Raymond J. Sutherland of Lincoln Laboratory received the Life Saving Award of Liberty Mutual.

Gulf Oil announces gift; stipends to be based on curriculum.

An unrestricted grant of $2,250 was given this year to MIT by the Gulf Oil Corporation. It was one of 80 awards totaling $50,000, that comprise the Allied-to-Education Program of that company.

The direct grants are calculated on the basis of a formula which takes into account the quality of the school's curriculum, the effectiveness of its programs, and the amount of financial support provided by alumni.

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THE TECH COOP

Shostakovich highlights M.I.T. concert.

The first half of last Sunday's orchestra concert was surprisingly so very, the last half was surprisingly good.

The addition of 12 players from the Byshee Mass and Harvard brought the total number to 120. This was nice for the Shostakovich, but unfortunately Dr. Reese chose to employ the full contingent of strings even for the Mozart, this included 44 first and second violins, 31 violas, 26 cellos and 4 basses—a most unwieldy assortment.

And unwieldy they were as they hurried into the Overture to The Magic Flute. Dr. Reese seemed to be an outstanding classicist conductor, with every part precise and unmistakable. But the orchestra refused to follow him.

The result was the lack of precision and unity so typical of part performances. Although the situation did improve with time, the orchestra never quite captured the lightness and crispness characteristic of Mozart.

Perhaps this would be the place to make a few general comments about the entire performance:

1. The brass, though good, were not solid and reliable as in the past.

2. The orchestra generally performed admirably in lyrical sections, or in slow, full passages, but in the technical sections where the strings frequently scammed around randomly.

3. Members of a given section were generally in unison with one another, but not with other sections.

4. Changes in dynamics were executed expertly, but changes in tempo were less successful.

The Schumann suffered from the same faults as the Mozart. Technical work in the first movement was still a problem.

5. The second movement was a pleasing change: The union cellos, first, in unison; the lyrical passages were beautifully executed by strings and woodwinds; and a lengthy solo viola was performed quite nicely by the visiting concertmistress, Miss Barbara Duncan.

The third movement was perhaps the slowest and the best, a bit heavy-handed at first, but it was in these two movements that the piece sounded most like a Schumann composition.

After the first half of the concert, the performance of Shostakovich was a pleasant surprise, the opening of the first movement was without a doubt the best performed passage on the program.

The strings, particularly the first and second violins and cellos, have never sounded better than they did here; their union and expression were never perfect. Mr. Orley's slow, tense interpretation of this searching, often dramatic section was truly exciting.

Soon after, the pace started moving faster, the violins started scrambling and the woodwinds became starchy; nowhere the pace slowed down, however, for the woodwind passages were more nearly together. Surprisingly, the woodwinds didn't come through as well as in other movements. Also, in those quieter sections.

Miss Janet Sibber, M.I.T.'s concertmistress, played outstanding solos in the first and second movements, though in that the latter was slightly flat. Overall, the second movement was unsatisfactory.

As a whole, the Largo was the best-performed movement of the evening. All sections were in top form, and cellos attained here a unity and sonority they had never achieved before.

Anyone reasonably familiar with the Shostakovich is very likely aware of the controversy which has existed concerning the tempo of the last movement since Mr. Bernstein's notable performance in Moscow some years back. As expected, Mr. Orley chose the Bernstein interpretation and took off at a breath-taking pace.

The orchestra had to scramble, but managed to keep up; the brass were notably weak in this movement. The dashing effect of the opening of the work was shadowed by the woodwinds, the strings and woodwinds were still a problem. Overall, the piece was truly exciting.

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