ideal location for chamber music, as the acoustics are superb and the seating capacity is approximately 300.

The Lincoln Friends of Chamber Music is composed of the 300 people who buy their series tickets each year for \$15. There will be a few tickets for the Lincoln Chamber Players concert available at the door Saturday night. These will sell for \$3 to the general public and to students for \$1.50.

Successful play weak as film

greg lukow
key grip

Of the three American Film Theater presentations seen so far in Lincoln, Harold Pinter's *The Homecoming* is the best example of theater that is "on film," rather than "a film."

The movie is a harsh, love-hate battleground, a cruel game between men and a woman in a lower-class London family. Pinter's characters are laughable, dispicable, and unreal, but they are fascinating nonetheless.

He has said that many of his characters insisted upon being created. "You can pour a drink, make a telephone call or run 'round the park, and sometimes succeed in suffocating them. You know they are going to make your life hell. But at other times they are unavoidable and you're compelled to try to do them some kind of justice."

The old man (Paul Rogers), his three sons (Michael Jayston, Ian Holm and Terence Rigby) and the woman who invades their all-male home (Vivien Merchant), all are characters that seem to cry out for creation, even though at the end they seem headed for nothing but mutual self annihilation.

But *The Homecoming* on film has little that could improve on the stage version. The bland, repetitive small talk between Jayston and Merchant ("I think I'll go to bed now." "Why don't I fix you a cup of tea?" "No, I think I'll go to bed.")

may serve a Pinter purpose, but it quickly becomes ridiculous on the screen.

Other scenes, especially those where Merchant begins to play the male game in a cold, lifeless sexual display, cry out for action and a release for a spellbound, but uncomfortable, audience. Film here accentuates and makes noticeable the neagative of what could have been a forceful positive.

Looking back with an overall perspective on the Lincoln movie scene this past semester, it seems to have been generally a mediocre season, but not one without very definite bright spots.

Sheldon's Charlie Chaplin series was the biggest highlight for me and, judging from a general response, for a lot of other people as well.

As far as downtown films are concerned, Bertolucci's *Last Tango in Paris*, in my opinion, looms above everything else as a brilliant cinematic achievement. *O Lucky Man*, *Electra Glide in Blue* and *The Long Goodbye* were three other personal favorites. The American Film Theater showings, largely because of the material they are taken from, also have given us some excellent offerings.

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"Deck the Halls," "The Virgin Mary Had a Baby Boy," and "God Rest Ye Merry Gentlemen."

The Women's Chorale will begin with "Nova, Nova, Ave Fit Ex Eva," a modern Christmas work by Williametta Spencer.

J.S. Bach composed the second piece, "Duet from Cantata 78."

Randall Thompson's "The Place of the Blest" is a modern nativity piece. It has four movements which tell of Christ in literal, allegorical and openly theological lyrics.

Accompanying instruments will include guitar and cello as well as piano. Ray Miller is the director of both the Glee Club and the Women's Chorale.

Sunday's concert is free.

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