ANDRE WATTS
Works of Mozart, Schubert, and Brahms.
Symphony Hall, November 18.

By DAVY WONG.

WATTS IS POWER.
From the opening phrase of his recital of works by Haydn, Mozart, Schubert and Brahms, Andre Watts grabbed the audi-
cence's attention. The pianist who began his musical career playing Liszt's Piano Concerto in E-flat with the New York Phil-
harmonic under Leonard Bernstein at age 16, showed the Boston crowd that his youthful energy was, if anything, magni-
fi ed at age 40.
He began with Haydn's Sonate no. 38 in C, Hob. XVI/44. Its opening Andante con espressione was serene. Slow and expres-
sive, Watts soothed his instrument into re-
sonances of absolute grace. His fingers alone appeared to move. Head poised over his keyboard, Watts delivered each note with care. Next, came a crisp, vibrant Rondo. His cloth silently echoed the thunders that the hands played, feverously
swaying in harmony with his piano. His hands could be seen gliding off the key-
board at the end of certain phrases, as if to
help shape tonal textures.
Up and down stepped his head, rein-
forcing the musical punctuation. Watts
left the audience eager for more as he
walked off the stage.
Mozart's Sonata in F major, K. 332 was
next in line for Watts' enlightened inter-
pretation. The Allegro — with a lively al-
ternat bass — was gay and certainly.
The neat Adagio inspired peaceful reflec-
tion. The final, magical, Allegro drew smiles from the audience. His technique, sharp and assertive here, exemplified rare energy and intensity.
Franz Schubert's Sonate in A minor, Opus 143, D. 784 was third on the pro-
gram. Begnning forcefully, yet elegantly, Watts gradually created a furious whirl-
wind in the final Allegro Vivace. The piano was driven so intensely that he was later
compelled to wipe the perspiration from
the keys.
Schubert Sonata in A Opus 120, D. 664, can have a soporific effect, but the rate at
which Watts pumped advocate prevented
someone from snoozing off. His rendition was enjoyable but, on the downside, cer-
tain spots lacked tenderness, and the pedal
drums would have been more pleasing had they been held longer.
The final scheduled music, Brahms HungarianDamokel, made for a happy af-
fair. Dance 6, the Fasole, charmed every-
one, No. 7, the Allegretto vivace, was won-
derful, and No. 8, the Larghetto, offered
the cloud-bound to follow. In No. 9, Al-
llegro, then Watts concluded with a mysteri-
ous Allegro non assai.
Well-держанed standing ovations drew
three encores. The favorite was Lenz's Cadenza, which Watts executed with great grace.

The Tech Performing Arts Series presents...

SINFONOVA

Mostly Bach

Sinfonova is a chamber orchestra of extraordinary talent and versatility. Their first concert of the season will include
both Bach's Concerto for two violins in D minor, BWV 1043 and the Concerto for two keyboards in C, BWV 1061. The beautiful Bachianas Brasileiras No. 9 is also on offer. Hear Sinfonova once and you'll want to go
to the whole season. Jordan Hall. October 31, 8pm.

Tickets are on sale at the Technology Community Association,
1061. Call x34885 for further information.

The Tech Performing Arts Series, a service for the entire MIT community, from The Tech, MIT's student newspaper, in
collection with the Technology Community
Association, MIT's student community service organization.

FROM THE CREATORS OF 'A ROOM WITH A VIEW'

WONDERFULLY INTELLIGENT AND GRACEFUL.

Maurice

METASTYLY
CRAFTED, INTELLIGENT AND ARTFUL.

GAVIN GREENE

GRAMMERCY PARK PICTURES

PUBLICITY

106-07:15 2002 12:00-23:00 5.00 7.30-10:00

Cinemas

UP AND DOWN, SNAPED HIS HEAD, REINFORCING THE MUSICAL PUNCTUATION. WATTS LEFT THE AUDIENCE EAGER FOR MORE AS HE WALKED OFF THE STAGE.

DOGS IN SPACE

Directed by Richard Lowenstein.

At the Copley Place and Harvard Square cinemas.

By MANAVENDRA K. THAKUR.

