I Musici

I Musici, who appeared in Kresge Auditorium last Thursday evening as the opening act of the Humanities Series, gave an enjoyable concert and demonstrated their versatility in a program including three Vivaldi concerti, two modern pieces, and Mozart’s Divertimento in E (K. 338).

The Vivaldi concerti constituted the first half of the program, and performance of these works was of almost uniform excellence. Warmth, interpretation, coupled with precision of technique satisfied the expectations of all who heard the works. Particularly enjoyable were the solos in the B-flat Concerto and the A minor Concerto for Winds.

After intermission, I Musici presented two modern works, both by composers previously unknown to me. The first, a short suite by Roy Pricc, contains a somewhat demanding solo part, executed by the lady singer in a flawless, quietly unspectacular manner. The second, a work by Erno Baróti, is not nearly so successful. The writing for orchestra, as is often the case with this type of music, is extremely complicated and difficult to perform; perhaps the players were too wedded to the symphonic tradition to accommodate the requirements of the modern idiom.

I Musici, under the direction of Myer Kutz, is indeed a fine ensemble. None of the players are particularly outstanding individually, but the ensemble is a fine one. All the players work very well together, and the ensemble is capable of producing a fine performance. The program was well chosen, and the players gave a fine performance of the works they played.

Bell, Book, and Candle

An amateur drama workshop is essentially a place where you learn what mistakes to make, and for amateurs this is the worst way. Unfortunately not all amateurs are willing to learn from their mistakes and keep reproducing them. Unfortunately, this is not the case with the workshop on which the play is based. The play is a typical example of the kind of mistake that can be made in a workshop. The play is a typical example of the kind of mistake that can be made in a workshop. The play is a typical example of the kind of mistake that can be made in a workshop.

The performance was somewhat disappointing: the Allegra was well done, but... 

All in all, the I Musici number was the encore (Finals by Benjamin Britten) served to confirm I Musici’s distinguished repertory. Although it is classified as a modern work, the piece is a fine one. The piece was well performed, and the players showed good understanding of the piece.

The meaningfulness of the piece is enhanced by the quality of the program. In all, the I Musici number was the encore (Finals by Benjamin Britten) served to confirm I Musici’s distinguished repertory.