

# in Trinity Play?

San Antonio  
News

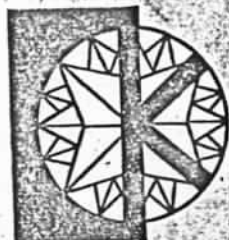
## Dr. Lothar Klein To Be Conductor

Dr. Lothar Klein, University composer, will lay down his pen Saturday and take up the baton.

He will be guest conductor for the San Antonio Symphony's presentation of his composition, "Musique a Go-Go."

The concert is set for 8:15 p.m. in Municipal Auditorium in San Antonio.

Dr. Klein, an assistant professor of theory and composition in the Department of Music, describes "Musique a Go-Go" as a "virtuoso orchestral work based on contemporary jazz rhythms."



Tom Nickell's

## ALEIDOSCOPE

wonders) a detectable audience reaction.

I'm not just real keen on dissonance for the sake of dissonance, but I'm even less keen about hearing — from now until doomsday — accepted works by accepted composers played in a carefully inoffensive manner. In that context, Saturday night's concert was both a concert and an experience.

With Corigliano featured as violin soloist, the orchestra (strings only) first played Vivaldi's "Winter" from "The Four Seasons."

The concerto contains allusions to the sound of teeth chattering, of ginger footsteps on icy surfaces and of rain splatting outside.

CORIGLIANO played with apparent technical skill, but the piece seems to leave him as cold as it is intended to leave audiences — that is, I felt he played stiffly, with more dignity than interest.

The full orchestra then launched off into Bartok's "Suite from the Miraculous Mandarin, Op. 19." The suite has an unabashedly virile theme; it has to do with a mandarin's lust for a prostitute even though he is being murdered by three thieves. (I admit I have oversimplified the story; I have done so for space reasons rather than any aversion to the details.)

The suite makes for some

lively, garish bursts of dissonance. An air of the grotesque prevails.

The musicians played with proper vigor and brutishness; the sensuality and violence came through forcefully.

"MUSIQUE A Go-Go," next offering of the night, was composed by Lothar Klein, a member of the faculty of the University of Texas.

Klein has said, in effect, that the composition is an act of rebellion against being told in which direction music must go.

I think it has value far beyond his intent.

To a degree, he has succeeded in recording "fad music" in a form palatable enough to be acceptable, to a degree, to concert audiences. That is no small achievement and may well help, eventually, to broaden the tastes of concert audiences.

The final presentation, Brahms' "Concerto in D Major, Op. 77 for Violin and Orchestra," displayed Corigliano's monumental technical talent, as well as Dr. Alessandro's conducting abilities.

Corigliano responded admirably, but again in detached fashion, to the challenges of the concerto. It was a most strenuous workout, but somehow only that.

Alessandro's conducting during the Brahms was superb — he was insistent, authoritative and in full control of even the most remotely situated member of the orchestra.

Saturday night's performance by the San Antonio Symphony Orchestra was more or less billed as an opportunity to hear concertmaster John Corigliano play the violin. He did — impressively.

BUT the most impressive aspect of the evening was musical director Victor Alessandro's selection of the numbers to be played.

The departure of a few patrons during the performance simply proved the music to have been sufficiently "off-beat" to cause (wonder of