

# Warhol creates optical rock

By Jack Bernstein

To borrow a phrase, "it's the shape of rock to come." Andy Warhol's Expanding Plastic Inevitable featuring The Velvet Underground with Nico performed their new 'psychedelic rock' at the Institute of Contemporary Art Saturday. The biggest difference between this music and the stuff you get on 'frantic forty' radio is that you have to see this to believe it.

### Simultaneous movies

The performance started with a couple of movies, projected on the same screen at the same time; somehow it was coherent. After what seemed a sensible amount of time which allowed people to adjust to this strange environment (in addition to the films, a multi-faceted mirrored globe spewed splashes of light about the hall in every direction), the Velvet Underground set up for their performance. It was immedi-

ately apparent who Nico was: a striking, six-foot, blonde, amazon-like woman, whose presence pervaded the hall as the projectors switched from a movie of a "fag in drag" to color and black and white closeups of her. Their first number, 'All Tomorrows Parties,' which, incidentally, has been released by Verve records, featured Nico singing, and the Underground, electric bass, electric guitar, electric piano, and super-sonic drums, providing the most driving backing I've ever heard. In addition, the Underground features a super-sensual go-go troupe, who may, if they get exposure, do more for popular dancing than ten Chubby Checkers.

### Optical effects

In addition to the personnel, the technical armament of Velvet Underground is something fantastic to behold. Besides the movie projectors and musical instruments, the dancers used two huge electric flashlights as torches which, when waved about in the darkness, produced a hypnotic effect. Other effects were produced by slides projecting patterns of optical design (Op Art) which effected an interplay between the background movies, the dancers, and the music. The most startling of all was two huge gas-discharge lamps which would flash in synopated time as the music reached its climax. The only aspect of the performance which could have been improved upon was the group's tendency to rely on the background material for too long between numbers, but once the music started, all was forgiven.

# Droic Quartet gives fiery performance

By John Montanus

The string quartet is at once the most restricted and the most challenging of musical forms. First established by Haydn, the quartet has remained to this day essentially the same. For a composer to inject originality and freshness into such a narrow form is not always easy.

### Quartet problem

The MIT Department of Humanities is again presenting a series of concerts demonstrating the solutions various composers have found to the problems of handling two violins, one viola, and one 'cello in artistic combination. The first concert in the series, performed by the Droic Quartet in Kresge Sunday, featured works by three modern composers.

Since the series is certainly not intended to be merely didactic, care has been taken to choose top-rate artists. The Droic Quartet—violinists Eduard Droic and Walter Peschke, violinist Stefano Passagio, and 'cellist George Donderer—presented an accurate and often fiery interpretation of works by Bartok, Henze and Hindemith.

Bartok's Third Quartet (1927) is an example of atonal use of the string quartet. It employs the whole range of techniques used by modern string players—flute-like overtones, glissandi, different bowing methods. But while it exhibited the ultimate in technical diversity, it was not merely an academic exercise in string quartet writing. The Droic Quartet played the work with fire and

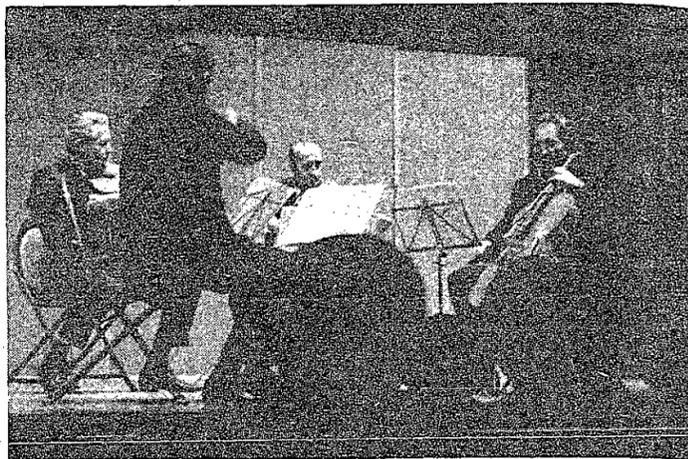


Photo by Bill Ingram

The Droic Quartet, a group from Hungary, performed a series of three selections from the works of Bartok, H. W. Henze, and Paul Hindemith. The concert was held Sunday in Kresge Auditorium, sponsored by the department of Humanities.

rhythm, accenting its Hungarian passion and melancholy.

### Henze work pedantic

The next Quartet (1952) by H. W. Henze failed where Bartok's succeeded. Perhaps it is a quartet-player's quartet, but to this reviewer it was purely pedantic. The 'con gratia' section wasn't. It offered too little contrast to have any emotional effect, except soporific.

The Quartet in C Major, Op. 16, by Paul Hindemith, was the most gratifying work of the performance. Hindemith is not afraid to use a diatonic scale every now and then, and the refreshing purity of a simple triad after a series of tense discords is both striking and effective.

At the same time, Hindemith offered ample opportunity for tonal display. The Adagio ("Lang-

sam") had a lovely passage for viola, accompanied by the 'cello pizzicato and the second violin holding a flute-like organ tone. This movement in particular demonstrated the fine tone quality of which the Droic Quartet is capable.

The next concert in the series, planned for November 13, will consist of three of Bartok's quartets, performed by the Hungarian Quartet. This should offer an instructive and interesting view of the range of the abilities of one of our century's outstanding composers.

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