I

Joy for atmosphere and Spring on the
posed of eight traditional instrumentalists,
C h E3 $

beginning by capturing the festivity of al
moonlight river. Joy
opened the evening with two selections,
Boston area.

ing bilingual emcees, beautifully-attired
presentation was educational yet enjoyable, featur-
Chinese dance and music. The presenta-
Kresge on Saturday as the MIT community
Republic of China Student Association,
Song, and
25.001

side? No. It's worse. After all, no one can
new music sounds the same. Is it second-
works "the durable old music of the fu-
co-director John Harbison calls these new

not been enough time for the good
stuff to Outline the chart. But College
director John Harbison calls these new
works "the durable old music of the fu-
and I suspect that the rest of the
tune sounds the same. Is it second-
entertaining music that will soon fall by the way-
side? No. It's worse. After all, no one can
remember Galileo's music, but at least it's
pleasant enough when you listen to it.

The first piece, Elia Zwilich's Concerto
to Trumpet and Five Players (1983), was
very conventional for modern music.
There were three movements (fast-dow-
as usual in concertos). The music was
scored for piano, flues, bass clarinet, bas-
vol and xylophones as well as trumpet, al-
though the players occasionally picked up
other instruments.

It was dissonant and harsh, but rec-
ognizably musical. The themes were inter-
estingly developed. I would have liked it
better if there hadn't been so many pierc-
ing, sustained high notes. Trumpeter
Charles Davei seemed to handle his very
hard-threatening sound part well.
Next came Summer Images and Reflec-
tions (1992), a song cycle by Wil Ogden.
This was very difficult to listen to. Sopra-
no Lucy Shilton couldn't adequately thin-

(please turn to page 15)

Chinese music and dance uplifting, educational

2:00 Introduction to Chinese Music, Song, and Dance, presented by the MIT
Republic of China Student Association, Joyce Auditorium, January 25.

A jovial, informal feeling pervaded Kregu on Saturday as the MIT com-
unity was treated to an evening of traditional Chinese dance and music. The presenta-
tion was aided by pink, feath-
ery billowing emotes, beautifully-attired
dresses, and talented musicians from the

area.
The Chinese Chamber Orchestra, com-
posed of eight traditional instrumentalists,
opened the evening with two selections:
Spring and Springing on the
moonlight river. Ji provided an uplifting
beginning by capturing the festivity of a
celebration. Spring was a slower, more
melodious theme. Ming Chou's performance of the Long
Ribbon Dance introduced the audience to the
touch of several folk dances character-
ized by simple, graceful movements. The Fun Dance by Sheri Yu represented a
temporary dance style sprinkled with
the sound of Yu's snapping fans.

The highlights of the show was Li-Li's
fan dance version of three popular co-
inos: Yang-Tze River, Country Singers, and
Takemoto. The exquisitely voiced with a radiant expression that made her
performance sparkle among the evening's
delights.

Violinist Ming-Chi Tsai fused Western
instrumental tone with Chinese melody in
his

his admirably performace of The Dragon
Lantern Dance, Pastoral, and All-Shan
Variations. Tsai's technique was excellent,
and his selections represented a mixture of
folkloric and melodically.

The orchestra returned for a second
outrageous song with another pastoral selection,
Raising the whip to hasten the horse. The
piece came off well in spite of problems
with intonation and tempo.

Li-Hung Cheng G finished the program

with a stirring guitar ballad,


nude.


The exhibition is undeniably provocative.

The sense of taboo surrounding the sub-
ject may be to blame. But perhaps the
presentation of something increasingly
more disturbing as time passes in the often
ethereal environment of art is equally re-
desirable. In bridging the latter gap, this
show is quite successful.

A body without clothes is a basic com-
modity, with an inexhaustible potential for
erotic treatment. Contemporary art ex-
plains this in a endless variety of ways. In
the process, it widely surpasses the trad-
tional imagery of the nude as truth and
beauty incarnate. No nymphs or demigods
here; instead, most works on display tend
toward the very opposite, to the intention.

Naked, Stripped, Naked

upon a nude history and phil-
osophy alike, of the body as a vulnerable,
transitory vessel of precarious existence.

February 2.

Nude, Naked, Stripped, at the Hayden
Gallery, Wimmer Building (E15), through
February 2.

The title of the Hayden Gallery's current
exhibition is undeniably provocative.

Two portraits by Alice Neel stood out in
this corpus, both for their formal quali-

(please turn to page 14)

Bain & Company
Management Consultants
cordially invites

THE MIT CLASS OF 1986
to a presentation on

Research Associate Opportunities in
Corporate Strategy Consulting

Thursday, January 30, 1986
4:00-6:00 p.m.

Building 4
Room 163