BACH
CANTATA No. 140

\[ \begin{align*}
Wacht auf, ruft uns dir Bimmel.
\end{align*} \]

Solist: Chor und Orchester

Felix G. Ottens
Orgel: J.-Ch. Charpentier

played by Mr. Grimes

Sunday, Nov. 26, 2 P.M.

HOLY TRINITY LUTHERAN CHURCH
Central Park West at 118 St.

Free tickets offered

Everyone Welcome
All Seats Free

E. POWER BIGGS
RHEINBERGER
CONCERTOS
Organ with Orchestra

MAURICE PERESS, conductor

ST. GEORGE'S CHURCH
16th Street east of Third Avenue

SUNDAY, NOV. 26

8:00 p.m.

COLUMBIA ARTISTS presents

KARL KRABER
FLUTE
PLAYS BACH

with
MARY BETH PEIL, soprano
EDWARD SMITH, harpsichord

ALICE TULLY HALL
Wed. Eve., Nov. 29 at 8:00

All Seats $3.00

Tickets on sale at Alice Tully Hall Box Office
MAIL ORDERS ACCEPTED

ANNE ENGLISH
Soprano

“Miss English reminds one of
Claudia Muzio” - Rome Daily American

GEORGE PARSONS at the piano

Thursday Evening, November 30 at 8:00

Program

Alexandra Scarlatti • Nicoló Porpora
Vincenti Bellini • Fian Liviet • Richard Strauss

During intermission at Philip Glass’s concert at Loeb Auditorium,
I found myself talking to an older woman
with a heavy accent, probably German.

“Music sure is loud,” she groaned.

I still had some ringing in my ears
from listening to the electric organs
and amplified saxophones and
flutes, and could not very well
agree with her. “It’s loud all right.
But not really painful or
unpleasant. I think it’s wonderful
music.”

She wasn’t willing to go that far,
but she found something good
to say. “It sounds like Bach.”

I was glad she felt this, because
Glass’s Music in 12 Parts reminds
me of Bach, too. But I am not
doing Bach to my knowledge,
or any intelligent replies, so I simply
answered, “Yes, I think so too.”

and there is nothing particularly
fresh about Help’s approach.
He just did it better than most
composers do.

The most nononsense piece
was Mario Davidovsky’s “Synchro-
nome” No. 5. A large battery of
percussion begins the piece with
sustained sounds. After a while,
the mood is suddenly interrupted
by electronic music, and the per-
cussion begins to break up into
fast things, little solos, and
a variety of textures, many of
which are quite attractive.

The most enjoyable piece was
Lester Tye’s “Two Songs” for
13 players. Two clarinets double
on repeated notes, a flute scurries
among three string players
playing dramatic chords, an electric
guitar picks out lazy aonal
out how he wove all those threads
together into such dense music,
but never managed to get beneath
the surface. And like most of
Wolpe’s music, the surface is
not very interesting.

The most exciting piece was
Lou Harrison’s “Festive
Movement.” It is a brand new
work, but all the sounds are
more like Prokofiev than like anything
of Harrison’s I have ever heard.
It is difficult to say how he
would write such a banal piece
after turning out so many highly
distinctive and beautifully
colored pieces.

The most academic piece was
David Diamond’s Quintet for
Oud and String Quartet, which
follows the classical four-
movement form of the letter.
I was not totally surprised.
In my opinion, String Quartet
broke two strings
trying to get something out of it,
but their efforts were not to no avail.

I WENT TO THE KITCHEN
on November 18 for a multi-media
program put together by the elec-
tronic composer Gil Trythall, with
chorography by Judith Scott.
Most of what I saw and heard has
been done better by other artists.
It was an interesting evening
nonetheless, and provided a sort of
survey of multi-media possibil-
ities.

“Echospace” combines
dancers, projections of dancers,
and a multi-media program
which often happens with multi-media,
moves on from one to the next. It
was possible to get something out
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Continued from preceding page

"Breathing Bag No. 4," which focuses on dialogue, read by Trythall and Scott. Against a film background extracted from TV commercials, they deal aphoristically with sex, dreams, "Waiting for Godot," the audience, politics, music criticism, and other topics: They also ask members of the audience for spontaneous answers to absurd questions.

"One Full Rotation of the Earth," the most recent work on the program, combines electronic music with dance. The music is all on one note, but the overtones fade in and out quite abruptly. It is a kind of sledgehammer approach to the idea of one-note music. The seven dancers took the entire 15 minutes or more to shift a few feet from one position to another. Their movements were supposed to be imperceptible, but were actually rather jerky.

—Tom Johnson