

MUSIC

Composers' Forum

Has Something to Say

By NORMAN HOUK

The Composers' Forum, consisting mostly of Twin Cities music creators, gave a concert Tuesday night in Jeanne d'Arc auditorium of St. Catherine's college, St. Paul. It was an event of the college's two-week arts festival and was presented with the co-operation of the Schubert club.

A four-movement piano suite by Toshi Ichianagi, University of Minnesota composition student, opened the program, with the composer at the piano. His suite was freely but agreeably dissonant and the themes were clear and melodic.

THE RHYTHMS were engaging and Ichianagi played his work expressively and persuasively. The lively concluding vivace was the center of interest.

Three Edna St. Vincent Millay sonnets in setting by Earl George of the University of Minnesota music faculty were sung by Blake Stern, tenor, with the composer at the piano. The vocal line followed the mood and inflection of the words sensitively and the accompaniments were subtle and unobtrusive.

A requiem by Glenn L. Glasow, who teaches at St. Catherine's, was sung by the St. Catherine's liturgical choir with Mary Ann Staffa directing. The 19 girls skillfully sang the requiem, which called for a degree of harmonic freedom unusual in a cappella singing.

VARIATIONS for Piano, by George Lindblad, who has studied with Glasow, were played by Richard Zgodava. The variations were based on a dark-hued chromatic theme and, under strong influence of the 12-tone system, were dissonant and often abrupt, tinged at times with hectic speed.

A partita for harp, flute and clarinet, by Lothar Klein, University of Minnesota student, was played by Lorraine King, harp; David Eagle, flute, and Robert Barnack, clarinet, with Klein directing. With a neo-romantic tunefulness, the partita had its harmonic coloring tied closely with the character of the themes.

Alfred Fremder of Bethany college, Mankato, Minn., was at the piano for Margaret Sheridan, soprano, as she sang his three chorales from the Passion According to St. Mark. The vocal line followed mostly the orthodox concept of chorales but the accompaniment formed a freely-running commentary often remotely related to the voice.

A cantata by Vincent Car-