Tucker's Concertino For Chamber Orchestra To Be Premiered In Kresge On Sunday; Influenced By Jazz

The MIT Community will have the opportunity this Sunday to witness the premier performance of a work by an accomplished musician when Mr. Gregory Tucker, as MIT musicology lecturer currently living in Italy, returns to present his "Concertino for Chamber Orchestra," for which he himself will be the pianist.

Mr. Tucker, a graduate of the Curtis Conservatory of Music in Philadelphia, studied piano with Leo Capurro and composition with B. G. Moritz and Rosario Reali. He has served on the music faculties of Bennett College, the Long Island School of Music, Wellesley College, and Harvard. He came to MIT in 1944, where he has lectured in music while continuing to compose and give concerts. Last year he was awarded a Guggenheim Fellowship for musical composition, which he has chosen to live in Rome with his family, devoting all his time to composition.

Mr. Tucker's first compositions at Princeton were chiefly works for dance and music-drama; one of the plays for which he arranged the music of that time, "The Ring and the Eagle," was presented at MIT last year. In recent years he has written numerous songs and chamber music. Four of his compositions were performed at the Princeton Music Conference in 1956: "Suite for Cello and Wind Quintet," "Children's Games for Violin, Clarinet and Piano," "Marxophone," and "Songs for Violin and Piano." He has made a number of commercial recordings as piano soloist and composer-pianist.

"In the Spirit of Jazz" The concertino to be presented this weekend uses the chamber orchestra primarily as individual voices, rather than a harmonious combination of instruments. The piece was given as diversified as the saxophone and the cello, Tucker commented that the work is almost "in the spirit of a jazz concerto" in that it follows the modern trend, tending more towards melody and rhythm than harmony. "If it has been true for all composers," he said, "they have been influenced by the songs and dances of their time." However, he went on to explain that the work differs greatly from jazz in that it is not an improvisation; rather it was written almost as an architectural plan with a basic idea and then details.

This obvious interest in jazz prompted many questions about that particular form of music. Mr. Tucker felt that Beethoven and the others are becoming simply arrangers, not true jazz artists. "Modern jazz," he said, "has lost its heart," and jazz is simply "a room full of 'cats.'" But although, as a form of Jazz, it is simply "a room full of 'cats,'" today's just a reminiscence. In regard to the modern American jazz audience, he said, "They are primitive, conscious only of the beat: a room full of "cats."" The case of the pianist for the afternoon concert is one of the Boston Symphony Orchestra, which has been conducted today in New York by a1s by the University of Massachusetts. He is being conducted today in New York at the MIT Music Office, Room 14-N256 for $1.75.