

La Luchonnette

Just around the corner at
130 Tenth Avenue
(at 18th Street)

(212) 675-0342



SAVE THE DATE!

Sunday, March 5th
Kitchen Benefit

featuring

Robert Wilson

Call 212.255.5793

for details



THE KITCHEN VIDEO SHOW

Monday Nights 11:00 pm

Manhattan and Paragon Cable Channel 34

Manhattan Neighborhood Network

T H E K I T C H E N



The Kitchen Center for Video · Music · Dance
Performance · Film and Literature

512 West 19th Street
(between 10th and 11th Avenues)
New York City 10011
Telephone [212] 255-5793

present

Deep Listening Band

January 11-14, 1995

THE KITCHEN

The Kitchen Curator
for Video, Music, Dance,
Performance, Film and
Literature

6

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Robert Stone
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It is with great pride that I welcome you to enjoy the many levels of the Deep Listening Band. These artists have been — and continue to be — a great inspiration for many of us. They are truly original thinkers and creators. We are very honored to present them here at the beginning of our new year. 1995 will be a profound year.

As many of you know, The Kitchen has joined an international network of high technology cafes called **Electronic Cafe International™**. We will offer vanguard artists the tools to develop new forms through experimentation and collaboration with new media — particularly video teleconferencing. We hold monthly **International Drumming Circles** that can link with percussionists in Santa Monica, Paris and Rio. The next Circle will be on January 22 at 3pm. Ben Neill is curating **Tone**, monthly ambient music evenings. Our next evening will be on February 4, 1995

Beginning on January 20, our new curator Kathryn Greene will host a series of **Hybrid Nights**. A Hybrid Night is an evening of occurrences — some last only minutes while others go on throughout the night. Each event interweaves performance, videos and visual arts in a cafe environment. Please come and join us!

Don't forget to watch **The Kitchen Video Show** every Monday night at 11pm on Manhattan and Paragon Cable Channel 34. Call David Azarch, our Media Director, for more details.

On March 5, Robert Wilson will fly in from Europe to host a special **Benefit** for The Kitchen. Please call us and leave your name and address. We will mail out invitations shortly.

This marks the beginning of a whole new era for The Kitchen and the constituency of artists we are building around the world. Thank you for your support of **Deep Listening Band** this evening, and we hope to see you at The Kitchen again soon.

Happy, happy New Year.

Halekaha, Inc.

512 West 19th Street
New York City 10011

Telephone
(212) 252-9733
Facsimile
(212) 645-4258

Lauren Amazeen
Executive Director

PAULINE OLIVEROS *just tuned accordion, voice*
STUART DEMPSTER *trombone, didjeridu, voice*
DAVID GAMPER *just tuned piano, winds, voice*

with the EXPANDED INSTRUMENT SYSTEM

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For Pauline Oliveros Foundation
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Pauline Oliveros Foundation is celebrating its tenth anniversary this year and wishes to extend special thanks to the following supporters:
National Endowment for the Arts, New York State Council on the Arts,
Mary Flagler Cary Charitable Trust, Higgins Foundation, Phaedrus Foundation

For The Kitchen

Music Curator BEN NEILL

Executive Producer LAUREN AMAZEEN
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Special Thanks to MARY FLAGLER CARY CHARITABLE TRUST and
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The Musicians

