**Music**

**Perception shines in Band concert**

By Robert McCall

The concert, very fittingly, opened with the percussion section which was the first half of the program on Saturday at Kresge. For the use of celesta, tam-Tams, gongs, triangles, xylophones, and most other grade school-type noise makers along with the usual hand drums. The three pedals were all picked four persons to play the varying pitches. The brass there were passages of trumpet "flights" across the band and a well-related counter theme in the lower instruments. This was the premier performance for Mr. Weinberg's piece. However, the most unusual number on the program was Gauger, which was placed on the outside heaving in, when in the inside heaving out, than on the percussion section was the headliner.

The concert's final number was a romp by Morton Gould, entitled Jericho, in which he describes the over-taking of the city and the moods which prevailed before, after and while the walls fell. The "Halifolish" section was exceptional, recalling the earlier themes but overpowered by the feeling of success.

The MIT Band is a fine example of a good contemporary concert band. Their director, John Corley, is able to convey the moods and ideas of Twentieth Century composers. Most of the numbers on their programs are premieres, world, national, or local; works of many local composers are presented which perhaps may never be played again. Saturday evening, two of the composers on the program were in the audience — a rarity for any concert. It is indeed a pity that more of the MIT community does not partake in these "Evenings of Contemporary Music."