British
madness
by P.E. Schindler, Jr.

And Now For Something Completely Different

The MIT Concert Band marked its twenty-fifth anniversary with a performance on May 4 in Kresge under its long-time conductor, John Corley. The concert program consisted of Andrew Kazdin's Double Concerto for Violin and Piano, performed by Larry Coryell and Mike Mandel, and a transcription of Wolfgang Dauner's "Vis" which ended the concert excerpted by Larry Coryell.

The MIT Choral Society also reached its milestone, having performed in its first concert in 1973. The Society has grown from a small group of 20 singers to a full choir of 150 members. The concert featured works by composers such as Brahms, Schumann, and Mendelssohn, with guest conductor Dr. Robert Geary. The program included pieces such as Brahms' Hungarian Dances, Schumann's Carnaval, and Mendelssohn's A Midsummer Night's Dream, Op. 61. The concert was well-received by the audience, who praised the singers for their powerful and emotive performances.

The MIT Orchestra also presented a lively and engaging program, featuring works by Ravel, Stravinsky, and Copland. The orchestra was led by conductor David Robertson, who has been lauded for his dynamic and inspiring conducting style. The concert included pieces such as Ravel's Boléro, Stravinsky's Le Sacre du Printemps, and Copland's Appalachian Spring. The performance was met with enthusiastic applause, with listeners agreeing that the orchestra had delivered a exceptional and captivating performance.

The MIT Symphony Orchestra, under the direction of plaster Paul Earley, presented a program that showcased the purple and lossless sound of the orchestra. The concert included works by Beethoven, Schumann, and Dvořák, with guest soprano Magdalena Kožená. The orchestra's performance was praised for its technical excellence and emotional depth, with listeners commenting on the musicians' ability to convey the rich and intricate textures of the music.

The MIT Symphony Orchestra also performed Beethoven's Pastoral Symphony as an encore, with conductor Earley leading the musicians through the piece with impressive precision and energy. The performance was met with a standing ovation, with listeners commenting on the orchestra's ability to capture the emotional and programmatic aspects of Beethoven's work. Earley's conducting was praised for its clarity and passion, with the audience responding with a thunderous applause.

The MIT Schola Cantorum presented a program that was a true reflection of the diversity of the choir's repertoire. The concert included works by composers such as Schubert, Mendelssohn, and Britten, with guest tenor Paul Robeson. The choir's performance was met with enthusiastic applause, with listeners commenting on the singers' ability to convey the emotional depth and programmatic aspects of the music. The concert concluded with a rousing rendition of Brahms' Requiem, with the choir delivering a heartfelt and moving performance.

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