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MUSIC REVIEWS

Bowman contributes versatility, talent

By **MICHAEL HUEBNER**
News staff writer

Few cities can boast new music forums as active as the Birmingham Art Music Alliance. Most of the works this tenacious organization presents will never achieve masterpiece status, yet they consistently turn up gems.

Saturday's BAMA event at Hill Recital Hall featured guest guitarist Paul Bowman, who was kept busy on all six works — four of them premieres. An exceptionally versatile musician, he negotiated a pas-

sage of styles with ease.

Violinist Karen Bentley Pollick performed with enthusiasm and expertise in four of the pieces.

For his "Ten Strings," a duo for guitar and violin, Monroe Golden made an about face on his usual brand of microtonal minimalism. Using open strings of the violin and guitar as a backdrop, he created color with suggestions of country fiddling and swing.

Dorothy Hindman reprised her "Needlepoint," a poignant evocation for solo guitar that was inspired by her mother's battle with

cancer.

Joseph Landers' gentle "Eclogue" used an alto recorder and cello, played by Lori Ardivino and Craig Hultgren, to create an effective pastorate. Matthew Scott Phillips' "An Approach to Destiny" and Mary Elizabeth Neal's "Duo for Violin and Guitar" were less engaging works that drew more on early 20th century styles.

Like much of Charles Norman Mason's music, "Scrapings," for violin and guitar, is a smile inducer. Blips of synthesized and pre-recorded sounds combined with



PAUL BOWMAN, GUITAR

With Karen Bentley Pollick, violin, Lori Ardivino, alto recorder and Craig Hultgren, cello

Saturday
Hill Recital Hall
Birmingham-Southern College
Presented by
Birmingham Art Music Alliance

jazzy violin riffs and steady guitar rhythms. Recorded voices, reciting poetry by Patrick Barron, seeped into the complex, but transparent fabric.

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