

THE KITCHEN

VIDEO

MUSIC

DANCE

PERFORMANCE FILM

512 West 19th St. (Btwn 10th & 11th Aves) New York, NY 10011

Reservations: 255-5793



IMAGINARY LANDSCAPES: A FESTIVAL OF ELECTRONIC MUSIC
FEBRUARY 25 - 28/MARCH 3 - 6
Thurs - Sun/All shows at 8:30pm/\$8.00
Contact: Patrick Moore, 255-5793

Eight nights of exciting, unpredictable performances by composers at the cutting edge, featuring respected pioneers and techno-whiz-kids. With an extraordinary multi-channel sound system, lighting, and video, The Kitchen's flexible multi-media performance space will host two weeks of new electronic sounds. Each night will offer a different musical experience, from high tech computer music to player pianos, sampling keyboards to swinging speakers, echo-location to self-playing electric guitars, string trios to kites. Composers and performers from Germany, Switzerland, California, and the East Coast will present New York audiences with seldom heard works, including many premieres. IMAGINARY LANDSCAPES is guest curated for The Kitchen by Nicolas Collins.

SCHEDULE

Thursday, 2/25	Maryanne Amacher
Friday, 2/26	Ron Kuivila Mark Trayle
Saturday, 2/27	Lois V Vierk Clarence Barlow
Sunday, 2/28	David Tudor with Jackie Monnier
Thursday, 3/3	Shelley Hirsch David Weinstein
Friday, 3/4	Alvin Lucier Gordon Monahan
Saturday, 3/5	"Blue" Gene Tyranny Laetitia deCompiegne
Sunday, 3/6	Voice Crack

Thursday, February 25

The festival opens with Maryanne Amacher's STAIN, a work of avant garde music theater that stages stories dramatized through multi-channel sound, sets, images, light, furniture and video. STAIN is an excerpt from Amacher's monumental MUSIC ROOMS, a four-part mini sound series which premiered in Berlin in February 1987, and has been adapted to the architectural peculiarities of The Kitchen. Although she performs only rarely in New York, Amacher has a near-mythic reputation based on her pioneering work with environmental sound, transposed and highly amplified.

P R E S S R E L E A S E

Friday, February 26

An evening of hard-edge high tech from two of the most innovative composers of computer music: Ron Kuivila and Mark Trayle. Kuivila, an artist-in-residence at Wesleyan University who has performed throughout the United States and Europe, will premiere THE LINEAR PREDICTIVE ZOO, a "sonic bestiary" generated with cheap speech synthesizers that have been taught to bark, jabber, sneeze and whine, as well as talk. The libretto is derived from the Minnesota Multi-Phasic Personality Inventory, and the piece incorporates interactive computer graphics designed by computer artist Larry Johnson. Mark Trayle will present a series of new pieces for electric guitar and microcomputers; in some pieces the guitar controls the computer's generation of sounds, while in others the computer "plays" the guitar through electro-mechanical "fingers." A resident of San Francisco, Mr. Trayle is a member of "The Hub," a revolutionary computer network ensemble that last spring presented a night of modem-linked computer music simultaneously at the Clocktower and at the Experimental Intermedia Foundation in New York City.

Saturday, February 27

Lois V Vierk will present two new works: PILOT, a Music/TapDance collaboration with choreographer Anita Feldman--performed by two tap dancers, Anita Feldman, Russel Halley and David Parker; percussionist James Pugliese; Arthur Stidfole and Vierk on electronics. The second piece, GO GUITARS, is written for five electric guitars--four prerecorded on tape and one played live by David Seidel. Vierk's music has been performed throughout the US, Canada, Europe and Japan. She has been in residence at The Yellow Springs Institute, and has been commissioned by the Relache Ensemble and many of today's most exciting new music [performers. Clarence Barlow will perform the American premiere of VARIAZIONI E UN PIANOFORTE MECCANICO, for pianist and player piano. Based on the second movement of Beethoven's Opus 111, the piece is divided antagonistically between the player piano and the live pianist. As with Colon Nancarrow and Richard Teitelbaum, Barlow is attracted to the player piano as an acoustic instrument that can be automated with a degree of control like that of an electronic or computerized instrument. Barlow is an Anglo-Indian composer of international reputation who has lived in Cologne for many years. This is his first New York appearance, and is made possible with the generous assistance of Goethe House New York.

