One must look upon Ten Years After as one of the innovators in lead guitar solos evident in today's music. Ahlvin Lee on lead guitar can best be appreciated live. His work is as varied as any ten minute drum solo he seemed to be able to play. "His style is quite unique," said one of the background brass players. Ten Years After is characterized by a remarkably tight ensemble of the quality obtained only after long practice and many years of experience playing together. Great attention was paid to intonation, with the result that the opportunities for musical expression in each of the three works were fully realized. This factor, combined with the unanimity of the playing, made the concert a satisfying experience.

The Juilliard Quartet received a fine performance, marred only by some roughness in the fourth movement, algre twice. There also seemed to be some question about the intonation of the violins. The Bartok was certainly the most interesting of the three works because of the unusual sonic effects called for. If played by a lesser ensemble, these effects would not have been convincing. In the second movement, marked (piano to page 12),

By Steven Shindowler
Sunday afternoon, the second concert of the Boston University Celebrity Series featured a performance by the Juilliard String Quartet at Jordan Hall. The lengthy program included Mozart's Quartet in E flat, K. 458, Bartok's Sixth Quartet, and the Haydn Quartet in C, Op. 76, No. 3 ("Emperor"). The playing of the Juilliard Quartet, one of the world's leading chamber music organizations,

The Juilliard Quartet at Jordan Hall

"A live electric disaster ensuing out the word of sex, perversion and instinct, so political messages, just complex musical designs with words of single soul-emotion woven into them. By the third song, the audience was in complete sympathy with the performers and the performance it was evident that the Boston Tea Party had presented the critical beginnings of the Boston rock audience a chance to compare the relative merits of two of the more talented guitarists to come to Boston.

There was a guitarist in town named Ahlvin Lee who just may be the best guitarist in town. In the words of simple soul-emotion, his playing was praised by the listeners reacted both to the pattern of frequencies heard on them, threading them meditatively like beads on a string.

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