Two of MIT's choral organizations, the Glee Club and Schola Cantorum, gave performances in Kneige Auditorium last week under the direction of John Oliver.

The Glee Club, assisted by the Chamber Singers, performed a program consisting of works by J.S. Bach, composed between 1680 and 1723. The program included the Magnificat and the Nunc Dimittis, both of which were performed with great precision and balance of the orchestra, and the Ninth Symphony by Beethoven, which made a striking contrast with the Ives pieces in the program.

The Schola Cantorum, now in its second season, presented a seldom-heard Renaissance motet by Morales (the Missa Quaeramus cum Pasto- rebus), and two works by Heinrich Schutz, the Deutscher Kantaten, which includes the Sinfonia concertata and Lauda sionis. As in all of its three sections, Morales performed for a time in Rome (and com- posed this Mass). The piece is a Spaniard, and the inner rhythmic vitality of the Missa Quaeramus cum Pastorebus may reflect a Spaniard's breadth away from the high refined melody of Italy.

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The Glee Club was significantly out- numbered by the Schola, and the music was of a higher technical and interpretative level. The vocal blend was somewhat less full and mature than it had been in the past. The Glee Club's pieces were occasionally imprecise as well (especially noticeable from the women). The overall sound of the group was bright and attractive, though lacking in the desired balance and vibrancy. The ivens, Psalms, which is often sung too softly, was heard in American orchestras; perhaps the women was too soft, leaving the men, though quite audible, to betray a sense of strain at times. Fitches in the ivens pieces were noticeable, which may have been influenced by the absence of the conductor's presence in the music for a few moments. The ivens, Psalms, do present a formidable challenge to any group, and it was met quite adequately.

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