

Ivory



TOWER

EDITION

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'MUSIC BY KLEIN'  
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Lothar Klein has one rule when it comes to music --

# He Refuses NOT To Write

**"A TRUE ARTIST** must be incapable of not writing," said Andre Gide, famous French writer.

Lothar Klein, graduate student in music, has adopted this philosophy. When he entered the University as a freshman he set a goal for himself: to compose at least one score of music a quarter. He lived up to his resolution. Not only that, he also composed several scores for University Theater productions, earned three

University scholarships, won a documentary film award and graduated with over 230 credits.

In spite of these musical achievements, Klein refuses to be the stereotyped "longhair." He frowns on the popular idea people have about artists in all fields, and laughs at the idea that a true artist cannot create until he has steeped himself in a genuine Bohemian atmosphere, bread crusts and all.

Klein, who has composed several scores for University Theater, refuses to be the stereotyped "longhair" and frowns on the popular idea people have about artists.



He says the several eminent conductors and composers he has met during his life, including such men as Dimitri Mitropolous, conductor of the New York Philharmonic, are the real musicians. "They're nice people," he contends. "And they're down-to-earth despite the strong artistic responsibilities they must bear."

Lothar himself wears his coal-black hair cropped short and dresses in the conventional college styles. And during his "spare" time, when he isn't composing, conducting his creations, playing the piano or teaching, he relaxes with a hobby far from anything musical — breeding and showing German Shepherds.

Back in 1950, right out of Washburn High (where he starred on the track team) Klein heard that Dr. Kenneth Graham, associate professor of speech, needed some incidental music for the play he was directing. It was Shakespeare's "Twelfth Night."

Introducing himself to Dr. Graham, he explained that he had written a score for "Hamlet" while in high school. "I'd like to work on Twelfth Night," he told Graham.

The director looked at the young college boy standing before him. "Well, let's see what you can do," he replied.

**T**HE NEXT DAY Lothar presented the composition to Dr. Graham who was quite impressed. They have been working together on productions ever since, including among others, various Shakespearean plays and Maeterlinck's "Bluebird." To Dr. Graham, Klein is "a creative young genius."

In their "partnership system," Graham

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judge would have known Flip-Flop had been impertinent and his story just made up. The plea having been rendered, a sentence must be made which the judge was reluctant to do. Still the judge was uncertain about this man.

"What was playing at the concert?" asked the judge, putting Flip-Flop's story to a test.

"Wagner," answered Flip-Flop.

The judge nodded his head slightly. Quickly he wrote on the white card before him. Finishing, he handed the card to the court clerk.

"I sentence you to fourteen days in the workhouse," the judge ruled. "However, the sentence is suspended."

The crowd grew restless again. Flip-Flop thanked the judge and started for the side door through which he came.

"Leave by the public entrance in the rear of the court," the judge instructed Flip-Flop.

Flip-Flop turned and pushed open the swinging doors which separated the court proper from the crowd. The judge's eyes followed the slippers slapping against the heels as the owner walked down the center aisle. The noise of flip-flop, flip-flop quietly echoed in the court room. Even though the noise soon died out the judge was still listening.

"Next case," ordered the judge.

The court clerk picked up the white card which the judge handed to him. The clerk read the judge's notation: "He is intelligent but too temperamental a man to make a decent living in the world." The clerk filed the card in his portable tray under "S" for Smith.

## Klein

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begins the work by making out a music log, consisting of cues and the kind of music he wants between these cues. Instructions to the composer vary anywhere from "ten seconds of walking music" to "25 seconds of fade out."

"When he comes back with the finished score, it's always brilliant, just what I want," Graham says.

Last summer Klein spent six "sink or swim" weeks in the Berkshire Hills on a coveted Tanglewood Scholarship. Amid students from here and abroad, he met Aaron Copland, often called the Dean of American Composers, and studied with Italian composer, Goffredo Petrassi, head of the composition department at the Academy of St. Cecilia in Rome. He found the informal atmosphere very conducive to hard work and had two of his works performed.

At present Klein is composing incidental music for the University Theater's production of King Richard III, directed by Dr. Graham. He finds this experience "invaluable."

"It's a great challenge to look at a blank sheet of paper sitting there and to know that it must be transformed into a score that will convey a mood or a personality in ten or thirty seconds' time.

"Writing this incidental theater music gives a composer chance to experiment, to push his imagination," he said. "It trains him to think economically," he added. "Most important, it gives him a chance to hear what he has written. After all, when it's only down on paper, he can't really tell what it will sound like."

**Y**ET, ONE defeats his own purpose if people walk away from a production commenting solely on the ingenuity of a composer. His job is to underscore the

atmosphere and to bridge the great emotional gaps between scene changes. An extreme example of this: in King Richard III, a murder ends one scene and a peaceful situation opens the next. Klein's job is to blend one scene into the next in less than a minute.

"The mood of King Richard III is quite austere," he explains, "therefore the music has to be austere."

When it comes to the actual writing, he can sit down and compose anywhere . . . if it is quiet.

Lothar credits the environment of his youth for his great musical interest. Born in Hanover, Germany, he spent his early years becoming closely acquainted with the music of great symphonies and operas. Even now, he listens to as many new compositions as he possibly can. "Old music, too" he adds, "13th and 14th century."

In working for his M.A. he wrote a "Concerto for Winds, Tympani and Strings," under the advisership of University music professor Dr. James Aliferis, who heads the choral department at Tanglewood. There is a good chance that the piece will be premiered this summer.

Lothar says that he has the secret ambition to write an opera some day, but won't begin before he finds a suitable libretto (which is the actual plot). Right now, he wants "to continue my studies under Dr. Aliferis, to compose, to teach." And to continue to be "incapable of not writing."

## Lobbying

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Congress encouraged students to talk to their hometown newspaper editors about the University and as a result several articles appeared in out-state papers. We ran a letter to parents through the bulletin, *Minnesota Reports* and now we're sponsoring the two radio programs."

All these are "indirect" means of influence, and are more concerned with public relations than to determine congressmen's votes.

What might happen to the University if no control on direct lobbying existed?

This is a problem which has plagued the Texas state legislature. As in Minnesota, the legislature has a right to earmark funds appropriated to the university. Unlike Minnesota, this right has been exercised out of proportion.

Whenever a student squabble came up, the disgruntled group would march from the University of Texas campus to the legislature, both located in Austin. The practice even spread to other state-supported schools throughout Texas.

"One time, certain students became up-

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