

UT Enriched by Stravinsky Visit

BY DAVID OGG

Chronicle Reporter

Austin — Master composer Igor Stravinsky has left the University of Texas music department enriched by his presence and enlightened by his conversational lectures during the university's 1965 Inter-American Symposium of Contemporary Music.

The question-answer sessions between students and Stravinsky were informal and intimate. The group of students that gathered each day was small but select.

The 84-year-old musician endeared himself to each one with a candor and wit rare in any age. No longer vigorous, he spoke low. His manner was kindly and reflected his pleasure in communicating with the students.

Furious Applause

A cold and fever which kept Stravinsky from the concert of his chamber music on Friday had lessened by Sunday afternoon. Accompanied by Madame Stravinsky, he was able to at-

Final concert of the University of Texas Inter-American Symposium of Contemporary Music. The University Symposium Orchestra conducted by Robert Craft. Hogg Auditorium on campus Sunday afternoon.

PROGRAM

Chorale-Variations on Bach: Stravinsky
"Von Himmel Hoch" Stravinsky
Ballet Music to "Orpheus" Stravinsky
"The Flood" Stravinsky

tend the final concert of his orchestral works.

His entrance was greeted with furious applause and a standing ovation. The performance of his music that ensued was testimony to his richly-deserved reception.

Robert Craft, a close associate of Stravinsky and an authority on his music, conducted the concert. The Symposium Orchestra, made up mainly of university students, contained some faculty members and members of the Austin Symphony.

The Chorale - Variations, though completed early in 1956, carry none of the dissonance or vernacular of modern music. The composer met Bach on his own ground in this composition. The harmonies are basically of the 18th Century, the instrumentation Baroque and the counterpoint Bachian.

Rich and Romantic

The variations are not an attempt to enlarge on Bach's style, but are an expression of Stravinsky's identification with his compositional technique.

Stravinsky has said that he intends his music to have no emotional implications. In the light of the shimmering and phosphorescent beauty of his "Orpheus" ballet music, one doubts the success of his intention.

The violins weep in the slow, sustained opening "Orpheus theme." It is a lament achieved with soft, gentle dissonance. The changing shades of color are rich and romantic, though never tonal. The work contained far too much warmth and love-

liness for this listener to remain dispassionate.

"The Flood," composed last year for television, is a musical play of striking scope and construction. Almost completely devoid of melody, except in the jagged vocal lines, the orchestration is pointilistic.

Rhythm and Interval

What emerged was the musical embodiment of a time and space relationship. Rhythm and interval are the two chief concerns of the work.

The narration, spoken by James W. Moll, begins with the creation, tells of Lucifer's fall from Heaven and his subsequent temptation of mankind, man's development to the time of Noah and concludes with God's command for Noah and his number to replenish the earth.

The voice of God was depicted by the blending of two bass voices. Russell Gregory and Orville White were the two. As Lucifer, the fallen angel, tenor Don Jones was effective in spite of his shrill, colorless voice. Laird Williamson had the spoken part of Noah and Linda Brown was Noah's wife.