## Same to You, Martini

By Kyle Gann

The New York

In the middle of Henry Brant's Desert Forests at Avery Fisher Hall May 27, a loud "Fuck you!" drew my attention from matter musical. It emanated from a portly sexagenarian in a suit a couple of rows away, and was directed toward my colleague Leighton Kerner, who, as it turned out, had asked the man to quit talking dur-ing the music. The man subsequently remained quiet until the piece was over, then got up and began harassing Leighton. Luckily for the anonymous belligerent, his wife and friends whisked him away quickly. Five more seconds, and he would have had 200 pounds of livid new-music critic in

What Mr. Vodka Martini reminded me (I'll name the old fart after what he had probably had a few of before his wife made him put his tie back on and go out) was that I avoid the Philharmonic partly for the same reason I stay and trombones in the balconies, out of certain bars: the people I'd and a woodwind choir way up in out of cetain loas, we people 1 and a woodwing enoir way up in run into there neither share nor the back. Admirably, Kurt Masur respect my values, and are likely conducted the program, rather to provide me with unpleasant experiences. Martini was hardly name conductors would have, and

alone. Half of the row behind me were talking and cracking jokes. I tion and authenticity. But I think



periences ever: Three Places in without the subscribers around New England next to Sun-treader, me making it apparent—during me making it apparent—during the music—that they don't ap-prove. (I have no objection to the followed by Brant's work with the composer at the piano, trumpets grand old tradition of booing Had the Brooklyn Phil given that program at Brooklyn Academy of Music, I'd have no incident to report. BAM's glory is that it has nurtured New York's most vibrant, open-minded, and interest-ed audience, the closest thing we

creetly, out of respect for the art-

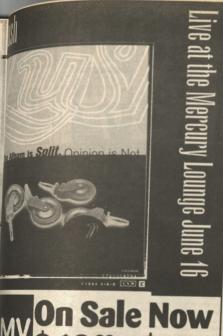
ists and listeners who may be enobserved en masse a few years ago at John Adams's Harmonielehre, rise with a weariness that exudes disgust, then march out slowly, putting up with this crap!" Orchestra patrons take any non-lamous name on a program as a safe target for the hostility attend-ing their cultural anxiety. Martini fireworks, video, to hold the interchagrin when he saw a program full of unknown names, and Amer-Historic Cultural Institution; you

ristoric Cultural Institution; you can't impress your friends by going there unless they're hip enough to have gone, too.

My generation marches under the banner of getting new music to a wider audience. It wave that banner at BAM, but at NY Phil

gence, but to find out what's go-ing on and pick up an occasional item of personal interest. They don't feel that hearing a none too don't feel that hearing a none two
good piece is a waste of time, because they're not covering up a
cultural inferiority complex. When
a piece doesn't suit them, they
shrug complain, and wait for the
next one. When BAM's patrons walk out | nominator as low as Martini and on a performance, they tiptoe dis- his chatterbox cohorts. Theoretiharmonic should be one of the in terms of reaching respectful lis-teners with a responsible performance, you'd be better off with a piano solo at Roulette. The Philgazing around with an expression that reads, "Look at those Bozos more than an impressive résumé item.
The American Symphony Or-

probably thought the only bright spot about having to attend was there's no way to engage Martini that next morning at work he could pompously announce, "Ah | 80 naked 19-year-old babes. To yes, the wife and I went to the Philharmonic last night, heard Mozart's Eine Keine Nichtmusik [sic]. What a piece!" Imagine his [sic]. What a piece!" Imagine his brace themselves to sacrifice a lot of the old fogies who come for than art. I'd like to assure the icans at that. No snob value there. BAM, on the other hand, isn't a gain someone like my couple of dozen friends who, for this fantas tic program, came to the Philha monic for the first time in years. don't know that it's true, and the were talking and cracking lookes. I upon and authenticity. But I times to be a tracked at them but forfeited the I'd as soon be challenged to fight experiment of asking them to shut to place the total properties on the control of the properties o







## Big Sandy and his Fly-rite boys

"Jumping From 6 to 6"



11.99 CD CASSETTE 7.99

APPEARING AT MAXWELL'S JUNE 19th, RODEO BAR JUNE 22nd AND AT FOUNTAIN PLAZA IN LINCOLN

Rolling Stone King of California



11.99 CD CASSETTE 7.99

DAVE ALVIN WILL BE APPEARING AT THE **BOTTOM LINE ON** JUNE 18th!

MANHATTAN (IN THE VILLAGE, UPPER WEST SIDE \*UPPER EAST SIDE) • CARLE PLACE • NANUET

## **Some Summertime** Reminders from NYCD

Pick up the latest summer compact discs at NYCD. Check out the great prices on NYCD's used discs.

Buy a rare CD import you never saw before you found it NYCD. CDs make great coasters for those refreshing summer drinks.

Get a set for as little as \$1.99 a coaster at NYCD. Put nametags on your underwear

before you go to camp. We pay top dollar for used CDs. Open late 7 nights

426 Amsterdam Ave. (bet. 80th 4 81 at 51 724-4466

From Ireland

with special guest Sharon Shannon "A breathtaking vocalist who hardly fits any conventional mold

SATURDAY JUNE 18



Here's something you

REMEMBER,

MEN HAVE

**BABIES TOO** 

the name of this ma The best album of his entire, restless care "His finest solo offering to date."—The Inde david byrne new albu "Todo Mundo Presents: David Byrne Live Between The Teeth" I On CD, Cassette, VHS, Laser Disc, and for a limited tim 6/11 Count Basie Theatre in Red Bank 6/15-16 Supper Club

1280 Lexington Ave.