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## The Arts

### FESTIVAL REVIEW/MUSIC

# 4 Shoes And Then 2 Concerts

By ALLAN KOZINN

By its nature, the Out of Doors festival is the most populist and in some ways the quirkiest of Lincoln Center's handful of summer programs. The festival, which began its 27th season on Thursday and runs through Aug. 23, offers ethnic music and dance of all sorts, as well as many varieties of folk, jazz, country and chamber music, all free of charge. The festival also has some traditions, among them an annual Home-made Instrument Day.

This year's installment, with Brenda Hutchinson as curator, was on Saturday, and a visitor to Lincoln Center's north, south and fountain plazas during the afternoon could examine and either play or watch others play a variety of peculiar instruments, some made from found materials, some fairly high tech.

Most of the instruments had less in common with, say, a flute or a drum than with some of the sound installations one might find at a downtown art gallery or at an electronic music concert. Most, in fact, were really only triggers for computer programs. In most cases, once an instrument was stroked or struck, it sent an impulse to the computer, which sent sounds of its own to a set of nearby speakers.

Joshua Fried's computer, for example, was connected to four shoes. Laetitia Sonami, a French composer, wore a glove that was wired to detect motion, which yielded eerie melodies. In "Hexa" (1988), Anita Feldman's tap dancers performed with, and as part of a score by Lois V. Vierk. Perhaps the most conventional performance was a lively concert by Bakra Barta, a steel drum band from Seattle.

In the evening, the festival presented two concerts of new music. The instrumentation was conventional, if again abetted by com-

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puters, but the spirit of the home-made instrument installations prevailed.

The first concert, by Pauline Oliveros and her Deep Listening Band, began with Stuart Dempster's "JDBBBDJ" (1987), in which Mr. Dempster walked through the audience with an experimental brass didjeridu, an Aboriginal hornlike instrument that produces a vibrant, exotically textured lowing sound. In Ms. Oliveros's own "Sound Fishes"

(1992), gentle wisps of sound grew into a rich, colorful fabric that made effective use of a surround-sound speaker arrangement, and David Gamper's "Deep Hockets" (1994) was a bit more sugary, but also more rhythmically vital.

The centerpiece of the program was the premiere of Joe McPhee's four-movement, mostly improvisatory work, "Unquenchable Fire" (1997), for which Mr. McPhee and his quartet joined Ms. Oliveros's band. The work was inspired by Rachel Pollack's science fiction novel of the same title, and during the performance Ms. Pollack read several colorful passages, including one in which tourists from Cleveland encounter a talking horse in Central

Park and scoop up some of its manure as a souvenir, and another in which a kind of utopia is created in a fiery subway car. Mr. McPhee's free jazz score was equally fanciful, as was his trumpet and saxophone playing.

The closing concert was devoted to a dance work, "Icho: Solitary Butterfly." Molissa Fenley's choreography combined classical movement with some of her own angular trademarks, and was danced evocatively by Felicia Norton. The score, by Leroy Jenkins, was an eclectic journey: Mr. Jenkins's own idiosyncratic violin playing, performed live, was set against an amusing taped swirl of percussion, electronic sound and Dylan-style harmonica.