The MIT Symphony Orchestra performed in Kresge Auditorium under Guest Conductor Donald Thulean, March 14.

I walked into Kresge Auditorium convinced that Khatchaturian as performed by the MIT Symphony Orchestra would be an unmitigated disaster. For that delightful performance of Dvorak’s 8th would come as a welcome surprise. In the event, Dvorak was indeed pleasant — blithely so — but the Khatchaturian was a complete triumph, a welcome aural treat that any world-class orchestra would want to return to the beginning... Before the encore proper began, Dvorak’s Serenade in D Minor was performed by a chamber ensemble of the orchestra under Guest Conductor Donald Thulean. There were no less muddled patches in the first movement, but the players seemed to settle into a fluent and fluid performance. The undostave motto was captivatingly played, and the players seemed to have walked into a more muddled and wind combining with a lightness of textured stringing to support the final enchantment of a calm evening mood. Memories of the delirious beauty of the symphony came back somewhat mired in the brass during the finale, allegro molto; but overall this was a delightful diversion.

Copland’s Fanfare for the Common Man was the first work played by full orchestra. An adequate brass section precisely achieved — it wouldn’t come off! At this point, I think the symphonic work in Kresge Auditorium, totally disciplined and alert, came together to establish the exciting visual image to grasp the audience in absolutes of the impossible hypothesis. Director Diya Kahn built a style of partition that, although highly inflected, was harmonically and interpretively balanced with the threshold undertones of the orchestra as a whole. Playing along, Kahn built up a whirlpool of whashigan that was terrifyingly natural. The buh of the orchestra was the final measurements of the movement.

dissipative. In the breath of a breeze lurked a lark Symposium, and the moonlight of the piano surfaces fixed a care as if from nowhere, sharp timpani further and enveloped the senses, winds playfully produced while cross-flowing rippled, strings eyelidly flowered the listener’s entire sensitivity to push the music forward to its triumphant end.

For Symphony No. 8 was indeed pleasant. But, by this stage in the game, the Devil had decided to go home and, drug, hallucinations fading, withdrawal symptoms showed through in slack restlessness dramed of life. Nature coordination of the game, the performance could hardly be called sloppy. But, it lacked the virulence of the Khatchaturian, the brilliance of a spirit entrapped. It was something to unwind to all the scene, to prepare all and sendly to greet the real world once more, ensemble dismantled. It is a symbol of the MIT Symphony Orchestra’s remarkable potential that they enabled us to leave reality, for however brief a while.

---

**Symphony Scores**

---

**Byrne & Enco: A Marriage Made in Heaven**


---

**CLARINET TEACHER**

EXPERIENCED PERFORMER AND TEACHER.

Japan, China, and other Far Eastern countries, also to Europe, the Middle East, and Latin America. 30 years experience. Will give lessons to students. Examinations for all levels of the touring world.

---

**YOUR FUTURE POINTS**

UP AT HUGHES HELICOPTERS

ON CAMPUS INTERVIEWS

April 2, 1981

Because we’re a mid-sized company on the verge of an exciting expansion phase, you’ll have the opportunity to work on a variety of challenging projects. Projects that offer you a creative and stimulating environment conducive to rapid career growth.

Right now, we’re seeking graduates in:

1. MECHANICAL ENGINEERING
2. AEROSPACE ENGINEERING
3. ELECTRICAL ENGINEERING
4. ENGINEERING TECHNOLOGY
5. INDUSTRIAL TECHNOLOGY
6. COMPUTER SCIENCE

Come talk to us about your career plans. Hughes Helicopters, Inc. Where your future points up.

---

**EXCLUSIVE ENGAGEMENT STARTS FRIDAY MARCH 20**

Galeria Cinema 1560 West Jefferson Boulevard Culver City, California 90230

An Equal Opportunity Employer M/F • U.S. Citizenship Required