The music at MIT... Symphony Orchestra shines off its soloists

By Mickey Bard
A week ago Saturday evening, the MIT Symphony Orchestra presented an unusual but effective program of four concertos, featuring five student soloists. The concert was most striking in its variety of style, depth and instrumentation. The principal work would not ordinarily be expected in an all-cello program. The soloist, following a two-year tradition, performed individually contrivances to MIT Symphony presentations, once again proving that Tech need not be a grave-yard for outstanding instrumentalists. The orchestra provided a sensitive accompaniment throughout the program.

The lute concerto is D minor for 2 violins was enlivened with orchestral accompaniment. The soloists, Stuart Schwalb and Peggy Brandt, performed this work effortlessly, with a sense of emotional detachment. This lack of emotional content was most evident in the second movement, composed one of Bach’s most beautiful slow movements.

The polyphony of Carl Nielsen’s Concerto for Flute and Orchestra provided a fine contrast to the clear-cut harmonies of the Bach. This composition, completed in 1929, employs the pastoral qualities of the flute to create a very intimate work, almost bordering on chamber music. A sympathetic touch of humor is injected in the form of some measured intrusions by the bass trombone. As described by Nielsen’s biographer, “This concerto, despite its brilliance, is an intimate work, a very personal one.”

Who will be Buntzhorn’s bride?

“A RAPID SUCCESSION OF TRICKS AND INTRIGUES”

Agile performances. Belmondo is delightful, Marcello fetching. Together these two top performers keep the viewer thrilled and amused.

“LIVELY, ADULT, SLIPPERY”

Fun, with twists, double twists and quadruple crosses. Belmondo and Marcello are charmingly extraordinary!

“FAST AND FUNNY!”

Jean-Paul Belmondo brightens the screen in a role admirably suited to him.

“HILARIOUS AND EXCITING!”

“WINNING quantitative decode” 

Alumnae, 2 World Telegraph

Engineers hard at work preparing G&S’ Patience

“IT’S TIME TO TELL THE TRUTH”

Paul Gustavson, Dick Engle, Walden; the male chorus includes Richard Johnson and Dave Lampert; art director Mike Ching, Roger Gauthier, Lee Johnston and Dave Lampert, the undeniably essential figure of MIT women, will direct the chorus, and it is not likely that she will be hindered much by the presence of score, of course, will be used any way on campus by any group that needs a stage. The activities Development Board generously paid for his the annual $5,000 put into the building. Probably the structure is hiding in abandoned bowling alleys in the basement of a lady of the purse. The building will be converted into a workshop, and which will later become the lounge to meet the needs of MIT men and Harvard students. A sympathetic touch of humor is injected in the form of some measured intrusions by the bass trombone. As described by Nielsen’s biographer, “This concerto, despite its brilliance, is an intimate work, a very personal one.”

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engineers have to import their lighting equipment borrowed from Europe will be stationed in the Political Science Lounge in Hayden. With the help of the whole technical staff, 90 and 300 amps will be strung up into the lounge to meet the needs of the lamps, which have to be saved for Dressing rooms.

Most of the one and a half tons of lighting equipment borrowed from Europe will be stationed in the Political Science Lounge in Hayden. With the help of the whole technical staff, 90 and 300 amps will be strung up into the lounge to meet the needs of the lamps, which have to be saved for dressing rooms.

With only one and a half hours of formal rehearsal preceding the presentation, the Society is putting the finishing touches on the performance, in the able direction of Mr. Steven Gilbert, who directed Prof. Duttenhofer’s “The Day the Singing Indians” in the Image Theatre last month, the production should be a crowning success. Mr. Ralph Harvich was in the lead, along with Marye Wanstman, Fred March, Jean Meyer, and Dave Walden. The male chorus included Henry Goldberg, Chris Johnston, Paul Gustavson, Dick Engle.

Perhaps no activity on campus has shown as much patience and perseverance as has the Gilbert and Sullivan Society in their preparation of “Patience” for the stage.

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