

SUNDAY, DECEMBER 22,

EXOTIC CONCERT BY TEITELBAUM

Work by Composer Shows
Disparate Influences

By JOHN ROCKWELL

Richard Teitelbaum, now based at York University in Toronto, is a composer with many disparate influences. Sometimes when that is the case the resultant works sound fragmented into a depersonalized eclecticism. But at Mr. Teitelbaum's concert Friday night at the Kitchen, there was much to admire.

The principal influences that have shaped him are ethnic music, electronic music and a form of avant-garde improvisation that is very close to avant-garde jazz. And a fourth, more pervasive influence, concept art, might be mentioned. Friday's concert came accompanied with four detailed and articulate pages of documentation, and without them one's appreciation of those works might have been much different.

Mr. Teitelbaum's studies of world music were most apparent in the opening piece, a solo for Shakuhachi in a traditional Japanese idiom. How authentic Mr. Teitelbaum's work was this listener is unequipped to say, but the microtonally sinuous inflections of the wooden end-blown instrument (rather like a breathy recorder) played by Shudo Yamato were compelling indeed.

"Threshold Music No. 7" and the concluding Trio were both improvisatory pieces. The former entailed the production of tiny sounds designed to emerge almost imperceptibly from various points in space. The Trio, perhaps the most effective piece of the night, found Mr. Teitelbaum at his Moog synthesizer in a more aggressive improvisation with Anthony Braxton on winds and Dave Holland on cello and bass—both well-known jazz avant-gardists. The exotic sounds the three produced were something to hear.

"Tai Chi Alpha Tala" was a collaboration for a woman going through motions from Tai Chi Chuan, the Chinese martial art, with her resultant alpha brain waves transmitted by FM to a synthesizer, triggering preset pentatonic responses, and a tabla player echoing and reinforcing the resultant rhythms. It was ritually pretty to watch and to hear, although the scientific purity was a bit compromised by Mr. Teitelbaum apparently fiddling with the synthesizer and by the seemingly overactive tabla player.