

## Cocker has sound production

Review by Meg Greene

Hidden away and safely secluded in a California recording studio, Joe Cocker has finally come through after two years with an album that is technically sound and musically excellent.

True, the music on "I Can Stand a Little Rain" is somewhat subdued, bordering on easy ballads and blues essence.

The band itself is a well-balanced group, with a fairly influential set of keyboards, a Cocker/Russell throwback. His back-up vocalists are tight and clean; giving the right touch to Cocker's vocals, in which there also seems to be more control.

Cocker fans may be disappointed by the lack of razzle dazzle, gut-spilling sound which has been Cocker's trademark and has made him a phenomenon in rock music. But the gravel sound has just been paved over. The essence of Cocker's soul is still prevalent and comes through song after song. From the ballad, "You Are So Beautiful" to the cryptic "I Get Mad," Cocker has recovered his niche in the rock world.

Perhaps the change that's affected Cocker can be seen in the title cut of the album:

And when I'm on my last go round  
I can stand another test  
Because I've made it before  
And I can make it some more.

## Kanal: war horrors

This week the Union Foreign Film Series presents "Kanal," a 1956 film by one of the pioneer directors in the new Polish cinema, Andrzej Wajda.

It was Wajda and a handful of others who set up independent, self-supporting production units in the mid-50s and brought worldwide recognition to the then still young Polish film scene.

"Kanal" is his second feature and it tells of a group of Polish Jews fighting for their lives in the sewers of the Warsaw ghetto during Nazi occupation. The movie shows the dark horrors of war, escape and survival and conveys the gradual disillusionment of the story's young uprisers.

Showings are at 7 and 9:15 p.m. Tuesday, Wednesday and Thursday in the Sheldon Art Gallery. Admission is by series ticket.

## String quartet's chamber concert 'first rate'

By David Ware

First-rate chamber music is rare enough so ensemble-play enthusiasts had generous reason to be grateful for the Saturday night performance by the Vieuxtemps String Quartet in the Raymond Hall TV room.

Sponsored jointly by the Lincoln Friends of Chamber Music, The Nebraska Arts Council, Centennial Educational Program and the Cather-Pound-Neihardt Residence Complex, the recital was an entrancing reminder of the vitality and majesty of quartet work, a genre often neglected.

The quartet performed three works. First was Mendelssohn's Third Quartet in D Major, a flowing, melodic work that reflected the serene, affluent life of the composer. Mendelssohn's works have, at times, been deemed somewhat superficial, but the quartet emphasized the exceptional lyricism and energy present in the work without

sacrificing Mendelssohn's characteristic prettiness.

The second work played was the first movement of an unfinished quartet by Schubert, composed in 1820 but not performed until 1868. Especially notable in this piece was the remarkable tone of the cello, prominent in several tricky passages toward the end of the work.

After a brief interval, the quartet returned to play their third and final selection, Beethoven's Quartet No. 18 in A Minor, Op. 132. Defying the convention of having a light, mobile first movement, Beethoven's work starts out slowly, then swiftly switches to a storming allegro stride.

The second movement is taken at a moderate pace, forming a tension-easing connection to the hymn-like third movement, a deliberate, eloquent work of thanksgiving written by Beethoven upon recovery from a

long illness. The fourth movement was a sort of march, connected by an impressive violin bridge to the fifth.

The musicianship of the quartet was of rare high quality. Singled out for special praise should be the violinist, Masako Yanagita, who displayed a breathtaking attack and exceptional accuracy throughout the recital, save a momentary choppiness at the beginning of the Mendelssohn. The only other noticeable difficulties came during the second movement of Beethoven's piece, where the second violin displayed a bit of sloppy intonation.

It is seldom that one is privileged to hear musicians the caliber of the Vieuxtemps Quartet, and the sponsors of the event are owed a debt of gratitude for having presented an evening of music that was both technically superb and supremely enjoyable.



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