The boule compositions based in Symphony Hall last (and as repeated tonight) fully bust open to the composers definition of a "great work — a landscape painted so well that the artist disappears in it." "Music is the eye of the ear," wrote Thomas Dauve in the Bibliothèque de 1816, and the ocular metaphors is not all inappropriate to an attempted "emoting of Boulder's" work. His music is an eye capable of ad- mitting multiple dimensions, exposing the onerous to fantastic imagery to which the natural eye is blind; to situations which compose the world into the far extremes of the phenomenal, to frames of mind which simultaneously engage the listener to the most fantastic fathomability.

The concert began with the dynamic dialogue de l'ombre double, an alternation of stanzas and transitions played on the same clarinet. The stanzas are played by the musician on stage; the pre-recorded transitions emerge from loudspeakers set at all angles. The lights dim for the transitions, and we are left alone with the organ that never stops. As the sound circles around, our balance is thrown. Totally surrounded by it, Boulez' music becomes our entire experience, and we are left alone with the organ that never stops. The chambers ensemble — conducted by Pierre Boulez — begins alone, building up a drone, complex web of sound. The arrival of the soloists is by surprise, and sensational, slipping us from the bright light of his focused on-stage power, to the system to transform psychadelically. The insistent notes of xylophone and glockenspiel cut like ice into the fabric of the system to transform psychadelically. The system to transform psychadelically.

The main work on the program was Boulez' Repose, a piece that has been in development since 1976. A chamber or- chestra is on stage, but there are also players around the audience, and the "4X machine" to process their sound. The computer system does more than passively transmit what the performers produce; it can alter the timbres of any sound before sending it on to the loudspeakers, and can store and repeat events with programmed changes of pitch. Preparation for the performance included "tuning up" from one of the two com- puter terminals set up behind the orchestra. "It is time 162 vous dis bonjour," the terminal aimably responded as the appropri- atel instrument sounded.

The chamber ensemble — conducted by Pierre Boulez — begins alone, building up a drone, complex web of round. The arrival of the soloists is by surprise, and sensational. It quickly becomes clear that the relations were based as brilliant as the composi- tion. The system to transform psychadelically. The system to transform psychadelically. The performers respond to the new electronic context, and the system to transform psychadelically.

The solists play on two pianos, a harp, cimbalom, vibraphone, xylophone and glockenspiel, and one of the pianists plays the glockenspiel, and one of the pianists plays the glockenspiel. The listening experience is intense, yet complex. The system to transform psychadelically. The system to transform psychadelically. The system to transform psychadelically.

The concert ended with a pleasant per- formance of Dukr's Quartet in D minor. Op. 38. The pianists was a bit over-adrenalized at times, but there were passages of deep lyricism which demonstrated that the Ver- meer Quartet can be compelling.

_The Vermeer Quartet._

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**TUESDAY, FEBRUARY 25, 1986**

**The Tech**

**PAGE 9**

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**Boulez paints fantastic landscapes in Symphony Hall**

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**The Vermeer Quartet**

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**By JONATHAN RICHMOND**

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**Mozart is not the easiest of composers for a chamber en- semble, to fathom, but the Vermeer Quartet didn’t quite make the mark in their performance of Mozart’s Quartet in B flat, K. 458 “The Hunt,” which opened their Koussevitzky Auditorium concert last Friday. Technically, the piece was skillfully played, but despite some playful reading, there was a tendency to dryness at times, to being methodical at the expense of being musical.**

**The Adagio, however, was done quite differently from the other movements. Perhaps it was pathos-filmed intensity inspired the Quartet to probe more deeply the ria- mio of Mozart. The players became more involved with each other during this movement, intimate musical relationships devel- oping between them. For the concluding Allegro assai, the musicians stiffened up once more, and produced a finale that was satisfying in hu- man terms, but not divine.**

**There are, however, a couple of complaints department for the Vermont’s rendition of Beethoven’s Lyric Suite, given a reading that was at once detailed and too- nic. The Allegro maestoso saw some quite unusual sliding effects, the Quar- tet’s unified approach to the work paying dividends of dramatic power. The Adagio experimentum was grippingly powerful, the ending Largo desolato latesse, yet thoughtfully.**

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**The concert started with a pleasant perfor- mance of Dukr’s Quartet in D minor, Op. 38. The pianists was a bit over-adrenalized at times, but there were passages of deep lyricism which demonstrated that the Ver- meer Quartet can be compelling.**

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**Discount tickets for tonight’s perfor- mance of Ensemble contemporain are available from the Technology Community Association; please call 33- 4850 for information on availability.**

**David Wood of L’Institut de Recherche et Coordination Acoustique/Musique (IRCAM) will give a lecture on musical research, composition and performance at IRCAM in the Bartos Theatre, Winner Building, at 8 p.m. on Wenes- day, Feb. 26, and the MIT Experimental Music Studio Computer Music Concert Series presents a concert of music from IRCAM — including works by Pierre Boulez, Stanley Haynes, Jonathan Har- vey, Pauline Oliveros and Jack Mc- Artor — on Feb. 28 at 8 p.m. in Koussevitzky Auditorium.**

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