

Concert enables listeners to hear new world of sound

By Nancy Raabe
News staff writer

Contemporary art, most everyone agrees, is a central component of every cultured person's world view.

So why should it be different with classical music, whose contemporary division — at least as far as the academy is concerned — is all but lost on the general public?

The answers are complex, and concern both accessibility and availability. But the Birmingham Art Music Alliance is doing its best to bring newer music before the public in the liveliest manner possible. People who take advantage of the chance to become engaged in different worlds of sound are likely to bring a fresh perspective to mainstream classical repertory.

New worlds of sound were the focus of Monday night's alliance concert in the UAB's Hulsey Recital Hall, which centered on the theme of Alabama composers.

Among the most forward-looking was UAB assistant professor of music technology Michael Angell's *Intervals of Invention* for four-part MIDI ensemble. (MIDI, as Angell explained, is "Musical Instrument Digital Interface," the language that lets computers control electronic musical instruments.) In his work, each of the work's eight sections explored the possibilities inherent within a certain musical interval.

Progressive as well were:

■ David Hainsworth's *Other Worlds* for cello and tape, confidently essayed by Craig Hultgren, in which pure digital sounds, concrete (electronic) sounds, and live cello cooperated

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★ ★ ★

The Birmingham Art Music Alliance, in a program of new music by Alabama composers. At Hulsey Recital Hall, the University of Alabama at Birmingham, Monday night.

(Key to rating: ★★★★★, excellent; ★★★, good; ★★, fair; ★, poor.)

harmoniously toward shared musical goals.

■ Monroe Golden's highly cerebral *Three Alternatives* for guitar and tape.

■ Charles Norman Mason's powerful and broadly conceived *Some Find Me*, scored for pre-recorded tape. It was set to portions of Gerard Manley Hopkins' *The Wreck of the Deutschland* as a series of fragmented textual utterances that heightened the poem's despair and yearning.

More conventional in conception but equally welcome were Rusty Banks' spry, alert divertimento for two guitars (Banks and Michael Patilla) and cello (Hultgren) titled *Rainbows and Tornadoes*; Dorothy Hindman's attractive *Soliloquy for Clarinet* (played by Lori Neprud-Ardovino), and Neprud-Ardovino's more rudimentary *Parley* for flute, oboe, clarinet and horn (featuring Venla Weber, David Weber, and Jack Sharp, along with the composer). Mary Rives' *Caught and The Naked Seed*, for mezzo and alto flute (Kathryn Venable and Jane Weigel), however, proved forbiddingly angular and spare.