

## Conductor hopes to reach out to audiences



By Steven Sparling  
Staff Reporter

Yong-yan Hu, the Lincoln Orchestra's new music director and conductor, has a philosophy about the importance of his job. "The conductor has a very dangerous profession," he said. "You never know ... this might be a child's first time (at a concert). Hopefully the child will like it, but you might just turn the child off, and they'll never come back." Even worse, though, are people who never give the orchestra a chance, he said. Introducing people to the beauty of the music is one of Hu's greatest concerns. It is something he addresses with each concert. Hu's next opportunity to win fans will be

Tuesday at 8 p.m., when the Lincoln Orchestra performs "Real Life—Read Music" at the Lied Center for Performing Arts.

The concert, which features violinist Dylana Jenson, is another opportunity to instill the cultural importance of orchestra music in a younger audience, Hu said.

The concert also gives the new conductor a chance to get to know the members of the orchestra better, which will make the music itself better.

"It's not like cooking, you can't just throw it together," Hu said. "The music-making, we need to work on."

Hu, who is still learning to speak English, said he didn't feel communication was a problem.

"Any professional conductor says '1, 2, 3, 4, where you end, loud and soft, fast or slow' — that's it," Hu said.

Hu attended Yale and Julliard and remains principal conductor of the Beijing Philharmonic Orchestra in China.

Hu also rocks. He produced several successful rock albums

with rock stars in China. The second album he produced sold more than 2 million copies.

He is also into jazz. "Jazz is always fascinating to me, because of their way of making music," Hu said.

"I never see jazz musicians when they are making music having such intensity," he said. "Their presence is always so enjoyed, so relaxed."

Hu began playing the violin at age 5. He said no specific musician had inspired him, but his family and culture did.

Hu's own training has given him own theories about learning music.

"First, you need time to train yourself. It's not a fast-food service — you cannot drive through — and so the training process is music as language," he said.

Studying music, like a foreign language, means starting with the basics.

"You have to know the vocabulary first," Hu said.

Hu said he enjoyed life in Nebraska and was amazed at the quality of the orchestra's venue, the Lied Center.

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— Hu  
Lincoln Orchestra conductor

For tonight's concert, Hu once again delves into the music he was forbidden to touch in China. The music is diverse in both origin and subject matter. One piece was written by a contemporary native-American, he said.

Hu said another selection, by Shostakovich, was an amazing piece from an amazing time.

"It's more than a story, it's a piece of history," he said.

That history will be retold at the concert. Ticket prices are \$24, \$22, and \$19. Student tickets are half-price.



Courtesy of New Line Cinema

Colonel Joshua Lawrence Chamberlain (Jeff Daniels) confers with Sergeant "Buster" Kilrain (Kevin Conway) in the Civil War epic Gettysburg, presented by Ted Turner and New Line Cinema.

## Fine acting rescues lengthy 'Gettysburg'



### "Gettysburg"

Ted Turner's reputation in Hollywood is one of a nefarious billionaire — the man who aims to take classic black-and-white films and turn them into technicolor imitations of themselves, and the man who aims to make all that is Hollywood his.

His latest business venture, "Gettysburg," Turner's version — and vision — of what happened at the Civil War's most famous battle, may change his reputation. It is a picture about honor and courage, history and independence. On July 1, 1863, more than

150,000 soldiers merged in the most decisive battle of the Civil War. When it was over three days later, nearly a third of that number lay dead or wounded in the battlefields outside the small town of Gettysburg, Penn.

Based on Michael Shaara's Pulitzer Prize-winning novel, "The Killer Angels," "Gettysburg" follows the events that preceded and filled those fateful days.

Starring Tom Berenger, Jeff Daniels, Martin Sheen and a cast of thousands, "Gettysburg" is a movie to admire simply for its scope. Director Ronald Maxwell spent 15 years trying to get the film made, and his concern and enthusiasm for the project are painstakingly evident.

But "Gettysburg" suffers from an incurable case of melodrama. Too many scenes, particularly those with Daniels (as Col. Joshua Chamberlain) and Kevin Conway (Sgt. Buster Kilrain) seem like forced moments of emotional sensitivity, moral posturing on a not-yet-bloodied battlefield.

The facial hair isn't too convincing either.

Initially created as a made-for-TV movie, "Gettysburg" can't shake the TV feel, precisely because of these too-melodramatic moments. The length — clocking in at four hours, 17 minutes, in spite of the 10-minute intermission — also would better suit the small screen.

Despite this problem, the film does have some undeniable positive qualities. The acting, for instance.

Daniels gives one of his best performances to date, as the noble, eloquent Chamberlain, commander of a detachment of Union forces.

A young university professor, Chamberlain was perhaps better suited for a classroom than a battlefield, but his courage and ideology made him an ideal leader. Daniels gives Chamberlain the depth to convey all of this.

Other performances are also quite good. Berenger, as Confederate Lt. Gen. James Longstreet and Sheen as the beloved Gen. Robert

— "It is a picture about honor and courage, history and independence."

— "E. Lee, both did fine jobs. Other notables include the late Richard Jordan as Brigadier General Lewis A. Armistead and Stephen Lang as Major General George E. Pickett. Pickett's Charge — where a line of some 15,000 Confederate men marched into a downpour of Union gunfire — resulted in a catastrophic loss for the Confederacy. Lang's last moments on screen, as Pickett faces this loss, are shattering. This movie must receive three reels. It would be unfair to give a film with such fine acting that encompasses something of such magnitude any less, regardless of what it may have achieved in quality."

— Anne Steyer

## Dark elf journeys home to stop drow



"Starless Night"  
R. A. Salvatore  
TSR Inc.

R. A. Salvatore continues his tales of the dark elf Drizzt Do'Urden in "Starless Night," the sequel to "The Legacy."

In this, the eighth novel involving Drizzt and his companions, the drow ventures into the underdark, returning to his city of origin, Menzoberranzan.

In "The Legacy," the evil, dark elves of this city assaulted Mithral Hall, the residence of the dwarven king and friend of Drizzt, Bruenor Battlehammer. In this attack, another of Drizzt's friends, Wulfgar, was killed.

Now, in "Starless Night," Drizzt vows to keep his other friends from harm and journeys to Menzoberranzan to try to stop the evil drow, or sacrifice himself to save his friends.

Drizzt has been away from the underdark and his home city for many years and has difficulty reacquainting himself to this treacherous world.

Salvatore introduces new allies and enemies for the benevolent dark elf, and reintroduces some of Drizzt's old foes.

The creator of the drow society, Salvatore delves deeper into this complex and very evil community. The conflicts and twisted politics between the houses of Menzoberranzan reach new heights in this novel.

The relationships between Drizzt and his friends, severely strained by the death of Wulfgar, heal themselves in various ways in this book. Salvatore even hints at the beginnings of an affinity between Drizzt and his female, human friend, Catti-brie.

Although Salvatore will probably not win scores of literary awards, he is one of the best storytellers working for TSR. He has an innate ability to create very believable characters that readers can relate to and adventures they can enjoy.

— Joel Strauch