Symphony Orchestra a hit in concert at Carnegie Hall

Carnegie Hall is one of the highest points of aspiration an orchestra can have, and now the MIT Symphony Orchestra can boast of a well-received concert there.

Thursday night's full house had several distinguished guests in its midst — former MIT President Julius Stratton; Malcolm Klein, vice president of the Academic Administration here; composer Milton Babbitt, Gilbert Kalish of Boston Symphony Orchestra renown; and many others. It was a proud occasion for the MIT administration; and many others. It was a proud occasion for the MIT administration.

The concert itself was quite a success. Theodore Stroghen of The New York Times was quite flattering in his review last Friday. He viewed our orchestra as a group which takes its work seriously and gave special praise to the orchestra's intonation, balance and attack. Stroghen also singled out soloists John Buttrick and Robert Freeman (both faculty members) and praised the orchestra's "precision in basic orchestral matters."

The program consisted of Ravel's "Daphnis et Chloe," Overtures, "Marche Russe," and "Sicilienne," and the New York premiere of Sven-Erik Bäck's "Introduca per Orchestra," which received its US premieres by the MIT Symphony Orchestra last December. (The orchestra has also introduced to the United States works by Robert Gerhard and Johan Heinrich Roman.)

Other important works that have received first performances in the Boston area or have been revived by the orchestra after long neglect include Charles Ives' Third Symphony, Isaacac Schnberg's First Symphony, and Schoenberg's "Accompanying Music to a Film Scene."

The Symphony Orchestra certainly deserves congratulations for its recent distinction.

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Multi-media exhibit at local gallery

By Jim Stone

Boston's visual arts scene has been heightened recently by the invasion of two factions of MIT's expanding art department. Currently on exhibition at the Joan Petersen Gallery, 216 North Street, is a one-man show of photomontage rhymes by Professor Robert Preusser. Preusser, formerly an instructor at the University of Houston and Harvard, is currently conducting multimedia design courses at MIT, intended to link technology with the arts.

The reliefs, covered with a highly effective coating of refined wax, white acrylic paint, and miniscule glass beads, convey an impression of purity, while the forms combine movement with a feeling of deep space. A startling effect is achieved in one of six reliefs playing a set of flashing colored lights on the reflective surface.

Abbot Academy exhibit

Presently on exhibition at the Abbot Academy in Andover, Massachusetts are photographs by George C. Thomas, Ron MacNeil, Wendy Snyder, and Steve Perrin. Perrin, a former student of Mr. Thomas, and currently instructor of photography at Abbot, is a fine example of the orchestral photographer. Mr. Stroghen's of the 'New York Times' and Boston's Haymarket Square seems to glow with an inner light. Her portraits are of a very high caliber and well executed.

Steve Perrin, who currently holds the post of photographer in residence at Andover Academy, is experimenting with the use of mounting techniques to achieve a perceptual rendering. Characteristic of his work is exacting attention to detail, probably a carry-over from his stint as photographer for the Harvard Planetarium.

MIT instructors

George C. Thomas, instructor in MIT's Creative Photography Department, is pushing printing technique to its outer limits to expand the medium. Some of the prints, small but effective, indicate a Foucshon in Jerry Weiler, manly seem to have an immediate precedent, Mr. Thomas, in addition to being 4,051 and 4,062.

Professor Robert Preusser currently has an exhibit of several rhymes on display at the Joan Peterson Gallery. The total effect of the reliefs is heightened by the use of coordinated multi-colored lights.

Most unusual of the show are works by Ron MacNeil, who also works in the Creative Photography Department. None are truly photographs, although all rely on some form of photographic process. Almost all are colored, but nothing like a Kodak print. Mr. MacNeil is attempting to define the limits of photographic process by expanding them.

This show is a must for all interested in photography, and if he is in is may appear in Hayden Gallery.

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