

# Composers' works conjure variety of images at festival

By Jay Joslyn

Imaginative imagery was conjured up at the first concert of the Milwaukee Composers Festival in the University of Wisconsin — Milwaukee's Fine Arts Recital Hall on Monday.

The richest of these images resulted from the collaboration of soprano Marlo Sabo and composer Sigmund Snopek at the piano and performing vocally in "Desert Songs," a collection of 12 lyrics by Paul Spencer.

With sung and spoken words, innovative vocalise and evocative piano music, the duet shaped an emotional and dramatic picture of a desert confrontation.

James Pease created interesting aural images by composing for a quartet of percussionists augmented by electronic magic. The shifting rhythm patterns encased in equally shifting textures of bells, sand blocks, wind wands, bowed goblets and other more recognizable percussion instruments established fascinating atmospheres under the direction of Yehuda Yannay.

The driving compulsion of a runner was realized in "Round a Common Center" by Lukas Foss, music director of the Milwaukee Symphony Orchestra. The

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## Music

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piece, created for the 1980 Olympic Winter Games, employed Sabo as speaker and soprano, pianist Jayne Latva and a string quartet.

Technical prowess was demonstrated in Gregoria Karides Suchy's "Soliloquy Sans C," a 12-tone exercise from which all reference to the C tone was dropped. Performed by violinist Leonard Sorkin, the non-lyrical piece presented the challenge of double-stops, chords and strings plucked with either hand.

The concert opened with Israel Kremen's "Four Forms for Four" played by Linda Jones on clarinet, bass clarinet and alto saxophone because the trio scheduled to appear became snowbound in Michigan. Because of the last-minute rearrangement the piece's variations on a chromatic hardly received a judgable showing.

Another corps of Milwaukee composers will be showcased at 8 p.m. Tuesday when the festival moves to the gallery in the UWM Union to allow dancers to accompany the music.