PAULINE OLIVEROS has performed worldwide on her just tuned accordion as a soloist and with Deep Listening Band. As a composer, her recent awards include the Bessie Award from Dance Theater Workshop for *Contenders* (1991), a work for Susan Marshall Dance Company; a Fellowship from the National Endowment for the Arts in 1992 for composing *Epigraphs in the Time of AIDS* for Deep Listening Band; and a grant from the Foundation for Contemporary Performance (1994) for her work. Her most recent compact disc, *Pauline Oliveros & American Voices* (1994), is already gathering critical acclaim. *Njinga the Queen King* (1992), a major music theater work, was created in collaboration with playwright/director Ione and presented during the Next Wave Festival at Brooklyn Academy of Music in December 1993. Oliveros' career and history as a new music pioneer date to the early 60's when she became the first Director of the Tape Music Center at Mills College. She then moved to a fourteen year stay at the University of California at San Diego, where she was a vital part of that institution's world-renowned new music program. Since 1981, Oliveros has been based in Kingston, New York. Seeking to support the creation, presentation and dissemination of new works, in 1985 she established Pauline Oliveros Foundation, Inc. — a non-profit program for the arts. Currently she is the president and co-artistic director. Oliveros is considered the originator of today's meditational music, and is the composer of *Sonic Meditations* and *Deep Listening Pieces*. Her music and philosophies have been an inspiration to all forms of meditative art.

STUART DEMPSTER, one of the world's finest virtuoso trombone players, reaches far beyond tradition to utilize the didjeridu, a flex garden hose and conch shells. A Guggenheim Fellow and faculty member of the University of Washington, he has written and composed extensively, and has recorded for numerous labels including Columbia, Nonesuch, and New Albion. His recording *In the Great Abbey of Clement VI* at Avignon has become, in the words of one reviewer, "a cult classic," and the portions of Washington State designated as "sound" landmarks in his *State of Washington As A Musical Instrument (SWAMI)* include the cistern featured in the Deep Listening compact disc. Dempster also soothes aches, pains, and psychic sores with his meditative and playful Sound Massage Parlor in which he massages the body with sound waves from his instruments.

DAVID GAMPER is especially concerned with music performance electronics. He received a BA in mathematics in 1967 from Bowdoin College, and returned there in 1969 to study composition with Elliott Schwartz and establish the electronic music studio at Bowdoin. He then went on to the University of California at San Diego where he studied composition with Pauline Oliveros and Roger Reynolds, and received his MA in music. He also worked at the new Project for Music Experiment as sound technician and performance electronics facilitator. After leaving UCSD, Gamper worked in Vermont as an electronic music studio designer, goat farmer, property tax assessor, town energy coordinator, advocate for community and responsive private philanthropy, grant maker for children and youth, director of a baroque recorder ensemble and at co-raising a percussionist with his wife, photographer Gisela Gamper. Since moving to New York in 1989, he has been performing and developing the Expanded Instrument System with Pauline Oliveros Foundation.

The Technology

The Expanded Instrument System (EIS) is an evolving sound processing environment dedicated to providing improvising musicians control over various interesting parameters of electronic transformation of their acoustic performances. Performers each have their own setup which includes their delay and ambiance processors, microphones, signal routing and mixing, and a computer which translates and displays control information from foot pedals and switches using custom software developed by David Gamper and Panaiotis. In addition, they have access to shared processing resources, such as a special digital signal processing computer. The musicians and their instruments are the sources of all the sounds, which they pick up by their microphones and subject to several kinds of pitch, time and spatial ambiance transformations and manipulations. No "electronic" sounds are used. The EIS at these performances was designed to be flexible enough to include guest artists, including those joining us remotely via the Electronic Cafe on Sunday.

Deep Listening Training

Since silence or relative silence is shrinking at an ever-accelerating rate, it seems more than ever necessary to call people to attention regarding outer and inner acoustimology. (Thanks to Steven Feld for the word "acoustimology.")

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The training is designed to help people gain flexibility in as many forms of listening as possible. The training includes attention to breathing, exploration of unusual acoustic environments and phenomena, just listening, listening as an ensemble, strategies for creating and performing pieces, inventing instruments, using voices and found sounds, keeping a sound journal.

These sessions are for anyone who is interested in expanding and deepening respect and appreciation of one's own inner music and the possibilities for expressing it. The next Deep Listening Training session will be in New York City at the Pauline Oliveros Foundation Inc., 89 Chambers Street, from 11 am to 4 pm on February 5th. Phone 212.619.5726.

