

MUSIC

Local Composers' Works Well Received

By NORMAN HOUK

Music by composers of this region was heard in a Walker Art center concert Friday night. Faculty members and advanced students from the University of Minnesota department of music were the performers.

The task of absorbing and recreating new and strange music always fascinates musicians and last night's players shared that mood and gave a good account of themselves and the new works.

Lothar Klein of Minneapolis was represented by two compositions, the first a Trio for Clarinet, Harp and Flute. This unexpected assortment of timbres proved interestingly compatible.

THE WIND instrument lines moved in tight harmonies most of the time and the harp part called for extraordinarily bold striking of tones. Players were Diane Miller, harp; Carolyn Wilson, flute, and James Flom, clarinet.

Klein's other work was a Piano Quintet, played by Bernhard Weiser, piano; Edmund Jacobsen and Shirley Thompson, violins; Meyer Douglas, viola, and Rubi Wentzel, 'cello. The opening allegro had a strong, purposeful drive.

THE PATTERN, rhythm and sweep were well conceived and well executed, the strings being put through strenuous paces. A more lyric central movement was followed by another allegro with more widely ranging accented momentum. We are likely to hear this one again.

William Bagwell, viola, and Weiser at the piano played "Interlude," a duo, by Gene Gutsche of White Bear Lake. This was wholly 12-tone and the least easy thing on the program to understand at a single hearing. Bagwell told me he enjoyed playing it and would like to do so again sometime, and that proves something.

Ethel Wagner DeLong sang

U Players Drama Review

By JOHN H. HARVEY

"Richard III", Shakespeare's chronicle play and study of a fascinating villain, is holding the stage in a stirring production by the University of Minnesota theater in Scott Hall auditorium.

It is not a perfect production, but under the conditions of a college theater and within the limited stage resources with which director Kenneth L. Graham has to work, it recreates both the tense and bloody drama of the piece and its rich pageantry with considerable force.

In Richard Halverson the production has a skilled actor in carrying the title role. His portrayal owes nothing to that of Laurence Olivier, whose film and television versions Halverson abstained from seeing.

In his own terms he builds up a convincing portrait of a coldly calculating, sharp-witted man, diabolically skillful in dissembling and in setting one man against another for his own ends, but arrogant and inclined to losing his temper violently when crossed. The one spot at which the portrait lacks full strength is in the credibility of Richard's charm.

The supporting casting ranges from fine to good, with standouts being Mally Struchen as Lady Anne, Roger Mosvick as Edward IV, Ray Lammers as Duke of Buckingham, Shirley Venard May as Queen Margaret, Joanne Jonson as Queen Elizabeth, William Hillard as Lord Hastings and James Stapleton as the Earl of Richmond.

Wendell Josal has done a resourceful job with simple elements in the staging and lighting and Robert Moulton's costuming, as usual, gives rich and varied color to the stage picture. Adding in no small measure to the effectiveness of the production is Lothar Klein's concise musical underscoring, which neatly bridges scene changes, keeping the movement and pace of the production steady, and heightens the atmosphere with fine cogency.

"Richard III" will be repeated tonight and will run from Wednesday to Sunday next week.