The first half of the concert by the MIT Chamber Players on Saturday was disappointing. Their performance of Mozart's Quintet for Piano and Winds in E-flat, K. 452 was shapeless and lifeless. It plodded along at a slow pace; at best some passages were pretty, but even these were insubstantial.

Jacob Druckman's pretentiously named Delizie Contente Che l'alme Beaute ("Delicious Contentments that Beautify the Soul") gave me a painful headache: two loudspeakers "accompany" the performers on stage, and exude a series of ugly, disjointed electronic noises. A feeling of relief marked the ending of the rude cacophony.

The performance of Saint-Saens Carnival of the Animals, in contrast, was charming. It elicited remarkable technique, versatility and humor from many of the performers. The highlight was doubtless the swan from the flowing, graceful cello of Stephanie Wingfield '82. The rippling pianos of Boo-Muon Yap '90 and Jee-Lian Yap '90 evoked the water displaced by the passage of Wingfield's regal swan.

The bass of Henry Peyreburn was instrumental in creating a hilarious elephant; Christine Schwartz '90 had a lovely, bright flute solo that effectively suggested hide in flight. Eric Olling '88 and Gary Laskowski '88 on xylophone and glockenspiel demonstrated considerable virtuosity, too. Every musician in this group in fact shone, creating a happy, vibrant end product.