

Symmetries for Orche.

The second Symmetries of the 1964 Contemporary Music Festival, held last Friday evening in the Bellas Artes was most exciting; it began with a very intriguing work, Symmetries for Orchestra by the 30 year old American composer Lothar Klein. The work is, in the composer's words, "a musical mobile." Undulating melodies, fleeting harmonies and sharply etched telegraphic rhythms are the substance of the Symmetries' two movements. The title points out the formal structure of the work; both movements seem variations of one another. Whereas the first movement seems to be a series of instrumental monologues, the second brings a sense of resolution by using the full orchestra in a more extended manner. Klein's use of the orchestra is extremely subtle: his effects seem to flow into one another. While the work is wholly modern in spirit, it does not strive for obvious or garish sensationalism. This is the work of a serene craftsman who has interiorized his emotion.

Mexico City Times

Symmetries for Orchestra by Lothar Klein displays a unique parallel with modern architecture. The texture of Klein's music is sleek and colorful. However, like with modern architecture, there is a certain coldness of style and, finally, the chief appeal of the music lies in its orchestral effects. The scoring is brilliant and the piece reveals an amazing variety of timbres--but shouldn't music, like architecture be a bit more comfortable?

La Nacion  
(Buenos Aires)

The program began with the Symmetries for Orchestra by the young American composer Lothar Klein, a pupil of Boris Blacher to whom the work is dedicated. One cannot speak of themes in this music which always hints at themes but never states them explicitly as in older music. Klein's melodies are graceful and supple and they are always idiomatic for the instrument for which they are designed. The interweaving of melody and color is fascinating and the music springs from a very lively musical imagination.

Novedades

The Symmetries for Orchestra I,IV by the 30 year old American composer Lothar Klein are the work of a very specific talent. This two movement piece (which really seems to be a symphony) falls into the ultra-modern category; although often violent--a quality we have come to expect from our younger composers--the Symmetries nevertheless also display a quiet, totally unexpected serenity. However, the work may make its most immediate impact through its startling orchestration which is highly virtuosic. It certainly made the electronic piece which followed it, seem dull by comparison. The Symmetries can be placed alongside the Boulez 'Livre' for string quartet and the newly commissioned Jolivet Symphony, as the most impressive new music heard during the Festival.

Tiempo