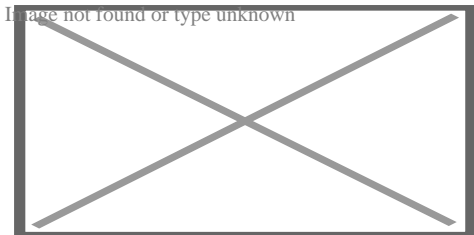




New Music America: 1987: Concert No. 1, 2 of 11



Identifier

NMA.1987.10.02.c1.B

Object Type

Digital Audio

Musical Selections

Paramell VI, for piano, clarinet, flute, and cello (1981) (7:34) / Stephen Montague

Description

The 1987 New Music America Festival was held in Philadelphia during the first two weeks in October. Produced by the local ensemble Relâche, this 10 day extravaganza of adventurous musical programming featured over 20 concerts, lectures, and sound installations. A wide range of sonic delights were offered, ranging from 20th century classical works for instrumental ensemble, to examples of experimental electronic wizardry, to incomparable improvisational jazz extravaganza's, all performed by a bevy of talented musicians and composers.

This 10 day feast of avant-garde exceptionalism began with this program, recorded at the Port of History Museum on October 2, 1987, and generously provided to Other Minds by Joseph Franklin who directed the 1987 New Music America festival, and Werner Strobel who digitized the original tape recordings. The evening's event began with a number of works by American composers: including John Cage's "Music for Marcel Duchamp," for prepared piano; Stephen Montague's "Paramell VI" and James Fulkerson's "Sonata B," both scored for a small chamber ensemble; as well as Odaline De La Martinez's "Canciones," a song cycle setting of poems by Federico García Lorca. After an intermission the concert concluded with an extended performance of jazz master Odean Pope's incompressible "Saxophone Shop."

An Oct. 2, 1987 review by the Philadelphia Inquirer's Music Critic Daniel Webster describes the evening thusly:

“...for an opening, there were no big gestures, grand curtain-raising and vast fanfares. It started with John Cage for prepared piano. That's a part of America filed under "insouciance." Pianist John Dulik began this 10-day extravaganza with short patterns played on the keyboard.

It was Cage's 'Music for Marcel Duchamp', and it suggested a scene with each of those artists putting the other on while smiling broadly. Dulik also found in Cage the humor and the economical musicality that lives after the last note. After that came artifacts...

Montague's 'Paramell VI' sent piano, flute, cello and clarinet pulsing through patterns with great intensity in search of the final peaceful, softly sustained note. Fulkerson's 'Sonata (Version B),' added violin to that grouping, drawing more timbral variety from music that pulsed and surged, found a simple song tune and then plunged toward its roaring close.

Art was compressed into the first half to make room for Odeon Pope's incompressible Saxophone Choir in the second half.

Pope's half-dozen sax players, with piano, drums and bass, constitute a high-energy, smart-thinking ensemble that, working within Pope's arrangements, created bright dialogue, broad humor and some welcome explosions...

The [next] piece programmed was titled 'The Saxophone Shop', six sections of music expandable to fit any-length program. Pope fronts the group, sometimes plays tenor and seems to supply the push to send the music flying..."

[review found at: http://articles.philly.com/1987-10-03/news/26214501_1_new-music-america-festival-multiphonics-opening-program

People

New Music America (Festival) (features)

Relâche (Musical group) (features)

Montague, Stephen (features)

Dulik, John (features)

Hall, Wesley (features)

Wyckoff, Laurel (features)

Forbes, Charles (features)

Related Collection

OMA.COL009.REL

[Relâche Collection](#)