

Stravinsky Concert Pleasing at U of T

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Chronicle Reporter

Austin — Musicians at the University of Texas are continuing to steep themselves in the music of one of the world's greatest living composers, Igor Stravinsky. The second concert of the university's 1965 Inter-American Symposium of Contemporary Music, devoted entirely to his chamber music, was held in the recital hall on campus Friday night.

Soloists and the symposium chamber players, conducted by Lothar Klein, director of the symposium, delivered scholarly and artistic readings of a pleasing quality.

Stravinsky, fighting a cold accompanied by high fever, was unable to make the concert or reception.

The instrumentation of the opening septet (1953) consisted of violin, viola, cello, horn, bassoon, clarinet and piano. Each instrument had its individual melodic line creating a satisfying interval relationship with the others, yet the concert

remained outside harmony. Of the work's three sections, the "Passacaglia" was most appealing. With its agitated, percussive effects and overall lucid structure.

From the composer's early period, the three pieces for solo clarinet received a masterfully executed performance by Robert Riseling, a University of Texas graduate.

"Elegy for JFK" is a brief work for tenor soloist and three clarinets. Tenor Don Jones was soloist. The text by W. H. Auden is the message of the work, not primarily the form of the music.

The "Cantata" composed in 1952 offered an interesting sampling of the composer's technique in vocal writing. A soprano solo, tenor solo and duet for the two were separated by interlude sections sung by a chorus for women's voices. Marth Deatherage, of the music department faculty, and Frank Stovall were the soloists.

Pianists Mary Elizabeth Hardin and John Owings were brilliant in their performance of the concerto for two solo pianos. Written in 1935, the concerto was intended by Stravinsky for concert tours with his son.

The symposium closes Sunday with a performance of Stravinsky's orchestral works.