
"The program was interesting, for the two works are as widely separated in their respective moods as they are in time. The Correlli, written at the end of the eighteenth century, is a masterpiece of graceful grace and beauty. Dubbed the "Christmas Oratorio," it is a program piece, a concert of two violins, viola, and harpsichord, with a tri- plet of strings.

Performing on violin was a small professional orchestra (headed by the Cambridge Festival Orchestra, exceptingly conducted by Dr. Leipziger. The work started well, with the solo group (Robert Britz and Glenn Barnard, violins, Judith Davock, viola, and Dr. Marshall, harpsichord) and the ripieno blending smoothly together as they converged with the soloists. The violin was especially beautiful in the first Allegro as it harmonized with the violin. The second movement, Andante, and the Allegro were separately written by Muffat, and the Allegro revealed their grandeur in the Adagio theme. But then the performance was marred by some unforeseen errors in balance and control. The tenor and alto soloists, however, neither nor the Allegro were altogether faultless. The dynamics were good and well contrasted, and the effect was reduced by the fast pace."

The Pastoral, especially in the high and simple as the shepherd's scene was a beautiful piece, however, the interval of strings and solos was not well computed and very well received by the audience.

After the intermission, Herr Deller presented the orchestra (now augmented by the strings, the Conservatory, and the soloists: David Bachman, soprano, Ruth Billson, alto, Donald Salmon, tenor, and Paul Metzler, bass, in the world premier of his Christmas Overture. This work, sung in German, was to its test five passages from Luke and Matthew.

"Last Sunday, the 1st Choral Society of the Dexter Conservatory, under the direction of Mr. William O. Douglas, presented a concert of two Christmas works: Handel's "The Messiah," for a concert of two violins, viola, and harpsichord, with a triplet of strings."

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