Sunday, February 28

David Tudor will present LINES, RECALLED, a new evening-length work for table of electronics, in collaboration with sculptor Jackie Monnier. In this piece, Tudor's networks of small circuits respond to motion, as detected by radar and ultrasonic sensors. Monnier contributes large, kite-like sculptures that follow drafts and air currents in the space, and thus "play" the motion sensors. Tudor is the founding father of live electronic music, and is perhaps single-handedly responsible for the development of the "homemade electronics" school of composition and performance. Monnier is a French artist who divides her time between Paris and New York.

Thursday, March 3

Downtown diva Shelley Hirsch and Muzak Mixmaster David Weinstein will transform The Kitchen with a series of collaborative works for voice, sampling keyboards, and various unstable electronic arrangements. Pieces will include SELF-INTERRUPTING WALTZES and the premiere performance of HAIKU LINGO. An heiress to the Cathy Berberian/Yma Sumac school of "vox drammatica," Ms. Hirsch recently recently completed a two-week run of her music/theatre piece SIND SIE SICHER at the Stuttgart Kammer Theatre. Weinstein is well-known as an idiosyncratic virtuoso of samplers and synthesizers, which he uses both in his own music and in performances with other composers such as John Zorn.

Friday, March 4

Alvin Lucier, grand master of the standing wave, will present two classic works of music that explore acoustic space: VESPERS (1968), in which performers negotiate paths through the performance space using echo-location in lieu of sight, and BIRD AND PERSONS DYING (1975), which features an electronic bird that creates phantom twitterings against strands of feedback. Also, Connecticut's Fidelio Trio will premiere Lucier's FIDELIOTRIO which explores beating patterns between closely-tuned notes played on piano, cello and viola--a purely acoustic piece that is an outgrowth of the composer's earlier work with electronic oscillators. Lucier, who is on the faculty of Wesleyan University, has been a pioneer in many areas of composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media and the evocation of room acoustics for musical purposes. Canadian composer Gordon Monahan will give the New York premiere of SPEAKER SWINGING, in which three athletic performers whirl loudspeakers driven with electronic sound, while the audiences seated beneath the orbits experiences lush doppler shifts. Monahan, who recently moved to New York, has performed extensively in Canada, Europe, and the US. His works explore the physical properties of sound in visceral performance.

Saturday, March 5

"Blue" Gene Tyranny premieres SOMEWHERE IN ARIZONA 1970, for piano, voice, and electronics; with vocalist Tom Buckner. Tyranny has composed and performed avant garde music for 25 years. His music, for electronics, orchestral instruments, and voices, develops new forms for improvisation and expresses themes of mysterious natural and social phenomena.

Laetitia deCompiegne will perform PIE JESU -- SOUNDS FROM EMPTY PLACES, a new work for electronic keyboards, homemade circuits, voice and slide projections. A French composer living in Oakland, California, deCompiegne composes interactive electronic music using a mixture of high and low technology with urban and pastoral imagery.

Sunday, March 6

Swiss duo Voice Crack (Norbert Mösling and Andy Guhl) produce masses of electronic sound from tables and floors strewn with primitive consumer technology: portable radios, record players, cheap microphones, radio-controlled model cars and simple homemade circuits. Their highly idiosyncratic music has an odd connection to both the David Tudor and Europe's "noise" and industrial groups such as Einstürzende Neubauten and Bow. Gamelan. This will be their first New York appearance.

Guest curator Nicolas Collins is a well-known New York composer. A subscriber to the David Tudor tradition of "homemade" electronic circuitry, and a pioneer in the use of microcomputers in live performance, he also makes extensive use of radio, found sound material, and "backwards" musical instruments in his compositions and sound installations. He has performed and exhibited throughout the United States and Europe as a solo artist, with his own ensemble, and in collaboration with Peter Cusak, The Downtown Ensemble, Bob James, Ron Kuivila, Christian Marclay, Elliot Sharp, David Tudor, and John Zorn. Records and tapes of his music have been released on Lovely Records, Trace Elements Records, Tellus, Slowsan, and Banned Cassettes. From 1985 to 1987 he was curator of the concert series and sound installations for PS1 and The Clocktower.