By Robert McCall

The MIT Symphony Orchestra presented a rare treat to the MIT Community Thursday night, a concert conducted by David Epstein, the orchestra's guest conductor. The orchestra was able to give an acceptably rendition although hampered by this inherent problem.

The high point of the evening was B ideology, "Dance Suite," written in 1932. The suite is composed of six dances each (except the third) separated from the next by a short, slow interlude. The orchestral parts of the suite are well. The orchestra was able to conduct and make some improvements in the orchestra's playing. The orchestra performed the entire suite very well.

The program's main number, Mozart's Piano Concerto No. 21 in C Major (K.467) played by Helen Costa, was at, most, disappointing. Miss Costa's style was meek and much too expressive for Mozart. In the final concert, the orchestra showed much good content and the tempo was good in what seemed a real attempt to savage the entire concert.

In all, the concert was enjoyable and indeed a rare treat. Perhaps the orchestra's performance of the Mozart concerto can be considered as an indication of the communication one can achieve with an orchestra.

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If you want to demonstrate... moving to a harsh movement in which the sections of the orchestra seem to fight for control, depicting an unconscious struggle. He combines with a theme that seems to represent people working, talking, and building, people too busy for anything but work. The next dance is in a restless note of activity, almost foreboding the final movement of overwhelming violence of the fifth dance. The final movement is similar to the third, but now rebelling, slowly and with much more emotion. This is the final crochet performed the entire suite very well.

The Rock, as a musical form, is the most vibrant and expressive form in existence. Classical music is a composer's form. The musician can do little in this way, the individual innovation and must rely on a variety of subtle, tightly defined methods to inject individual and emotional content. Rock is the other end of the spectrum, a medium for a composer's form. Great freedom is left to the individual to express and interpret. Any two versions of Beethoven's Fifth Symphony will contain differences of influence and emotion. However, versions of Beethoven's Fifth Symphony are performed as must be the finest new musical talent because it offers the most freedom of expression. The traditional forms of jazz are being abandoned due to the freedom of the Rock form. Larry Coryell and Bob Moses made the transition from Rock (The Four Sons) to the more formal (Quartet) and have not only been acclaimed in their new format but have brought that format closer to their old.

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