

American music to be showcased

The weekend winds up with a UNL School of Music concert Sunday at 8 p.m.

The free concert will feature soprano Margaret Kennedy-Dygas, associate professor of voice. Paul Barnes, assistant professor of piano will accompany Kennedy-Dygas on the piano while William McMullen, associate professor of oboe and music theory, will play the oboe.

Kennedy-Dygas will sing solo songs by Daniel Pinkham, an American composer who lives in Boston.

The highly regarded composer serves the New England Conservatory of Music as chairman of its department of early music performance. Pinkham writes accessible, American music, Kennedy-Dygas said.

After Kennedy-Dygas collaborated with Pinkham last spring, she made the first full recording of his songs. She will perform those songs at Sunday's recital.

Kennedy-Dygas will add an educational aspect to the concert by speaking about Pinkham's career of

composing choral and organ works and what provoked him to write, she said.

"The selections I made tend to be more tuneful," she said. "There's a lot of jazz influence, particularly in the more recent things."

Kennedy-Dygas said she thought the best work Pinkham composed is "When Love Was Gone." The cycle of five songs uses James Wright's work. Wright, a Pulitzer Prize-winning poet, wrote about growing up on a farm in Ohio, looking at memories and all the different ways people lose love.

"He's reflecting back on good times instead of bitterness," she said.

Kennedy-Dygas' concert is a good place for students with any interest in American art songs to start, she said.

"The songs are short and varied," she said. "The texts are biblical and poetry. Even someone who has never been to a concert could connect with this music."

— Emily Wray

Music society to play at Lied

The Lied Center for Performing Arts will sponsor the Chamber Music Society of Lincoln Center of New York at 8 tonight.

The six-member Chamber Music Society's Lied Center debut will feature music by Franz Schubert, Johannes Brahms and Erno Dohnanyi.

Performers at the concert will include violinists Adres Cardenes and Ani Kavafian, violist Paul Neubauer, pianist Anne-Marie McDermott, cellist Fred Sherry and hornist Robert Routh.

The music was first developed in the 18th century for musicians in their own homes, not for an auditorium.

The intimacy of the players is likeable, said Joseph Kraus, a UNL

School of Music associate professor and president of the Lincoln Friends of Chamber Music.

"Everybody wants a piece of the musical pie and you follow the detail of the music from player to player," Kraus said in a press release. "It doesn't hit you over the head."

Before the performance, Robert Emile, professor of strings at the UNL School of Music, will present two talks at the Lied Center's Steinhart Room. They will be held at 7:05 and 7:25 p.m.

Tickets are available for \$28, \$24 and \$20 and are half price with a student I.D. They may be obtained by calling 472-4747.

— Emily Wray

Film captures essence of change

By FRED POYNER
Film Critic

As a footnote to a late 20th century American history textbook, one might want to enter James Mangold's debut film as a writer/director titled "Heavy," currently being shown at the Mary Riepma Ross Film Theatre.

Mangold has taken the dead-end, hole-in-the-wall tavern of every American town and challenged the notion that such places are only populated with nameless characters with no beginnings and no endings. To his credit, this task has been accomplished in "Heavy" with a bare minimum of chatter.

Against a picturesque Hudson Valley landscape, the film opens with the lives of Vincent the pizza chef (Pruitt Taylor Vince), Dolly the tavern owner (Shelly Winters) and Delores the resident waitress (Deborah Harry), going about their daily routines almost timeless in their regularity and practice.

Mangold purposely uses a slow pace and the repetition of certain landmarks and actions — a rusted Mack truck, Vincent shopping, etc. — to create a world where the very idea of change is taboo.

The energy for the film comes in how one character, Vincent, who deals with this change when it does inevitably show its face.

If there is one criticism to the film, it is of how Mangold tries to play off the arrival of a new waitress named



PHOTO COURTESY OF THE MARY RIEPMA ROSS FILM THEATRE

LIV TYLER, left, and Pruitt Taylor Vince star in "Heavy," showing this weekend at the Mary Riepma Ross Film Theatre.

Callie (Liv Tyler) as a "good" change, against the death of Vincent's mother, Shelly (Winters) as a "bad" change. The two forces eventually meet with Vincent standing over the grave of his mother, half apologizing and half pleading to Callie that he hasn't told anyone about her death because he didn't want things to change.

Whether or not it is overly simplistic in story structure, the meaning of "Heavy" is not to be lost on the viewer: that people come into our lives every day and leave their mark on us, for better and for worse.

"Heavy" started its run on Thursday and will continue through Sunday

The Facts

Film: "Heavy"
Stars: Pruitt Taylor Vince, Liv Tyler, Shelley Winters
Director: James Mangold
Rating: NR
Grade: A
Five words: Americana Served by the Pound

at the Mary Riepma Ross Film Theatre. It will continue next Thursday through Nov 16.

Amos brings intimate show to Orpheum

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of "Talula" was sandwiched between a cover of the Nirvana teen anthem "Smells Like Teen Spirit" and Amos' a capella account of her experience with rape, "Me and a Gun."

Amos also played a touching version of "Marianne," a song about a friend of Amos' who died when both were 15 years old.

Rousing cuts such as "Precious Things," "Silent All These Years" and

"Caught a Lite Sneeze" were sprinkled throughout the show, along with songs not released on the albums, like the playfully simple "Daisy Dead Petals."

Playing with only a piano in the early days of her career, Amos showed her expanding range during Thursday's show by including a harpsichord, an organ, an on-stage guitarist and a drum machine. All were used during the 90-minute show.

Amos' singing and antics, however, were the most entertaining part of the show. While her voice was annoyingly

40 percent breath during the first part of the show, she soon took to giving her lyrics a fuller sound, singing with a bravado almost unparalleled among female performers.

While critics may question whether Amos' music and live performances are up to the emotional peak they reached in her earlier days, the audience didn't seem to care. The two-handed wave and wink she gave to the crowd at the end of her show was proof enough that she still knows who brought her to the pinnacle of stardom.

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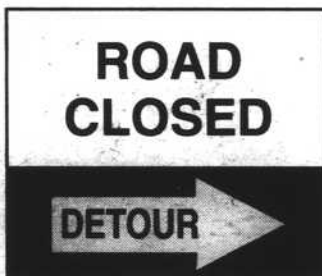
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