The Gondoliers, a comic opera by Gilbert and Sullivan, contains all the plot complexity that has made their shows so famous. Marco and Giuseppe Palmieri, gondoliers in Venice, have been married to Tessa and Gianetta for only five minutes when the Grand Inquisitor, Don Alhambra, enters to announce the marriage between them. The King was absorbed when a baby and only recently has been traced to Venice. What he does not tell them is that whichever one it is was married to Casilda, the daughter of a Count. Don Alhambra promises to look for the nursemaid who will be able to help "Ivan the Terrible." Tessa and Gianetta are chosen to compose 1967's Tech Show, "Lucky William." The composer is Dick and Bill Grossman, a course X which is actively participating in the Gilbert and Sullivan Society. Dick Munson, a course XVIII junior, spent his high school spare time composing chamber music. He has been orchestra manager for Tech Show for the past two years, as well as a member of the Harvard-Radcliffe Orchestra. Bill Grossman, a course II opereno, is currently participating in the Gilbert and Sullivan Society put on "Yeomen of the Guard" and "Pirates of Penzance," which were the first and last shows of the summer at the Berkley School. This sort of interpretation is, of course, invalid; but it is a tribute to the rich and vibrant playing of Messrs. Munson, Bill Grossman, a course X which is actively participating in the Gilbert and Sullivan Society, Concert Band, MIT Orchestras, and Tech Show as a pianist. Dick and Bill first worked together this summer at the Berkley School when they first worked together this summer at the Berkley School when they discovered an activity card their native composer raised the music far beyond a mere succession of notes.

By John Montanus

Bartok quartets performed in Kresge

The Hungarian Quartet—Zoltan Serely and Michael Kuttner, violinists, Danae Koromay, viola, and Daniel Magyar, cello—performed their all-Bartok program in the Department of Humanities' second Series concert.

Bartok quartet programs include an insipient segue in its rigorous—like progress. The Quartet No. 6, written 31 years later, shows the influence of the neo-classical school in its suite form; its two movements are both long and rather free in overall construction. The final allegro in the Quartet No. 1 (1931) already demonstrates both the originality and variety of Bartok's style and the extraordinary expressiveness of the musicians.

The concert was the second in a series held in Kresge and sponsored by the MIT Department of Humanities. The first featured modern quartets, the current of feeling, centering as it did on one composer, helped round out the picture of the twentieth-century string quartet while presenting an interesting study in the progress of an individual mind.

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