By Jerrold Levenson

A full house greeted Jean-Pierre Rampal, flute, and Robert Vey-
non-Lacroix, keyboard, Monday night in Kresge Auditorium.

The recital, one of the most eagerly awaited of the musical season
here, was presented by Baton Society, the musi-
catory's premier creative group in musical activities at the
University. For the most part of the concert, the piano was in-
coming of bringing musical performances to the highest
caliber to M.I.T.

The team of Rampal/Veynon-
Lacroix, which has existed since
1966, certainly falls in this catego-
ry, as did regulars last summer two versions be-
half of the biggest song thm and blues group and called

funkle's 'The Sound of Silence,' by the vibrations, a Negro ryh-
ning piece was the Sonata in

The film has been criticized for
licious character in addition to
strument with a brilliant and

and forests. The scenes were not
ized as a legitimate art for

eastern cities as Seattle and San
 Francisco. Climbing up the
chord now are the answer to

on Sloopy' by jazz pianist Ram-
sey Lewis and the

The program was, as is usual
with Rampal, an idyll of one,
comprised of pieces both con-
temporary and classic. The piano
was employed in the twen-
tieth-century composition, and the harpsichord, which
was produced by a Cambridge craftsman,
was used in the older works. The
opening piece was the Sonata in
minor from Telemann, originally
scored for bassoon / recorder.

The sonata was representative
of the style at its best, and was
omnipresent for the order of
movements, which was slow -fast
- slow - fast. The location of the
movement followed, in B major (K. 10) and
B major (K. 44), was perhaps the
most obscure work perfor-
mation. They were both charming,
though somewhat naive (they
were composed at the mature age
of eight); the C major I thought
possessed more felicitous thema-
material. The latter in C ma-
or, by J. S. Bach, was, perhaps,
more familiar to the audience.
It seemed particularly apparent to
me during the fagade section of
the piece, as well as an
procession in character, the
piece possessed an intense beauty
and a pervading mood which made its
presence felt by the listener.
The works was marked by great
emphasis than in the piano
work on the keyboard for which
there were several experimental
spired episodes. The concluding
tune was, the Suite Premiere
Honorifique de Bartok, the last sec-
tion of which ('Violin dance')
was characterized by lively Hu-
arian themes, the remainder of
the piece hardly lasting in total
charm, though.

Audience response to the con-
tinue was so affirmative (eliciting
standing ovations) that the per-
formers were recalled for two
encores. These were, in order:
'the Animals,' from Cooperman,
by Ravel, 'Entr'd by the
attractives on the basis of
well-known Sonatas in E minor
by the Flute Society are artful.

It is a great satisfaction to me,
that I think, we are able to bring
to the audience not only the
rics of such lofty status in the
fields as those who delighted us
on Monday night (or as another
example, the Flute Arts Quarte-
tent shows ten new reals

By Mildred Hashbeck

The MIT Film Society presented
a program of ten experimental
films on Monday night, in rooms
54-100. The first shown was
'Horse over Teakettle,' the
worldless comic strip in which t

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