

Local Composers Have Their Annual Hearing

★ Local composers' annual gathering of the clan took place last night in the third composers' forum at College of St. Catherine, jointly sponsored by the college and the Schubert club. These forums are a sort of equivalent in the musical field to the local artists "annuals," with the difference that they take more time to observe far fewer entries.

Seven composers were represented, leading off with Tossi Ichiyanagi of the University of Minnesota playing a short piano suite. This offered three movements in lithe, economical and forthright idiom, neatly played and with a kind of Frenchy pertness in the fast sections.

Earl George's three Millay poems, sung by tenor Blake Stern with the composer at the piano, showed close affinity between the text and the interesting and effective traceries of the vocal line. These were expressive lyrics of almost improvisatory character yet with form in them that was affirmed by the piano support.

Variations for piano by George Lindblad proved a rather dry scheme in keyless language, played with brilliance by Richard Zgodava, and oscillating between slow questioning

figures and swift and nervous compressions and arabesques. After this came a requiem by Glenn Glasow of St. Catherine, sung a cappella by the college's liturgical choir under Mary Ann Staffa—an eerie apostrophe to death in poignant harmonies and dissonances.

Charm and airy texture characterized the partita for harp, flute and clarinet by Lothar Klein, who has composed considerable music for the University Theatre. This had a flowing, nostalgic tune in the second movement and throughout interesting combinations of timbre of the three instruments.

Three chorales by Alfred Fremder of Bethany college, Mankato, were sung by soprano Margaret Sheridan, two of them with fast rhythmic figures of the piano working in and below the slow vocal melody.

Most sonorous of the evening's offerings was the finale, a cantata by Vincent Carpenter of Macalester college, sung by the college's little choir under Ian Morton. This had a fine solo by soprano Jolyn Clark as a middle movement and a jubilant finale intoned with great gusto by the 33-voiced chorus.

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