**music at mit ...**

**Creditable performances at concert**

By Alan Ricketts

The Combined Musical Clubs Concert, presented at Kresge Auditorium last Saturday evening, was an outstanding success due to student enthusiasm at MIT. Opening the program was Gordon Jacob’s Fourth Piano Concerto, with John Corley playing the piano, and the brass choir conducted by Willis Traphagan. The brass turned out a superb performance. This reviewer has only praise for the group and for Mr. Corley. All sections consistently played in unison with smooth transitions and few exposed passages. Seldom was there a time when one could criticize the quality of musicianship evident in their interpretation and playing ability.

The Brass Choir, under its new director, had a freshness of presentation and spirit previously unheard at Kresge. Toward the conclusion of the work, however, their interaction did slip, especially in the upper brass, as they apparently began to tire.

The Technicians, the MIT concert jazz band, playing four upbeat swing arrangements by several well-known composers, completed the first half of the program. The two solosists featured in this part of the program were obviously good musicians but lacked the projection necessary to hold their parts of the several numbers together. Over all the section was in tune while the brass had some intonation and clarity problems.

The Symphony Orchestra played the first movement from Shostakovich’s Symphony No. 1. The life and expressiveness which the orchestra brought forth in its performance of the work were outstanding. Intonation was never a problem in any section. There were a few instances in which a hesitancy in intonation was noticeable, but, in most cases, this problem did not affect the generally smooth transition passages. On November 2, the entire symphony will be presented at Kresge. It should be worth attending.

The Glee Club opened the vocal portion of the program with a lovely rendition of Grieg’s “Choral Salutation.” Brothers Sing On! The Glee Club displayed a fine choral sound in its a cappella presentation of the work. In the succeeding works, the group was often masked by the orchestra and the Kresge organ.

Aside from a noticeable awkwardness of tenor, the Glee Club’s performances of the excerpt from Bach’s Wedding Cantata and of Franck’s 150 Psalm were done with sensitivity and consistent musicianship.

Joined by the orchestra and the Wheelock College Glee Club, the Glee Club closed the evening with a performance of Handel’s from The Messiah. A satisfying memorial chorus, Hallelujah! from The Messiah. A heaviest by the women to appear on stage occurred when Professor Liepmann tried to begin without them. After a 10-second “dram” by the Glee Club and orchestra, he stopped the performance and the ladies were finally persuaded to enter.

The work was done with precision and with little of the hammy orchestration and dynamics added to the work in recent years. The orchestra and both glee clubs are to be congratulated for their thoroughly creditable performances in this concluding section of the program.

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