**John Harbison**

Conducted the world premiere of his new work, Music for Eighteen Winds and other works in this year's William Abravanel Memorial Concert. Kresge Auditorium, April 18.

**SCHUBERT OPERA**

Roland Vazquez compiled and conducted performances of excerpts from rarely heard Schubert opera together with a stageplay, complete. Kresge Auditorium, April 19.

By JONATHAN RICHMOND

John Harbison, one of our age's most creative composers, conducted an intriguing concert last Friday in Kresge Auditorium. It was a "Composer's Choice" concert in which a new work of Harbison's was placed "in a musical context that would suggest the composer's own affinities, inheritances and secret passions." And revealing it was. The overwhelming impression of Harbison's spellbinding evening of Stravinsky, Mozart, Rossini and himself was of the son's spellbinding evening of Stravinsky, Mozart's Overture for Wind Instruments projected a cool, refreshing lyricism, its rich mix of sounds characterized by individuality and cleanliness in coloration. Rhythms were carefully studied, and made of the disparate parts a unified whole, a family of varied voice but united spirit.

Mozart's Serenade No. 11 in E flat, K. 371 was given a gentle opening and subtle development that made it into more than a mere serenade. Statements passing between winds left reflective traces; the soft interchange in the adagio, amiable evocatively changing shades of color, was breathtakingly beautiful. The moment danced playfully, and the allegro brought the price to an uplifting finale. How like John Harbison to dwell on the more profound moments, then provide for their digestion with equally Mozartian simple, childlike joy.

We heard next an arrangement of the Overture to Rossini's Barber of Seville, played with wit and verve. And then to the Harbison.

John Harbison's Music for Eighteen Winds began with a Stravinsky-like opening, penetrating in focus and clear of form. The work pushed forward with driving, adrenal pace, with exciting use of brass. Woodwinds strayd from crisp composition to abstract imagery, not symbolic of anything in particular (Harbison notes that there are no intended extramusical associations), but like all true symbols giving rise to thought. It was this quality of woodwinds that endowed Harbison's music with a Mozartian touch, developed nonetheless in a wholly original way.

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