music...

**Glee Club sings Bach, Schubert**

Last Sunday the Glee Club, under the direction of Mr. Lipman, performed two choral works with the Mount Holyoke College Glee Club. The first, C. P. E. Bach's "Magnificat," caused a considerable stir in the student body. "Mass in A Flat," was interesting. The different combinations which were used were due to Krengel's inconsistency in selecting passages by composer.

The choral work in the "Magnificat" was accurately enough, but insufficiently bland. Even the real double fugue on the "A minor" was well-volume and rhythm. The soloists came out very poorly from the reviewer's point of view, but Robert Hoppie was the only one to penetrate the auditorium's sound barrier. So-pranos Leslie Holmes and Tenor Richard Curtin sounded hoarse.

Dick Clark fills gap left by Presley

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Dick Clark is a return to the real music of Boone. Elvis more than held his own during Boone's '57 onslaught with hits such as "Hound Dog" and "All Shook Up," until he was drafted in April 1960. He leaves an opening for Dick Clark to fill. After five years as a top disc jockey in Philadelphia, he got the nationally televised "American Bandstand" show. He became an instant symbol of teenage culture. His comments in dress and lingo were taken very seriously of God. He initiated such dance crazes as the Madison and the Stroll. The most important aspect of his prominence seems to improve considerably. Dynamics seems to be the routine stumbling block for the Glee Club. They create a fine sustained crescendo, but then everything continues on a mechanical level till the nextAddison piano. In combination masses of volume with more rhythmic emphasis, they could greatly improve the fire of their performances. The Cambridge Festival Orchestra performed well, but not spectacularly. The lower strings were especially thin, though more strings would improve the tone of the group.

The concert was fairly well attended, this may indicate an increasing campus interest in Glee Club productions.

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