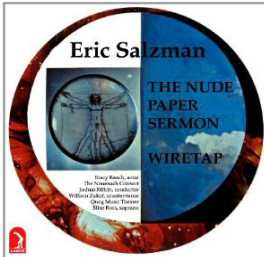


Reissues



THE NUDE PAPER SERMON/WIRETAP LABOR 7092

THE NUDE PAPER SERMON:
PART ONE, PART TWO/
WIRETAP: HELIX, WIRETAP,
LARYNX MUSIC,
QUEENS COLLAGE
93:57

Stacy Keach, vcl; Daniel Nagrin, vcl; Joshua Rifkin, cond; Eric Salzman, cond; William Zukof, ten; Elise Ross, sop; Stanley Silverman, g; The Nonesuch Consort; The New York Motet Singers; Quog Music Theater. 1968, Flushing, New York; 1969, 1972, 1973, New York, New York.

The career of Eric Salzman includes the titles of music critic, author, educator, academic, and producer. His work in these areas frequently overshadows his wonderful gifts as a composer and a visionary of the future of musical theatre. This two-disc release reissues the late '60s and early '70s performances of his musical drama "Wiretap," and probably his most famous composition, "The Nude Paper Sermon." Both pieces are very difficult to perform, but the ensembles successfully handle the undertaking.

"The Nude Paper Sermon" blurs the lines of time and genre by mixing the sounds of a Renaissance consort and The New York Motet Singers, with a modern inclusion of electronic sounds and an actor/narrator. The actor positions himself as a media/cultural voice that frequently dates the performance to the late '60s with references to segregation, Pete Seeger, and Martha Graham. The collage of sounds personifies the second half of the 20th Century as an intricate and often overwhelming experience of overstimulation and complication. "Wiretap" is the slightly lesser-known collection of four movements on American life. Each subject seeks to "tap" into the mind of the listener to discover an awareness of the self and its multifarious relationships with the world. Spatial existence, discomfort, manifestation, struggle, fantasy, and reality are all explored using musical sensibilities. Philosophically, the piece seems to suggest that music is not the "art in life," but rather that music, social interactions, and media as an entire experience, are the "art of life." From a musical perspective, innovative techniques in vocalization, electro-acoustic textures, and instrumentation are explored. Silverman's guitar plays a fascinating role juxtaposed against Ross's voice. Nagrin's voiced sounds seem to symbolize the haunting and longing nature of the human spirit for something unknown. The real interest here will be how this compressed psychosomatic journey will affect the twenty-first century listener.

Dustin Mallory