MIT SYMPHONY ORCHESTRA

John Corley, Director

Overture—\"Iphigenia in Aulis\", Gluck; Concerto No. 1 in E flat, Liszt; Symphony No. 3, Hanson.

On Saturday, December 16, the MIT Symphony Orchestra under the able direction of John Corley gave its first concert of the season in Kneige Auditorium.

Opening with the Overture to \"Iphigenia in Aulis\" the orchestra, after a false start, proved itself to be a most competent organization. The strings were delicate yet swung smoothly in the introduction, and, as this theme was developed they produced fine crescendos and decrescendos until the whole band was drawn with beautiful crisp, yet smooth, telling notes. Throughout the overture the balance among the different sections was superb: Aside from the fact that all the first violins had their own ideas about bowing, the performance of this first work was very well received.

With Jerry Litton, MIT '60 as soloist, the orchestra next performed the Liszt piano concerto No. 1. Mr. Litton is a most capable player and considering that MIT studies do not allow much time for practice, he gave a most commendable account of himself. Your reviewer felt, however, that Mr. Litton played too "smoothly" and at times had little regard for refinement in his playing. The orchestra was weak in places and this was especially evident in the cello section at the beginning of the slow movement.

Your reviewer cannot report on the Hausen for a previous engagement forced him to leave at the intermission.

The director, John Corley, who took over complete musical responsibilities of this organization only a few short years ago, has built the MIT Symphony Orchestra into an excellent musical group of which the MIT Community should be justly proud. Judging from the good attendance and response of the audience, we much look forward to the musical pursuits of the MIT Symphony.

—Allen C. Langold '59

Collegians advance stairs alive with button-down collars, but we've never known exactly why. Sol Hanauer's research department1 seemed around and got the following answers.

L.B. Senior at Mass. Institute of Entomology. "The buttons keep things from crawling under your collar. Or if you do crawl under your collar, the buttons prevent them from crawling out again."

E. B. Freshman at Harvard Algor Tech. "You get more buttons so I figure the shirt is more valuable. Is it?"

P.S. Senior of Kashmir's Correspondence School. "I'm a neurotic. With Button-down shirts I can wear one tie butt-toned and the other side unbuttoned, thereby giving the effect of wearing two types of shirt at one time. Oh help me, help me!"

Z.L. Graduate students at T.S. Shedd Institute of Beautiful Experience. "Button-down collars are all very well. But really reminds me of my doc-tor. He just reminds me of his name. She's gorgeous. Gentle! So the more buttons the better."

Yes, there's agreement that button-down collars are the thing. And there's further agreement that Van House is the king of Button-down stylists. Just take a look at Van House's Oxfordian next time you're in the market for shirts. You'll see immediately why they're famous. $6.00.