BLACK AWARENESS COMMITTEE PRESENTS

DR. WILLIAM SNYDER and

DR. HUEY L. PERRY

(from Texas A&M Political Science Dept.)

speaking on

"American Foreign Policy In Black Africa"

Wed., April 13 8:00 p.m.

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Symphony, violinist, harmonize well

By JEANNINE ATZENHOFFER Chaotic musical sounds filled Rudder Auditorium last night with an indication of the enchantment that was to come. The musicians on stage tuned their instruments to the sound of an oboe, the lights dim-med and the presentation of the

Emotion, variety shown

San Antonio Symphony began.
Roger Melone was the conductor of the OPAS attraction. He opened "Rosamunde" by Schubert. The overture's beginning was intense, but eventually it softened and flowed rhythmically. There were interjections of bursts of music that enhanced the variety Melone produced with his conducting. Melone noticeably rocked and swayed with

With the beginning of the second musical piece came the appearance of the internationally famed violinist, Eugene Fodor. The 25-year-old stood rather nonchalantly before the audience while the orchestra began Concerto No. 1 for Violinia D. Maiockella (1997). Violin in D Major by Paganini. One could sense the respect the musi-cians had for Fodor as they were quick to congratulate and applaud

At first glance, Fodor appeared to be a care-free youth dressed up

Concert Review

in tie and tails. But his music was far from ordinary. With his violin he produced a variety of tones that were captivating.

The audience seemed to enjoy the performance as much as Fodor enjoyed giving it. Twice he evoked smiles, and even some laughter, from his audience when he jokingly raised his eyebrows at the conductor after successfully completing a particularly difficult part of the

It was a distinctive harmony created by the violinist and the symphony. Fodor's facial expressions mimicked the moods of the music he created. Fodor responded to the standing ovation he received with a solo from Paganini.

The symphony resumed after intermission with Prelude to "The Afternoon of a Faun" by Debussy. It was a soft piece that began with a flute solo and the flutter of a harp. The cupid-like quality of the music, created by the chiming of tiny bells, reminded one of the movie, "Fantasia." It built to a rousing crescendo that brought a burst of

applause from the audience. The last work was Symphony No. 6, Opus 53 by Shostakovich. The first movement of the symphony was very stirring with its somber intensity.

The second movement was dance-like with shattering climaxes incorporating special percussion and xylophone effects.

A saucy third movement ended the performance with a whirl of After the show, Fodor said he

enjoyed working with Melone. Though this is only their third con-cert together, Fodor said, "There is a personal relationship in our

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Fodor became interested in violin at an early age. "I fell in love with the violin and convinced my parents to let me begin lessons," he said. He was seven at that time. At 11, he was a soloist with the Denver Symphony. He received several scholarships to study under famous violin instructors. He has since toured with symphonies throughout the U.S. and abroad. He has won numerous international awards. In Moscow, he is known as the best young American musician since

Van Cliburn. Fodor raises horses in his spare time and is particularly proud of his Arabian. He enjoys spending time at his house in Bermuda where he plays racquetball and scuba dives.

For a one year period, Fodor is artist-in-residence at the University of Wisconsin. He spends a few weeks out of the year giving lectures and violin lessons.

WHO is Robert Harvey representing?

Why did Robert Harvey vote for inaction by the administration? (Senate Bill 76-019-7)

VOTE in the **Student Election Runoffs April 14**

pd. pol. announcement by the Concerned Students Group Doug Skee, treasurer

Kenneth I. Powell, Chairman

WHO is Robert Harvey representing?

Why did Robert Harvey vote against reform in the senate? (Senate Bills 76-022-8, 76-023-8, 76-010-6, 76-011-6)

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