

Arts and Entertainment

Soloists unite for 'remarkable' concert

Review by Mona Z. Koppelman
Daily Nebraskan Senior Editor

In the beginning, Maestro Richard Schumacher said, "Let there be music," and it was good.

Schumacher led the Masterplayers, a European chamber music group, through six rarely-heard classical works Thursday evening for an appreciative Kimball audience.

The Masterplayers is composed of 16 top-quality performers from various symphony orchestras and chamber music groups in Europe. Schumacher assembled them into a cohesive group that now tours the world.

Schumacher's conglomeration pulled off a remarkable performance for the Kimball and Co. Performing Arts Series — remarkable in that the players, all used to being soloists and leaders in their own orchestras, com-

mented each other beautifully.

The orchestra opened with selections from two operas from Italian composer Domenico Cimarosa. The selections contained no solos and consequently highlighted the group as a whole orchestra. The final movement was especially forceful, highlighting violists Anders Lindgren of the Royal Swedish Chamber orchestra and Jan Willem Van der Eijk of the Belgian National Orchestra.

Cimarosa's works have often been compared to those of Wolfgang Mozart's, and some of the master's style was conveyed in Schumacher's interpretations. But, for the most part, they were a bit shallower than Mozart's works.

To make that point, Schumacher guided his ensemble through an unfinished Mozart triple concerto in A-major for violin, viola and cello. Violinist Vesselin Parashkevov made a strong argument for Mozart's brilliance.

Parashkevov continued his mastery of the concert with a virtuoso rendering of Johann Bach's "Concerto for Violin, Oboe and Orchestra in C-Minor." Along for the ride was oboist Vladimir Mally of the Slovak Philharmonic Orchestra. Mally did more than coast, though. The range of emotions evoked by the three movements of the piece were largely due to Mally's work.

Telemann's "Concerto for Violin, Horn and Orchestra" featured Parashkevov again, and hornist Deborah Sturman of the Israel Chamber Orchestra. Sturman missed a few notes, but made up for it with rarely-heard range and articulation.

Schumacher and the orchestra, called back for an encore, treated Kimball to Samuel Barber's "Adagio for String Orchestra, Opus 11." The next concert at Kimball will be by jazz cornetist Wynton Marsalis Nov. 28. The concert is sold out.

'Amadeus' combines raunchiness, brilliance

Review by Toger Swanson
Daily Nebraskan Staff Reporter

A vulgar manner, a picturesque musician.

"Amadeus," now showing at the Cooper Theatre, combines the raunchy personal habits of classical composer Wolfgang Amadeus Mozart with his resounding music — the "voice of God," as his contemporaries called it.

Combining these contrasting ideas fell on the shoulders of Tom Hulce, best known for his role as Pinto in "Animal House."

Hulce plays a man who sees life as an endless playground without any rules or standards of conduct. He infuriates and embarrasses his father and his wife,

as well as kings and a cardinal. Had Mozart not had such astounding talent, his personality would have made him a good sports commentator, possibly even rivaling Howard Cosell. Hulce seems to relish the role of a little kid with the world at his feet, but there is another side to this complex character which eventually destroys Mozart.

Besides being an incorrigible "creature," as he is referred to, he is also deeply troubled by the rejection of his works. This is especially true of rejection by his father, who can never be pleased with Mozart's work or with his lifestyle. Mozart eventually becomes a manic recluse whose

work drives him to the grave. But in the time between his talented apprenticeship and his ignoble burial in a common grave, Mozart sets Europe on its listening ear with hundreds of works simply written down flawlessly from memory.

If "Amadeus" were only a chronicle of life of Mozart, the film could not hold the audience for its three-hour run. Luckily, conflict and suspense run throughout the film. Antonio Salieri, one of Mozart's jealous contemporaries, tells the entire story of he and Mozart through lengthy flashbacks. The sight of a shriveled and nearly senile Salieri, played by Murray Abraham, 32 years after Mozart's death nearly seems comical. But Salieri's cynical story reveals what a scheming scoundrel he was and how much he hated Mozart. He aims this hatred not only at Mozart, but also at God. Salieri sees God as a vengeful tormentor who chose to make him court composer to the Holy Roman Emperor, only to be up-

staged by a "childish, dirty-minded fiend" like Mozart. His hate of Mozart overshadows his great appreciation for Mozart's work and the entire film consists of his plots to ruin Mozart and hence ruin God.

Salieri's obsessive nature contrasts with Mozart's carefree nature until the concluding scenes. Then, Mozart's obsession with writing music installs the same leer in his own eye and the same exhaustion that Salieri feels while trying to destroy Mozart. The audience learns to both despise Salieri for his treachery and to pity him for his fruitless attempts at glory. He proclaims himself the "Patron Saint of Mediocrity." Unlike Salieri, Mozart's troubles are not borne alone.

Stansi Mozart, Amadeus' wife, played by Elizabeth Berridge, tries to make sense of her husband's erratic behavior and spending habits. Her calm, competent presence lends some stability to the turmoil that Mozart and his

radical musical ideas create.

