

Full House Hears Electronic Program

By LOUIS NICHOLS

The opening program of the third annual Electronic Music Plus Symposium at George Peabody College's Hill Auditorium last night brought a full house of mostly young folk to lie on foam rubber and enjoy a long and varied program.

The most appealing piece of the program was Roger Hannay's (University of North Carolina) "Sphinx" which owed much of its attractiveness to the wistfully nostalgic muted trumpet solo so well played by John

Harding. This was started unaccompanied, then was soon joined by a sort of electronic cloud which provided a suggestion of a symphonic accompaniment — very unclear and in the background, but allowing the solo to exert its spell.

TWO CONTRASTING piano pieces had points of similarity. Both had recorded (and electronically modified) piano as well as that played live by the composers. Peter Lewis' (University of Iowa) "Innerkip" was quiet and

slow-moving, with a lot of echoing of motives between piano and tape. Its peaceful character made it welcome.

Elliott Schwartz (Bowdoin College) "Mirrors," on the other hand, had altogether more action, including a good deal of plucking and strumming on the strings, and hitting and patting various parts of the piano's anatomy, as well as various shouts and exclamations. Again, there was a close correspondence, most of the time, between what the piano was doing and what was on the tape. There seemed to be no real significance in the premature applause which broke out when Schwartz banged the fallboard of the grand piano down before the end of the piece.

Barbara Hill did an excellent, if rather futile job of playing Richard Trythall's (Rome, Italy) Harpsichord Suite on a terrifically over-amplified instrument. The three Scarlatt; Sonatas that comprised the Suite were electronically changed and run together with interjections from the live player. The result was not a sea-change into smething rich and strange," but a mostly indeterminate roaring noise that had little interest fro these ears.

THE PROGRAM concluded with a theater piece called "Liencave Bbok III" by Sigmund Snopek III (Milwaukee, Wis.) The composer was assistel by Keith Cahoon, Rita Lawler, Marilyn Tuck, and Kathleen Armstrong in cavorting around with some interesting hand puppets, and by Ellen Warsaw, who was a comely dancer under several aspects.

Earlier' Sharon Mabry, soprano, had appeared in "Voices" by Ramon Zupko of Western Michigan University. Lucien Stark, pianist, had played Toccata of Donald MacInnis of the University of Virgiana and Chris Teal, violinist and played "Quadrants" by Larry Austin of the University of South Florida.

Programs will be given in the Human Development Laboratory Auditorium at 2 p.m. and 8 p.m. today.

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