

but the music went on for a long time—perhaps too long. In a formal concert situation, where one feels obliged to keep his seat and not talk or drink or clap or tap his feet, 30 or 40 uninterrupted minutes of this kind of playing can make one restless no matter how well it is played.

Toward the end there is a nice section of soft wispy noises, and some interesting passages where Berger plays vibes with his wooden shoes.

Although the concert did not have a particularly personal or original point of view, it was a pleasant sophisticated blend of recent jazz and classical improvisation techniques. And breaking it up with two readings of a solo flute piece is an excellent programming idea, since it adds a nice symmetry to the evening, and throws the long pieces into bold relief.

—Tom Johnson

THE CONCERT PRESENTED

by Gregory Reeve and ensemble at the Kitchen on May 22 began with Reeve's "Solo Flute Piece," played by Patricia Spencer. It uses mostly the standard contemporary flute vocabulary—occasionally settling down on only a few notes, and then breaking away into virtuosic atonal lines.

This was followed by a much longer "Piece for Tape and Instruments." Cleve Pozar has bells attached to his wrist as he plays his trap set. Jim Fulkerson contributes soft, strange trombone sounds. Philip Corner adds sporadic pointillistic piano gestures, and Richie Youngstein plays string bass sensitively throughout. A prerecorded tape made by the same musicians fades in at times, enriching the texture and occasionally fooling one into confusing live sounds and recorded sounds. The music has a pleasant informal sound—the sound of instrumentalists playing sensitively together without obligating themselves to any rigid rules or formal plans.

After a brief intermission, the solo flute piece was played again. Apparently it was repeated exactly, although it seemed to go by much more quickly.

The mood changed abruptly once again as they went into a very free jazz thing called "Plan for Seven Players." The ensemble is the same as before, with the addition of Jon Gibson on soprano sax, Carl Berger on vibes, Reeve as a second percussionist, and Hod O'Brien taking over the piano. Everybody keeps busy most of the time, creating loud, sensual, free jazz textures. Then things begin to settle down, and a pulse can sometimes be heard. Everybody starts taking solos, and it turns into a jam session. They all played very well, they all played very well,