MIT’s “Spring Festival of Music,” held on the last weekend in April, featured the songs of three famous artists: Kurt Masur, an accomplished conductor; the Brahms Piano Quartet, and one by the MITChoral Society and Glee Club, with the Cambridge Festival Orchestra. The finale of Professor Liepmann’s 25-year career at MIT, joining the faculty in 1947, as its first full-fledged professor of music. Mrs. Liepmann was largely responsible for building the music curriculum into the respectable one which it is today. In honor of his many accomplishments here, MIT has dedicated this series of concerts to him, as well as rewarding him, last Saturday evening following the performance, the Gordon Hillard Award for “special service performed for the Institute.”

The first of the three concerts was a well-rounded program by the Fine Arts String Quartet, consisting of works by Haydn (B flat, Op. 76, No. 6), Bartok (No. 4), and Brahms (minor, Op. 34, No. 1). As they have in their previous appearances at MIT, the quartet exhibited in excellent array of ensemble; the four work so well together that it often seems as one hand in writing. Despite performing all four parts, the Haydn was a textbook performance—perfect in every respect. The minor movement was especially unmatched in the whole program with its lyric, singing quality and an aura of warmth in their playing, with its Earok’s atonal work, one of which was committed to an insane asylum. His second novel, as he told me a year ago, is "perhaps the best of his work, one of the Case of a Russian mathematician of dissident political views based on the case of a Russian mathematician of dissident political views, who was committed to an insane asylum about a year and a half ago. Yet in both plans, Sloan has transformed the raw facts of history into a tool for his own ends at understanding.

The question of continuity is less a problem, with its byrismic, quality, left the audience breathless, particularly notable was the gorgeous playing of the cellist in this performance.

The sarcasm is too strikingly real to be denied.

The Case History of Comrade V. —James Purcell Sloan (Hoagland Milfield)

You might get the idea that Jim Sloan is a practitioner of "the novel as history." His first novel was an account of a young soldier's experiences in Vietnam. His second novel, as he told me a year ago, is based on the case of a Russian mathematician of dissident political views, who was committed to an insane asylum about a year and a half ago. Yet in both plans, Sloan has transformed the raw facts of history into a tool for his own ends at understanding.

The case is thus:

We find a man in a "sparsely furnished" room, walking to stand over a console which soon spits out his "case history."

"Comrade V. is a professor of mathematics at the University of L. . . . His father was a police officer.. . . died in the line of duty."

"Young V. displayed early signs of restlessness, reminiscent of Brahms' preoccupation with destiny. The insatiable, singing quality of the second movement of this work made obvious a problem which had been a slight disability throughout the evening - the continuous pitch problems of the first violinist, who was only for enough under pitch to be noticeable, and often far enough under to be annoying. This problem existed throughout most of the evening, but fortunately cleared up for the Finale of the Brahms, which is a rousing climax representing the triumph of will over fate. The spirited rendition of this movement brought a fine coda from the house, resulting in an encore of Lcz's third movement from Mendelssohn. A major opus, Opus 13. The encore was one of the best-played pieces of music in the program, the musicians seemed to be much more familiar and at ease with this piece than they had been with the rest of their program.

Wednesday evening the quartet returned to Boston for an all-Brahms program, and were met by a crowd which was both larger and more enthusiastic than the evening before, and which was clearly excited at the prospect of hearing this fine group performing the works of the undoubted master of the string quartet. The program consisted of a distribution of the first quartet with a minor, (Op. 18, No. 1), C minor (Op. 59, No. 2), and C sharp minor (1911)

This second evening of music started off on fairly poor footing; the first violinist, who had been having his troubles the night before, was again the weak link in the program. This, as though he had been advised of his noticeable problem, and was attempting to... Continued on page 6

V. a question of sanity

The Question of Comrade V. — James Purcell Sloan (Hoagland Milfield)

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The Fine Arts String Quartet

Liepmann in the spring