

Second Music Festival: As Varied As They Come

By Marina LOPEZ

The second of the Contemporary Music Festival programs last Friday night in Bellas Artes, was just about as varied as you can get.

Lothar Klein's "Symmetries" I and IV, in the author's words, is a musical mobile. The movements may be played in any order.

The first movement starts with several 'undulating' bars. Though Mr. Klein is of the opinion that it is melodic, most of the audience would have difficulty in agreeing with him.

The lack of a definite rhythmic pattern throughout this movement is also rather disconcerting.

The fourth movement is much easier to follow. It seems to be clearly split into two parts: both rhythmically understandable. It is also easier to follow certain recurring motives. At times the first violin is quite melodic.

Klein's use of the orchestra is extremely subtle; his effects seem to flow into one another.

The work does not strive for sensationalism. There is no desire to shock through garish use of percussions, abrupt pianos and fortes or extended crescendos.

Whereas the first movement seems to be a series of instrumental monologues, the fourth brings with it a sense of solution.

This is the work of a serene craftsman who has interiorized his emotion.

"Fonolisia," a piece for magnet tape by Antonio Al-

caraz, is a day at the Jones' with the recording machine well camouflaged.

It seems they had a guest that day, a joker who had been playing with their Chinese gong.

Some were too polite to say anything so they just left the room (sounds of a creaking door, they should oil it). After that, the man started to fool around with the piano.

Aunt Mame, in her wheel chair, and slightly mad, couldn't take it (groans).

Finally Dad started to rumple his newspaper (crunch, crunch) and unsuccessfully tried to voice his disapproval for he had laryngitis (croak croak).

If you can't beat them, join them; or something to that effect makes Aunt Mame get into the act (really weird loony singing).

It all got too much for someone and he died (sounds of death rattle).

The guest, fed up with these interruptions, leaves giving a passing kick to the Chinese gong.

Camargo Guarnieri's piano concerto is a family album where you can meet all your old friends. Gershwin is taken in his most familiar poses; Ravel romps around. Mousorgsky puts a thumb print over a page or two and signs his name on another (as if that was necessary).

And there, hiding behind the first violin, is Khatcha-

tourian. Rachmaninoff wrote out a bar from his second piano concerto.

I like my music on the rocks please — leave these fancy cocktails for the dilettantes.

Jaime Ingram is a pianist who dealt airily with all chromatic octave difficulties. At no time was he percussive. Both Ingram and Herrera de la Fuente have an infallible sense of rhythm and are worthy of better material.

Herrera de la Fuente's reading of Prokofiev's 7th was sheer, unadulterated pleasure.

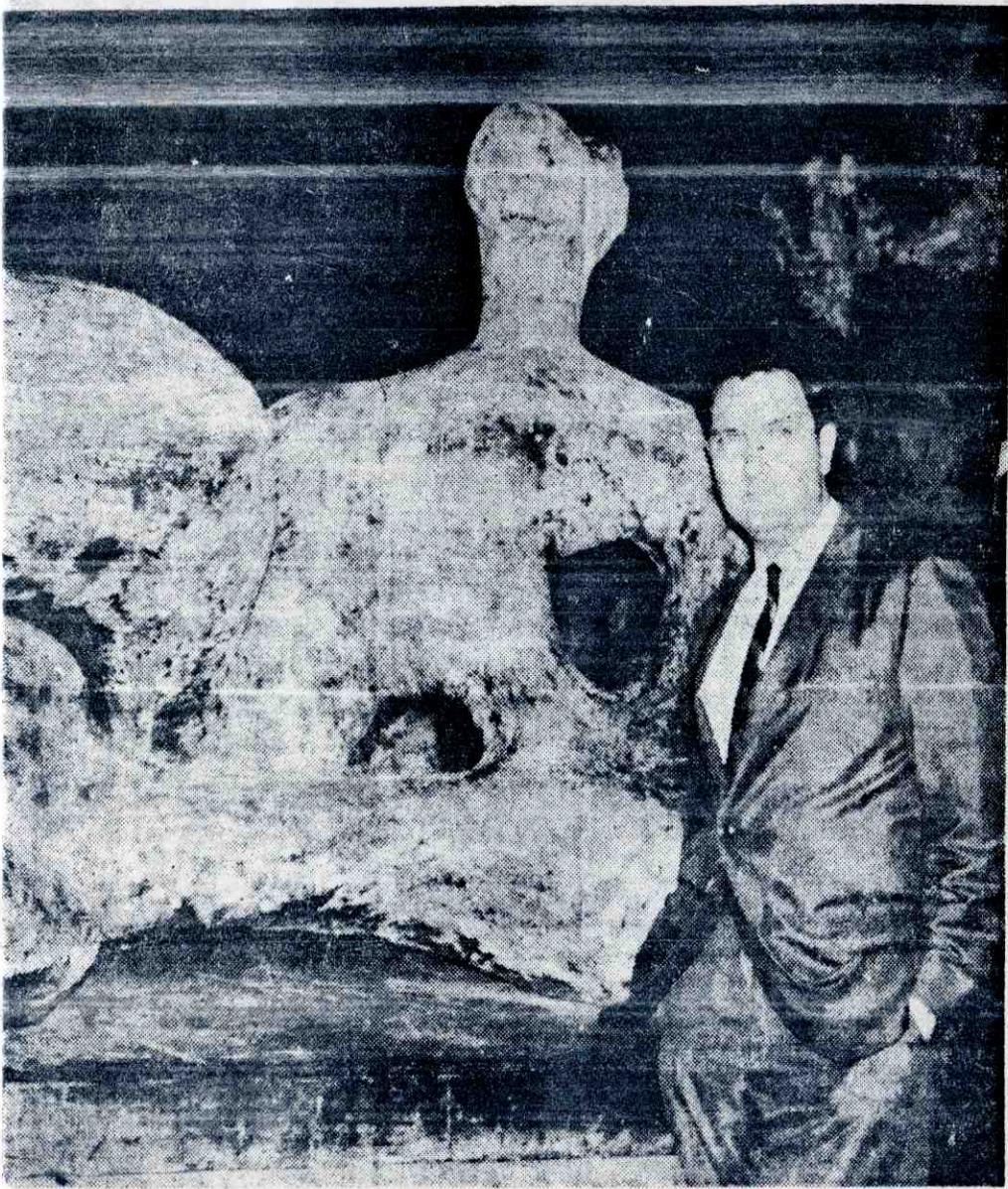
There was the beautiful recurring motive of the first movement, and the Strauss-like second — the andante enthroned on throbbing cello. The colorful musical comedy "vivace" was as visual as tone effect could make it.

Herrera de la Fuente captured all this with the clever brush of an artist, possessed of an enormous palette or brilliant and lasting colours.

After the performance Lothar Klein praised with genuine enthusiasm the magnificent reading of his work. He said that he was really amazed how, after only three readings, the orchestra performed as it did.

He pointed out that a European orchestra had not done nearly as well after more rehearsals.

Mr. Klein was very much impressed at Mr. Herrera de la Fuente's grasp of this difficult piece.



Lothar Klein of the faculty of the University of Texas poses beside an enormous reclining figure sculptured by Henry Moore at Bellas Artes where Mr. Klein's musical compositions were performed by the National Symphony Orchestra Friday night under the baton of Maestro Herrera de la Fuente.