review

Lipman Group Plays "Facade" "Contemporary"

Saturday, February 16th, the MIT Humanities Series presented a program of chamber music. Professor Klaus Lipmann of the Music Department conducted a chamber orchestra consisting of members of the Boston Symphony. Two works were played: the Edith Sitwell-William Walton "Facade" and the "Concertino" of the Delta Sigma Pi's at Wisconsin, who have placed a bid for one of the things.

The second movement in an amusing manner "Walks", made out of the same material as the Gods of the first movement. Its texture is again of chamber music only with short spots for the voice.

"The third movement is less sonorous than the first two. It is a sort of Rondo on a lively melodic, full of ideas for everybody. It is actually a sort of continuous variations leading to a broad and simple coda."

We shall not here attempt any evaluation of the pieces, but to that to more extensive and critical presentation of performances of "Facade", with Norma Farber cajoling, followed the intermission. In an attempt to muffle the orchestra somewhat, certain parts were set apart, with the result that the orchestra was placed in the right rear of the stage, and the orchestra was placed in the right rear of the stage, on a stage (the stage was bare; for the pedantries, in the "Contemporary"). Miss Farber was placed at the left front. Quite often, though, Miss Farber was drowned out by the orchestra. The music of the words themselves always came through, but the words themselves became, at times, un-intelligible. Perhaps a solution would be to follow a suggestion of Dame Sitwell's brother, Mr. Simms. It is suggested that the acter speaks through a megaphone, and, lest this look a little absurd, Miss Farber could write a better balance between the orchestra and the words. This is one time where Keng's magnificent acoustics do not save us from help, for, if we do not. Of course, the electronics industry has some distance in the years since 1922, when "Facade" was written. Therefore it would have been a better balance between the orchestra and the words. This is one time where Keng's magnificent acoustics do not save us from help, for, if we do not.

The personnel of the orchestra were recruited from the orchestra itself from the Boston Symphony. The personnel included the following: the acting and principal clarinet, the first soprano, the second soprano, the second alto, the first tenor, the second tenor, the first baritone, the second baritone, the first bass, the second bass, the percussion, the piano, and the orchestra leader. The orchestra leader was Mr. Tucker. The orchestra leader was Mr. Tucker. The orchestra leader was Mr. Tucker.

Mr. Tucker writes about the work:

"The instruments are all used in a chamber style, the group seldom sounding orchestral. My general aim as conductor was to create the impression of communication by individuals as a whole, and it depends on the character of each player. The first movement is in the form of a sonata allegro. The development consists of two sections, the first being a free treatment of the original materials, and the second a fugato with a subject shared by all instruments."

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