

Press release
November 19, 1985

Concert title: "Free at Last, Free at Last".

:A musical celebration of the life & work of Dr. Martin Luther King Jr. Premier January 15-16, 1986; presented by Northeastern University, Division of Fine Arts/nũArts series (8:00, Alumni Auditorium) Boston, as part of the national recognition of Dr. King.

:Music composed by Malcolm Goldstein and Archie Shepp to include the premier of a new work by Malcolm Goldstein commissioned through the Massachusetts Council on the Arts and Humanities/New Works for the occasion: ① "...that hung like fire on heaven", a setting of Dr. King's speech, "I Have a Dream", for instrumental ensemble and computer tape*. Also included in the program: Archie Shepp's ② "Funeral", a memorial piece for Medgar Evers reworked from the original 1963 version for the ensemble; "Been in the Storm So Long", ③ a set based upon the folk spiritual and "my feet is tired, but my soul is rested", a solo violin piece, by Malcolm Goldstein.

:The ensemble will consist of internationally acclaimed jazz and new music improvisors:

Archie Shepp, tenor saxophone;	Henry Threadgill, alto saxophone;
David Murray, bass clarinet;	Joseph Celli, English horn;
Ray Anderson, trombone;	Vincent Chancey, French horn;
Fred Hopkins, string bass;	Diedre Murray, cello;
Denardo Coleman, percussion;	Borah Bergman, piano;
Malcolm Goldstein, violin and conductor.	

It will be the realization of these unique and diverse talents; a music transcending labels and lines of division to create a new sound, a new energy/vision of coming together.

:Malcolm Goldstein, a composer/violinist active in new music and dance since the early 1960's, has been acclaimed for having "reinvented violin playing.... a new, ego-free virtuosity", and recognized as one of the foremost violin improvisors in contemporary music. He has toured extensively throughout North America and Europe with concerts at the Next Wave Series/Brooklyn Academy of Music, New Music/New York at the Kitchen, New Music America Festivals, Wiener Festwochen, Steirischer Herbst/ISCM World Music Festival and recently at the first Westdeutscher Rundfunk Koln "Acustica International". In 1985 his concerto for violin and orchestra, "Cascades of The Brook: Bachwasserfall", was premiered at the Brooklyn Philharmonic/Meet the Moderns series.

:Archie Shepp has been a luminary on the jazz scene since the early 1960's when he performed with John Coltrane. He has won several major jazz awards, including both the Downbeat "artist deserving of wider recognition (new star)" award in 1965 and the Downbeat critics poll as best tenor saxophone in 1982. Mr. Shepp has recorded and performed extensively throughout the United States and internationally. Since his first major European debut at the Newport Jazz Festival in Europe in 1967, he has performed at the Haag Festival, Montreux Festival and the Newport Festival in Japan. Numerous recordings have been released in Europe, most recently "Mama Rose" in Germany and, in this country, Rounder Records has recently released "The Good Life".

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King celebration
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:The concert will be a reunion for Malcolm Goldstein and Archie Shepp, who first played together in the 1960's when they collaborated with dancers and artists of the Judson Dance Theater in New York City. Both musicians are now residents of Massachusetts; Archie Shepp being a tenured Professor at the University of Massachusetts in Amherst and Malcolm Goldstein living in Brookline.

:The ensemble will tour the program, following the Boston premier performances, with concerts at the Wadsworth Athenaeum in Hartford, the Martin Luther King Library in Washington D.C., and the Pennsylvania Academy of Fine Arts and the Painted Bride in Philadelphia.

:This concert program has been funded in part through a grant from the Massachusetts Council on the Arts and Humanities/New Works in coordination with Northeastern University, Division of Fine Arts/nuArts series.

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*Description of "...that hung like fire on heaven", by Malcolm Goldstein:
a setting of Dr. Martin Luther King's speech, "I Have a Dream" for instrumental ensemble with computer tape. All of Dr. King's words, as well as articulation, phrasing and overall pitch/tonal shape, are transformed into sound-textures and extended by the instrumental ensemble to become a song-mass. The computer tape, derived from the recorded speech, is realized as a slow moving melody. It serves as the tonal foundation upon which the ensemble elaborates, within an improvisation framework, following the word structure of the speech and culminating in "Free at Last, Free at Last; Thank God Almighty, I'm Free at Last".