Fine Ending by Munch

Boston Symphony Has Fine Start

By Harry McCraw, ‘62

MIT devotees of fine music who had been looking forward to the opening of this year’s Boston Symphony concert season were not disappointed last weekend. A well-chosen program of two modern pieces and a classical provided a good foundation for displaying some of the finest qualities of this celebrated organization.

The neo-baroque organ concertos offered a pleasing example of the unpretentious and highly cultivated art we now expect from Poulenc. The imposing organ part was impressively set forth by Berl Zambocini, and the Barber-like string writing was equally well done.

Stravinsky’s musical poker and rondo is also a completely given its consequence by a royal flush in Hearts, was somewhat of a novelty to most listeners. It turned out to be tuneful, witty, immediately ingratiating, and considerably less austere and inhibited than much of this composer’s later work.

The weight of the evening finally fell in the Beethoven. The Seventh Symphony is probably Munch’s finest single Beethoven performance, and this proved stunningly last Saturday night. After opening a trifle haltingly, the first movement developed fine rhythm and momentum, and the second movement was taken at a broad tempo that gave its tragic character full weight. It was especially please by Munch’s large tempo contrast between the scherzo and trio in the third movement.

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THE TECH
FALL, 1960
Page 5

The tech offers a variety of music-lover, except the rock-and-roll kind. If you enjoy seeing interesting filming effects, then this is the picture for you.

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Dancing and Music

Robert Cohan and Matt Turney, a couple of dancers, will be pounding the floor at John Hancock Hall, also tomorrow.

Chamber music aficionados will appreciate the New York Pro Musica at Jordan Hall Sunday.

Jazz buffs should consider the Stan Kenton-Count Basie concert, Monday at Donnelly Theatre. Joe Williams will sing the blues.

Tonight’s program will be your last chance to see Jack Lemmon in his first serious dramatic role. The critics liked Lemmon, but “Face of a Hero” seems ineffectual at the Wilbur.

“Invitation to a March,” at the Colonial through next weekend, is fairly witty and Shelley Winters does an effective job. By now, I’m sure they’ve smoothed out the first act.

Harvard Dramatic Club

The Harvard Dramatic Club is opening Loeb Drama Center with “Troilus and Cressida.” No one who has seen this can call Shakespeare a Pollyanna.

This weekend, take an MTA “Streetcar Named Desire” down to the Charles Playhouse. At least one critic (me) thinks this is the best play by America’s best living playwright.

The Tufts Community Players debut tomorrow in an original called “The Acceptors.” The story follows a social worker in a large Northeastern city. There will also be performances Sunday and Saturday. The Jumbos have a reputation for acceptable quality. This might be worth a look, if you’re in Medford.

“Tonight, We Improvise,” says Luigi Pirandello, and the MIT Community Players will comply tomorrow. This one should prepare roll in the aisles.

Rosemary Receives Critic’s Award For Fine Photography

Lesson 1 in “How to win a Venice Film Festival Award”

First find a story, its interest or meaning is unimportant. Next get yourself a relatively unknown actor and actresses, acting ability unimportant. But now comes the important point: Get yourself a director of photography who really knows his business, and you are on your way to success.

The producers of Rosemary have done just that and have received the Critics’ Award at Venice for their efforts. The story is a true case from the police files in Western Germany with a few interesting effects added. The acting, or what we would call acting, is hard to find, and it was further spoiled by dubbing in English instead of using sub-titles.

If you want to see good dramatic photography in a thoroughly interesting story, then do not bother to make the trip over to the Beacon Hill Theatre; but, if you enjoy seeing interesting filming effects, then this is the picture for you.

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Gerald J. Hornik, ’60