Peter Shaffer's screenplay portrays Mozart's Europe, as formal and deeply traditional but with cracks starting to show in Europeans' morals and attitudes. The lavishness with which the upper-classes surrounded themselves contrasts with the hideous poverty of the squalid streets that Mozart repeatedly stumbles through after a night of revelry. The costuming, the scenery and the acting all add to the authenticity of this musical drama. The staging of the operas and concerts leave no detail unnoticed, they are worth the price of the film by themselves.

While not being a farce, "Amadeus" manages to amuse the audience with fanatical humor, especially Mozart's outrageous and annoying "hyena" laugh, unleashed at most inopportune times. The serious aspect of the film attempts to show the conflict between success and self-fulfillment through the life of a brilliant but troubled young man. In either case "Amadeus" succeeds brilliantly.

Avant garde trombonist to perform at Kimball

Miles Anderson, Virtuoso Trombonist and exponent of avant garde music, will present a free recital Tuesday at 4:30 p.m. in Westbrook Recital Hall.

Anderson, a multi-talented musician, has been a member of the San Francisco Symphony, Los Angeles Philharmonic, Los Angeles Brass Quintet, Les Brown Jazz Orchestra, and a faculty member at California State University at Northridge. Presently, he is on the

faculty of the California Institute of the Arts.

He has also produced two records of his solo performance.

As a soloist, he has toured Australia, Japan, and Mexico, and was the first brass player to receive a Solo Recitalists Fellowship from the National Endowment for the Arts.

Anderson's appearance is funded by UNL and the National Endowment for the Arts.

'Like a Virgin' video blends trash with Madonna glamour

By Scott Harrah

Daily Nebraskan Staff Reporter

Madonna, "Like a Virgin": Glamour blended with trash is not only the formula for Madonna's unique look, but for her videos as well. This elaborate piece was shot in Venice and shows the singer getting suggestive with a gondola boat, looking gothic in a palace and playing kissy face with a man wearing a lion mask. It's a brilliantly romantic slab of irrelevance as glossy as the song itself.

recently discovered and now is being shown. The most interesting thing about it is that it portrays raunchy, effusive rock in a simpler manner that modern day technology ever could.

Duran Duran, "The Wild Boys": This is perhaps the most bizarre video ever made. The British band cavorts around an eerily-lit, futuristic stage filled with androids, monsters and many things too strange to describe. The most unusual scene involves a windmill that vocalist Simon LeBon is strapped to; it dips into a pond and tortures him relentlessly. This looks fairly inventive, but it would be more impressive if we knew what it's supposed to mean.

Pat Benatar, "We Belong": Perhaps Pat got the message after her corny "Love is a Battlefield" video that she's incapable of making a serious, elaborate concept promo. So she made this simple video, which shows several close-ups of Benatar singing some pseudo-love anthem as children wearing robes hold candles and harmonize. Leave this sort of preposterous, kiddie-oriented sap for Diana Ross, Pat.

Video Review

Chaka Khan, "I Feel For You": One would think that Chaka would make a video as quirky and provocative as her sizzling new single, but alas, she did not. In this video breakdancers bob and pop away around a graffiti-frocked stage as Khan lip-syncs with about as much plausible strength as Boy George's fist.

Jimi Hendrix, "Are You Experienced?": This piece of vintage concert and concept footage was

'Terminator' pits man, machines in suspenseful post-holocaust war

Review by Roger Quiring
Daily Nebraskan Staff Reporter

Suspense is the best quality of "The Terminator," now showing at the Plaza theaters. The words "action-packed" and "violent" also quickly come to mind. But to tell the truth, the chase scenes and special effects tend to become drawn-out and overused. Before the movie is even half over, the body count is too high to worry about.

The basic premise of the movie is that in a post-nuclear holocaust future, an enmity has developed between man and machine. The machines that "rose from the ashes of nuclear war" decided that people were a threat to their existence. Therefore, the machines have spawned cyborgs — humanoid machines whose sole

purpose is human termination. Arnold Schwarzenegger looks and acts the strong, silent type that his role as Terminator requires.

The object of Schwarzenegger's hunt is Sara Connor. Connor is played as well as possible by Linda Hamilton. In the future war between man and machine, her son John Connor will be a savior of mankind. To prevent his birth, the Terminator has been sent back to kill his mother. But all is not hopeless; a human from the future also manages to come back to defend her from the Terminator.

Kyle Reese played by Michael Biehn is the warrior of the future. Of course Reese and Connor pair off and oppose the Terminator. It seems as if Biehn is going to choke on his introductory lines of the movie, but it's hard to blame him

because they are really weak.

The rest of the movie is one long shoot-'em-up chase scene in stolen cars with stolen guns. There is, of course, time enough for Biehn and Hamilton to show how human they both are and to create the crucial John Connor. The movie wraps up with a long chase scene in an automated factory.

Brad Fiedel, music producer, and Stan Winston, creator of the Terminator effects, deserve credit for making the movie what it is. Without their work, the movie may never have made it to the screen. Pugsley the pet lizard should also get credit for doing a better job of acting than Schwarzenegger. The audience did not seem to mind the weak structure of the movie and laughed at some of the excessive violence and Schwarzenegger's mindless acting.

BLOOM COUNTY

by Berke Breathed

