**ARTS**

**On the Town**

MIT Dramashop presents Arthur Kopit's *Chamber Music* and Sam Shepard's *Active Thru-Sat.*, Oct. 9-11 at 8pm in Kresge Little Theatre. Performances are free and open to the public. Refreshments and critique follow the performances.

**Theater**

Nelson Eccles Hall, the North End Theater, will present *A Hatful of Rain* by Michael Gazzio, Oct. 2-26. Performances are Thur.-Sun., nights at 8pm. Tickets are $5. For more information, call 742-7445 between 9 and 7:30pm.

**Quintet is well-versed**

(Continued from page 7)

The second half of the program included *Mozart*, a piece written for the Empire Brass Quintet by Joyce McKeel, a professor at Boston University. It also used visual gimmicks such as having the quintet play standing, facing the back walls of the stage. Meyer Kopelman's *Fusion* was first performed Friday by the Quintet. It featured a long lyrical melody, beautifully played by Samuel Pfaffman.

At this point in the program, the audience would have much preferred a familiar 'Joplin rag to Brian Foskey's *Emotional Bag*; however, the listeners were treated to both as the quintet played Joplin for an encore.

The Quintet plays with technical perfection and exquisite musicianship. Though the unfamiliar works in the program should have been rounded out by one or two quintet standards, Friday's performance was entertaining, and strengthened the group's reputation for superior musicianship.

**Biber and Bach open BU series**

Editor's note: This is the first in a series of reviews of small concerts at local schools and community centers.

The Boston University School of Music's Early Music Series opened with a fine performance of German Baroque music. MAE Kroll, baroque harpsichord and Early Music Series Director, and Carol Lieberman, Baroque Violinist and Violist, performed works by J. P. F. Biber, C. P. E. Bach, and J. S. Bach. The performance was both stylistically and technically well played.

The concert began with works by Biber for violin and continuo. Biber is noted as the greatest violinist of the German Baroque era and, prior to J. S. Bach, as the greatest composer for strings. In writing his violin works, it was Biber's aim to show off his virtuosity with frequent triple stops, rich register passages, and rapid runs.

The strong, consistent playing of Lieberman confidently handled all of Biber's virtuoso devices. Her superb technique and fine interpretations allowed listening to her playing a joy. Her occasional embellishments, the essence of Baroque ornamentation, demonstrated her fine Baroque improvising ability.

The second half of the program featured the two faculty members playing music of the Bach family. The first piece of this half was one by C. P. E. Bach entitled *Sonata for Violin and Harpsichord in G Minor, BWV 1018*. J. S. Bach, however, had been, C. P. E. Bach's music, like the music of his contemporaries, began the trend away from polyphony and toward the light and graceful, homophonic music, so characteristic of the classical period.

Lieberman's full, velvety-voiced violin playing, and Kroll's sensitive, delicate harpsichord playing made listening to the C. P. E. Bach very enjoyable. As an ensemble, their playing was superb. The two performers were always in agreement on phrasing, cutoffs, and dynamic levels. Their musicianship was beyond reproach.

The program concluded with an exciting and emotional rendition of J. S. Bach's Sonata for Violin and Harpsichord in F Minor, BWV 1024. J. S. Bach brought the art of polyphonic instrumental composition to its culmination. He combined the Venetian art of writing "singably" for the strings with the more technical, brilliant elements of German composition. The Sonata for Violin and Harpsichord in F minor is no exception. From the melodic lines of the violin in the opening Largo to the exciting Finale finale, the piece represents Bach at his finest.

Johanne Nikolaus Forkel, Biber's first biographer, describes the series of sonatas from which this one is taken as being "among Bach's masterpieces, displaying fugal and canonic writing which is both natural and of full character." Lieberman and Kroll again displayed their extraordinary ability for performing Baroque music by playing a very fine musical rendition of the J. S. Bach.

**Joseph Joly**

**Notes**

Final examination schedules are available in the information center, 7-21. All conflicts must be reported to the schedule office by Wednesday, Nov. 21.

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The MIT Encore Club will be meeting Thursday, Oct. 9, at 7pm. In 3-689. Upcoming events will be discussed. New members are encouraged to attend.

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**Lectures**

The John F. Kennedy School of Government of Harvard has announced that its October lecture schedule. All events are free and open to the public. For more information, call 445-1394.

Oct. 7, 7pm: Jack J. Valenti will discuss the role of the six year presidential term.

Oct. 8, 7pm: "Programs for the Poor".

Oct. 9, 8pm: "Printing the Pump for Synthetic Fuel".

Oct. 10, 8pm: Lloyd Coffer, Counsel to the President.


Oct. 15, 7pm: "Energy Policy".


Oct. 21, 8pm: Joseph Sabik, Minister of Labor, Italy.

Oct. 21, 8pm: Judy Chicago, artist, creator of "The Dinner Party," will discuss the political impact of her work.

Oct. 22, 7pm: "The Best Man to Lead".

Oct. 23, 8pm: Mauchant Women's Political Caucus Forum: Anne Wester, Assistant to the President; Evelyn Cunningham, Co-Chair, Women for Anderson, National Committee.

Oct. 24, 8pm: On Robert A. French, Administrator, NASA.

Oct. 27, 8pm: "Do Countries Have Moral Obligations? The Case of World Poverty".

Oct. 28, 8pm: Ed Clark, Libertarian Party for president.

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