music at mit...
Beethoven concerto an outstanding performance

By David E. Trenvett

As a brief produce to this re-

view we would like to point out

that we do not expect perfection

from MIT symphonic groups,

composed of part-time musicians

with limited rehearsal time and ex-

perience. Nevertheless, we do expect

the highest caliber in student per-

formance, and thus are quite will-

ning to condemn a concert which

features shoddy musicianship. It is

in this respect that we express

our approval of last Saturday's con-

cert by the MIT Symphony Orchestra

as an outstanding performance.

We had been extremely wor-

ried that the orchestra's usual

lack of poise and togetherness

would wreck havoc with the Beeth-

oven Violin Concerto, a piece in

which these qualities are especial-

ly necessary. To be honest, we

were amazed by the ensuing per-

formance. The orchestral accom-

paniment was far the most part

the very granite rock which Beeth-

oven had intended it to be. Even

the first violin's Pizzicatos were

practically in unison.

Ensembles were extremely cau-

tious, and often the hectoring at-

tacks seemed somewhat unnerving.

Yet throughout the bulk of the piece

the orchestra played with dynamic

strength, and occasionally did

the complexion of Beethoven's string

parts degenerate into a general

muddle. Tempi were generally

quite up to par, though the second

movement could have been slow-

er and parts of the first last

movements somewhat faster.

When we first heard Janet Sbo-

er perform Lalo's "Symphonie Espagnole" at last spring's or-

chestra concert, we were amazed

that such virtuosity existed at Ml-

T. Saturday night we were no

less amazed and pleased, as we

were treated to a truly breath-

taking performance. Miss Sbo-

er played confidently and brilliant-

ly; her tone was strong, and she was

not afraid to attack vigorously.

Her technical proficiency was

incomparable in the rubato and ar-

peggios, with only minor difficul-

tries.

In this piece, as in the Sibelius

"Sinfonia Gustaviana," she made

full use of them. Woodwind

effectually handled the first part

of Part I and the flute duet in Part

IV, were quite good. The

fortissimo finales in stately fash-

ion, moving, ever louder towards

the profound final chord. The or-

chestra sounded quite good in this

piece, in spite of some intense

tumultuous passages, and we give

credit to the best Boston perfor-

mance of the work.

There were problems with synco-

pation in the beginning; the quiet,

ante middle section was somewhat

shaky; and at the end

one felt that things were begin-

ning to unravel. We were saved

only by the brilliant union final

crash. Nevertheless, we do expect

much more from the orchestra's

rendition of "Poljok's" concerto,

which is not technically accurate

but is at least well-intentioned;

we were quite pleased to produc-

the unique Sibelius sound. Overall,

though, the piece was quite well-

performing, and the overall tone

was good, as were woodwind passages, and the brass were shining. It was ple-

asing to see the orchestra (notably

the strings) handling the end-

ning very well, without the shal-

ly, nervous tone which often occurs

in abased passages.

Waltzer's "The Quest" Ballet

Suite was a very interesting con-

cert, brilliant, exploratory, and

living, Waltzer uses the orches-

tra's higher registers to a maxi-

mum, giving his music flash and

sparkle. There were, as one or-

chestra member expressed it, "a

lot of notes."

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