MIT SYMPHONY ORCHESTRA
Concert: Daniel Epstein
Krege Auditorium
March 12
By Allen Jackson
visor-director
W e've been awaiting, with some uncanny anticipation, the arrival of a concert performance by the MIT Symphony Orchestra for some time now, especially since the unfortunate cancellation of the Brahms symphony in January. The only thing more exciting than the arrival of a concert is the arrival of new music that the conductor belted out of our illusory maize.

The last of three performances of Mozart's "Jupiter" symphony occurred on Thursday evening at the Warg Center. It opened with an Alvin Ailey dance-choreographed piece loosely based on the folk dance of different cultures. The arrhythmia of the drums in the bass keyboard patch and syncopation of the bass keyboard patch sounded like a collision of two musical worlds, each driven by a different rhythm. The orchestra was driven by the heavy drum and tambourine beat; the orchestra was driven by a narrative driven by the heavy drum and tambourine beat.

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The Alvin Aliley American Dance Theater did not disappoint in its performance last Friday night. The Wang Center was filled with an Alvin Ailey-choreographed piece from 1958 called "Blues Suite." Divided into 10 scenes, each dancer to a different blues song. The first scene, "Good Morning Blues," chronicled the rise of black music in the postwar era. The scene was filled with footwork, aspirations, the musical dance of lovers. The following scenes shifted the focus to small vignettes, with five or fewer dancers telling the story of little known Harris of Harlem. In "Blues Of Titanic," five men performed a dance of barely restrained power, their clenched fists reinforcing the imagery and presence of their movements, but the wide swaths of exposed, muscular arms cut in the air lent the composition a sense of découpage. "House of the Rising Sun," the fourth scene, featured a quartet with three nightgown-clad women posed on stools, much like the Amster-

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