Beantown Baroque, Cantabrigian Classical

A large, nearly-looking acquaintance has brought me into perspective and began elucidating on the therapeutic qualities of Beethoven. "Beethoven's Ninth is good when you get back to your room after a funeral," he said, "but Beethoven's Sixth is better to study by." Classical music does blend over MIT and for all kinds of reasons, whether as escape from or as soothing antidote to the pace of life here, music is as integral to MIT life as calculus is to mathematics.

The MIT Symphony Orchestra, conductor David Epstein, is an extraordinary ensemble of musicians: few people listening to them would regard them as an amateur orchestra. It is an orchestra capable of unusual expressive power but with a personal touch which frequently makes their recitals illuminating as well as refreshing. MIT Symphony Orchestra concerts, held in Kresge Auditorium, are free to the MIT community; $1 to others.

David Epstein also directs the New Orchestra of Boston, which includes members of the MIT Symphony Orchestra together with other Boston area musicians. The Orchestra has already given a successful concert in Lincoln Center, New York, and last summer was in residence at the Summer Music Festival: they are well worth watching out for.

The MIT Chamber Music Society is run by Professor Marcus Thompson, one of the outstanding and sensitive musicians of our time. The Society gives concerts in the Music Library and Lobby 7, while the MIT Chamber Players put on larger scale events in Kresge or 10-250. The standard of musicianship is exceptionally high.

John Oliver has an international reputation as a conductor of choral music. In addition to his duties as director of the Tanglewood Festival Chorus and the John Oliver Chorale, John Oliver runs the MIT Choral Society which performs two major concerts with orchestra each year.

The programs are made up entirely of original pieces for band, including manuscripts dedicated to the Band and its director, John Cleary, who has conducted it since it began in 1964.

The MIT Experimental Music Studio specializes in creating unusual sounds out of composers. The music created there sounds in appeal from the dull and self-indulgent to the eye-opening and entertaining. It's worth going to a concert of theirs at least once.

And so we haven't left the loco-focal of the technological campus. But the sundy goes on up the road at Harvard are worth a look-in too. The best source for information for those seeking criminology is "The Arts Spectrum" published by the Office for the Arts at Harvard & Radcliffe and included in the weekly Harvard News. The Harvard-Radcliffe Orchestra puts on regular concerts but so too do the many Harvard Houses. Some of them bring in outstanding musicians from outside Winthrop House, for instance, is presenting four concerts by the Beaux Arts Trio this season. Others throw together events ranging from intimate chamber recitals to fully-staged opera productions. Those interested in gyno-cizing a good party might like to check out the annual Lowell House opera. Past comedies staged at Lowell have included "The Merry Wives of Windsor" and "L'Elisir d'amore", both done with style and wit. And if you get into the special performance held for benefactors, the entire audience is invited to ad- journ afterwards to the Master's lodgings for a campfire tea and unlimited drink. The experience can be somewhat disturbing, I once took along 9 other MIT people, who seemed more interested in the food than in the conversation. After they left, I picked up a wine glass and mingled with the House for a few minutes until someone asked what I did. "I'm at MIT." I said. A funny silence desc- ended. "Oh well," said the young soci- ety lady with whom I had been conversing, "but at least you have an accent..." While Lowell House perform on their own premises, other groups appear in Sanders Theatre or in the exquisite Agassiz The- atre in Radcliffe Yard. Many of the smaller Harvard events are free and the larger ones are free; between MIT and Harvard chordine and Laura Jeppesen, a sensitive gamba player. The Friends of Dr. Bar- ney, also in residence, performs baroque opus; you're unlikely to hear anywhere else their recent production of Robin Hood was outstanding from both a musical and a theatrical viewpoint. The Muse- um also hosts well-known visiting ensem- bles and musicians such as the Consort of Musicales, the Assemblet, Jealous Gail and Jaap Schröder. Students pay only $2 for single tickets and get reduc- tions on subscriptions too: If you want to subscribe to only one music series at Bos- ton, the Museum is the place to be. Phone 262-2973.

Banchetto Musicale is an orchestra under the direction of Martin Pearlman which in the past has given excellent performances of mostly baroque repertoire. Some of their recent work has not been quite so impressive: The Fall concert of works by Mozart & Haydn showed that they were not quite comfortable outside the baroque age: their insistence on using authentic instruments, also, sometimes gets taken too far as in the case of a natu- ral horn which sounds anything but natural. There are two more concerts remain- ing in Banchetto's plan series at Jordan Hall, but the smaller-scale chamber-style concerts at the First & Second Church on Massachusetts St., with soloists, have been high- ly successful and are also worthy of explora- tion. Phone: 491-9988.

Joel Cohen regularly leads the Boston Camerata in Renaissance and Medieval mu- sic. He has been both an instrumentalist and vocalist in music history in the United States and Canada. Joel Cohen's concerts often take place on the islands of the Boston area. The concerts are frequently accompanied by some of the best vocalists in the Boston area. The concerts are as yet unannounced. They will be held at the First Church of Christ on Church Street. Phone: 491-9988.

The Boston Cecilia celebrates the 300th birthday of Handel on February 23 in Jordan Hall and the 400th birthday of Schütz on April 26 in the Church of the Advent, Beacon Hill. The chorus is splendid, music rich and telephone number is 222-4540.

The Cantata Singers will be doing Haydn's "The Jahreszeit" on May 3, in Sanders Theatre. Phone: 282-3748.

The Boston Première Ensemble believes in promoting the usual. They started the current season with a brilliant production of Mozart's opera "La Bohème," staged with puppets. And last Saturday they were accompanied by Johann Christian Bach, Telemann and Graupner (whose) for the post of Kantor of the Leipzig Thomas- kirche, leaving the listener to judge whether Graupner should indeed have been judged superior to Bach. To end the season the Ensemble will perform Beethoven's "The Creatures of Prometheus" with members of the Dance Collective on May 10 in Sanders Theatre.

The Boston University has an Early Music series that is full of goodies and which costs only $2 to students. Phone 353-3345.

CONTINUED, PAGE 4