NEW MUSIC FOR COMPUTER

At the Experimental Media Facility, Laboratory and music by visiting music facilities of the MIT Media

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By JONATHAN RICHMOND

S COMPUTER "MUSIC" A SOURCE OF new revelation or concentrated self-indulgence? It can be both, depend-

ing on the articulates and talents of the human who tells the computer what to do. If the human has a sense of music and a source of inspiration, the result can be astonishing, and even profound; if the pro-
gram is merely a computer contriver bent

Serban burdens "Setzuan" with misapplied, undisciplined chinoiserie

(Continued from page 13)

masers to control his contrivances. His equally astonishing facial gestures are un-

I also enjoyed Thomas Derrah's perform-

ance as Wong, a humble water-seller (if that job does not sound humble enough, think about it) who recognizes the Gods

Serban even steals from himself: a

photo of a starring child placed incon-

actly at center stage reminded me im-

plicitly of the enormous Beethoven death

mask lowered during the new production of "Fidelio" as Captain Gannet. I be-

Sam Shepard's "Lie of the Mind"

At the Trinity Repertory Company

(Continued from page 13)

The disappointed hunter is Beth's cantan-

derrah makes the best of it.

The Gods have clearly been told to look

silly and this they accomplish remarkably

well, dressed in Kabuki costumes with

red high-tops on their feet and syrofoam

balls on their headbands.

Serban has burdened Brecht's moral tale

with layers of chinoiserie. It should be able
to bear the burden: this is the right story to infuse with magic and eastern influ-

cences, being about the appearance of the
gods in modern China. But the influences are misapplied — instead of drawing from
eastern sources, Serban seems to borrow directly from Ariane Mnouchkine's approach to the Théâtre de Soleil in Paris.

The set, giant tatami mats with regular

vertical stripes, and the music, provided by five musicians who also do sound ef-

fects, are clear Mnouchkine influences.

The two hunters of "The Two Hunters," a poem by Kahlil

Gibran, was totally absorbing, its reflec-
tive serenity building on themes of elegant simplicity, layered and interwoven in pat-
tterns of gentle introspective beauty.

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