Pat Metheny is Here!

Pat Metheny on ECM Records.

"Pat Metheny is here! Pat Metheny is here!" Exactly four people in the Tech Concert Coop record department looked up before returning to their own purchases.

"Metheny's new album is out!" my girl-friend, calling long distance from Phila- delphia, screamed.

This review may be slightly biased.

Pat Metheny is one of the few young performers who took the jazz-fusion music of the 70's and replaced rock guitar chords and fast, stereotyped passages with mellifluous, schooled musicians and melodies. A storm of critics, in- cluding Metheny himself, claim that the in- strumental performance on Pat Metheny's Group is brilliant, although improving. However, with his sideman, pianist Lyle Mays, guitarist Metheny has created a compositional format that re- spects the traditions of the music because of melodic, not technical, merit.

Metheny's ongoing success can be attributed to his singular progrom and development of sound with each album. Each critic's praise/censure for his albums is in direct proportion to the amount of pop, Latin, folk, hop and avant-garde in- fluence that each album brings to the genre.

The latest record, First Circle, takes a decidedly Latin-American folk- ish turn. "Yolanda, You Lookers," a typical Metheny song, contains much of the quad- riling elements of First Circle. New drummer Paul Wertico opens the tune with a percussive eight notes on the snare drum, then proceeds to rock as well as swing his way through the song. Pedro Azara, a 20 year old South American wonder who has recorded with guitar, piano, singer, and toypianist, vocalizes the melody of the classic "Got A Line on You, Yeah, and "Ah, accompanied by his synthesizer. Lyle Mays' "Congos" bossy-take style, and Mays and Metheny each solo their happy hearts out.

Other compositions on this album in- clude "It's a Girl," a ballad made famous by the popular TV show, "The Circle," and "It's a Boy," a fast and bright melody which had a life of its own on the radio.

The circle set up a standard for the first time that Pat Metheny's Symphony with an energy and style to the MIT Symphony Or- chestra.

The performance of Pat Metheny's Sym- phony No. 6, "Pavane" was less impressive. The orchestra never developed the detailed sound needed to make this piece breathe. The over-all formal movement led to an inextricably-scored second movement, which had as its focal point the moment when balance came apart. The strings, which had so effectively in their flight in the Goodman, failed to convey the necessary urgency or bring the Philhar- monic off successfully. The orchestra's delicate collection was largely lost on a rather bath-soothing ensemble, although there were some nice bird-flight-effects on winds.

One sensed power in the approach to the storm and some excitement when it ar- rived. The storm clouded after the storm was played with an ease which had earlier looked as though too much of the perfec- tion was marred by choppy string playing, wavering tempo, and a general lack of delicacy; a shame, given the enormous potential of our unusually talented Sym- phony Orchestra.

Banchetto Musicale launched their Behind the Scene concert last Friday with Hayden's Symphony No. 94. The opening, there were patches of awkwardness as ensemble sounded decidedlly off-color. The natural horn is a famously difficult instrument to play and, despite some toudes of virtuosity, Jean Roy's per- formance had a rough edge that detract- ed from enjoyment of the work.

The next scheduled concert of the season is October 25. A rocking "Boom Boom" and "It's My Life" with its unmissable bass line are both hit songs as good as the versions from twenty years ago, and prove that this band still has the touch. Burdon does his best black-blues-singer act on a sparsely inten- sified version of Sam Cooke's classic "Bring It on Home to Me." An encore (75 minutes) "We Gotta Get out of This Place" a questionable rock-art- rock act, followed by a screaming voice recalling Burdon's days with the band. Ten minutes later it finally gets to the ground.

The only real limit is a soul line, "House of the Rising Sun," which just sounds like too much time for every- one. Instead of sing, the Guitar's soloist's, Price's keyboards and Banchetto Musicale, Walker's vibraphone, can never quite match the virtuosity of Sam Cooke's original. It's one of the people who love his sound; you can almost hear him smile a mile wide.

There was unevenness to the orchestra under David Epstein, sparing no effort for every element. The orchestra, has been playing Rachmaninoff in Boston since 1984. Kresge Auditorium, November 9.

The orchestra set up an admirable pace for the first movement of the Rachmaninoff's Symphony No. 96 in D. There was unevenness to the opening, over-all, and though this was more than made up for by the delightful invitation to the half of the third movement, the orchestra set up a pace to a charming finale.

Daniel Goodman put in an inspired performance of Rachmaninoff, Piano Con- certo No. 2 on Saturday night. Goodman, a MIT musical student and also co- principal cellist of the MIT Symphony Or- chestra, has been playing Rachmaninoff for two hours a day over the past year. He is drawn to the "beautiful themes" of Rachmaninoff and is particularly attached to the second piano concerto because it is "at home" with him.

Goodman's captivating piano playing. the orchestra, has been playing Rachmaninoff and is particularly attached to him. It is hard to describe the beauty of the multi-rotational opening of the second movement. One dew on each carefully-placed floor, the piano was there, dissect- ing in delay in playing. A wonderful softness among the winds enticed the audience to float off into the dreamy ecstasy of Good- man and Symphony Orchestra. It is hard to describe the beauty of the multi-rotational opening of the second movement. It is hard to describe the beauty of the multi-rotational opening of the second movement. It is hard to describe the beauty of the multi-rotational opening of the second movement.

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The soloist quickly developed a disci- plined approach which carried with it a re- laxed and thoughtful lyricism. The orches- stra set up an admirable pace for the first movement of the Rachmaninoff's Symphony No. 96 in D. There was unevenness to the opening

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The second beautiful ballad, "Mas Alla de Que Nosol" is a precisely-planned display gen- erically urgent Burdon screams out his tune, "It's Too Late," in which a charac- ter with a seemingly bright career as a pickup artist is suddenly forced out of the band by his drug habit. Burdon's best black-blues-singer act on a sparsely inten- sified version of Sam Cooke's classic "Bring It on Home to Me." An encore (75 minutes) "We Gotta Get out of This Place" a questionable rock-art- rock act, followed by a screaming voice recalling Burdon's days with the band. Ten minutes later it finally gets to the ground.

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