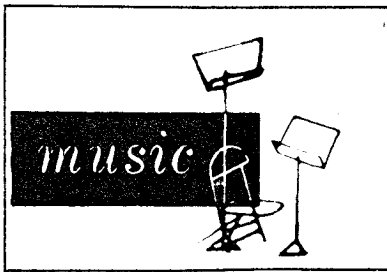


Passing the sound around

MICHAEL SAHL'S MUSIC at the Kitchen the following night represents another totally different approach. "Piano Tracks," which accompanies an exhilarating dance solo by Anne Sahl, is a tape collage combining piano music, jazz elements, Baroque excerpts, and percussive effects. "Symphony," performed by the composer at the electric piano and Frederic Rzewski at the grand, was described by one person as "the apex of cocktail lounge piano music." It does have many of those sweet harmonies and lush melodies, but the rhythm and phrasing are not so square. More repetitious than anything



you would ever hear in a bar, it no longer concerns itself much with chord changes. More important, it has none of the climaxes that pop tunes always have. Instead of building, it simply drifts for a while and then shifts, sometimes abruptly, to another idea. Both the electric piano and the tape collage have some noisome technical distortion, but the music come through clearly nonetheless. It is a very personal idiom which conveys a clear, warm, and somewhat sentimental message.