LAST YEAR, in his film Sid &
Nancy, British director Alex Cox
gave American audiences a beau-
tiful and sad love story set during
the height of the British punk movement in the late 1970s. That film worked so well
because its enduring romance comple-
mented, reinforced, and played off the
electricity of punk music and culture. The

This year, Australian director Richard Lowenstein challenges American audi-
cence to Dogs In Space, a film that picks up
where Sid & Nancy left off. Dogs In Space
grips the "punkness" meter and turns the
key all the way up. For 108 minutes, the

film immerses the viewer into the extreme

The Tech, M.I.T. student newspaper, in

collection with the Technology Community

Association, MIT's student community service organization.

DOGS IN SPACE needs no narrative

to produce re-creation of punk

WHAT IN THE WORLD IS GOING ON?

Talk by the MIT Faculty.

Friday, October 23, 1987

Dogs In Space

In a Room With a View

Dogs In Space

Directed by Richard Lowenstein.

At the Copley Place and
Harvard Square cinemas.

By MANAVENDRA K. THAKUR.

LAST YEAR, in his film Sid &
Nancy, British director Alex Cox
gave American audiences a beau-
tiful and sad love story set during
the height of the British punk movement in the late 1970s. That film worked so well
because its enduring romance comple-
mented, reinforced, and played off the
electricity of punk music and culture. The

This year, Australian director Richard Lowenstein challenges American audi-
cence to Dogs In Space, a film that picks up
where Sid & Nancy left off. Dogs In Space
grips the "punkness" meter and turns the
key all the way up. For 108 minutes, the

film immerses the viewer into the extreme

The Tech, M.I.T. student newspaper, in

collection with the Technology Community

Association, MIT's student community service organization.

DOGS IN SPACE needs no narrative

to produce re-creation of punk

WHAT IN THE WORLD IS GOING ON?

Talk by the MIT Faculty.

Friday, October 23, 1987

Dogs In Space

In a Room With a View

Dogs In Space

Directed by Richard Lowenstein.

At the Copley Place and
Harvard Square cinemas.

By MANAVENDRA K. THAKUR.

LAST YEAR, in his film Sid &
Nancy, British director Alex Cox
gave American audiences a beau-
tiful and sad love story set during
the height of the British punk movement in the late 1970s. That film worked so well
because its enduring romance comple-
mented, reinforced, and played off the
electricity of punk music and culture. The

This year, Australian director Richard Lowenstein challenges American audi-
cence to Dogs In Space, a film that picks up
where Sid & Nancy left off. Dogs In Space
grips the "punkness" meter and turns the
key all the way up. For 108 minutes, the

film immerses the viewer into the extreme

The Tech, M.I.T. student newspaper, in

collection with the Technology Community

Association, MIT's student community service organization.

DOGS IN SPACE needs no narrative

to produce re-creation of punk

WHAT IN THE WORLD IS GOING ON?

Talk by the MIT Faculty.

Friday, October 23, 1987

Dogs In Space

In a Room With a View

Dogs In Space

Directed by Richard Lowenstein.

At the Copley Place and
Harvard Square cinemas.

By MANAVENDRA K. THAKUR.

LAST YEAR, in his film Sid &
Nancy, British director Alex Cox
gave American audiences a beau-
tiful and sad love story set during
the height of the British punk movement in the late 1970s. That film worked so well
because its enduring romance comple-
mented, reinforced, and played off the
electricity of punk music and culture. The

This year, Australian director Richard Lowenstein challenges American audi-
cence to Dogs In Space, a film that picks up
where Sid & Nancy left off. Dogs In Space
grips the "punkness" meter and turns the
key all the way up. For 108 minutes, the

film immerses the viewer into the extreme

The Tech, M.I.T. student newspaper, in

collection with the Technology Community

Association, MIT's student community service organization.

DOGS IN SPACE needs no narrative

to produce re-creation of punk

WHAT IN THE WORLD IS GOING ON?

Talk by the MIT Faculty.

Friday, October 23, 1987

Dogs In Space

In a Room With a View

Dogs In Space

Directed by Richard Lowenstein.