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Deep Listening Catalog

Formed in 1989, Deep Listening Publications expresses a commitment to music and sound works that transcend cultural boundaries and stretch the mind by making special and difficult to find works available through publication, promotion and direct mail distribution. A unique annotated artists' catalog curated by Pauline Oliveros includes not only CDs, records and tapes, but also scores, books, rare collectors' items, instructional materials, videotapes and essays. The catalog and items from the catalog (including Deep Listening Band CDs and T-shirts) are available for purchase in the lobby.

Deep Listening Band Background

The Deep Listening Band (DLB) arrived in Chicago late Sunday and early Monday (11 and 12 April 1992) just as the town was being evacuated from the great tunnel flood. What is it about the DLB that relates so well to water? The DLB was formed by accident 8 October 1988 while recording its award winning *Deep Listening* CD for New Albion Records in a two million gallon cistern with a reverberation time of 45 seconds on an old military base (Fort Worden) 70 miles northwest of Seattle. Just a few months later the DLB was recording *Troglodyte's Delight* for *What Next?* Records in an old limestone quarry (Tarpaper Cave) near Rosendale, New York which had lovely dripping water sounds and Valhalla-like mists. About a year and a half after that the DLB was once again in the cistern to record *The Ready Made Boomerang* CD released in January 1992, also on New Albion. This "upstart Deep Listening Band worships in a cistern chapel (and) explores the mysterious spaces between notes, where all its sweet dissonance and beading microtones" according to Marc Weidenbaum in the April 1992 issue of *Pulse!*

In December of 1991 the Deep Listening Band went to perform in Jameos del Agua, a lovely concert space built in (wouldn't you just know!) a lava cave on Lanzarote, the northernmost Canary Island. By this time keyboardist David Gamper had been with the DLB for a year joining trombonist, Stuart Dempster, accordionist Pauline Oliveros and vocalist/computer wizard Panaiotis. One must recognize that they are all composers—in fact, the DLB is a composer collective—and the performance designations for current members do not begin to demonstrate each person's contributions: Dempster on conch shells, didjeridus and garden hose; Gamper on Expanded Instrument System (EIS) development, keyboards, and found instruments; Oliveros on accordion, voice, bells, and conch shells.

The DLB has regularly invited guests to perform. Dancer Julie Lyon Balliett, vocalist Thomasa Eckert, percussionists Fritz Hauser and George Marsh, writer Ione, performance artist Linda Montano, and clarinetist William O. Smith form only a small part of the guest list. Whether performing in San Francisco at Life On the Water (October 1990), in Austin with the Sharir Dance Company (March 1990) or the Ellen Fullman Long String Instrument (1994), in Brussels, Oslo, and Stockholm (April 1991), in New York and Lanzarote (December 1991), or Tokyo (December 1992) in a hall with over 700 loudspeakers in the walls and ceiling, the DLB stands ready to sink to new depths. The DLB doesn't play just anywhere!

Certainly an unexpected depth was reached with events leading up to Panaiotis' resignation in June 1993; the DLB had to reinvent itself. While this was going on, and unbeknownst to the DLB, a group at the "Alternative Festival" in Moscow led by Anton Bugatov played along with our *Troglodyte's Delight* CD in our first "virtual" concert; one could say they were DLB guests! Barely six months after the personnel change the DLB played a "monumental" (Ione's description) benefit "Non-Stop Flight" concert in Kingston, New York in January 1994 inviting some 13 guest performers (modeled after the five hour Marathon in Japan)—the DLBB (Deep Listening Big Band)! Work then took place with composer Ellen Fullman and her Long String Instrument, and Band, (LSIB) in three separate week long residencies in Austin, Texas during January, February, and November culminating in several fantastic energizing performances. Fullman represents the fourth of six DLB commissions (other composers are Fritz Hauser, Linda Montano, Panaiotis, Pauline Oliveros, and Bakida Carroll). 1995 will see the release of a new DLB CD on Mode Records. Recorded in the beautiful Trinity United Methodist Church in Kingston, NY, it is called *Deep Listening Sanctuary*.

THE KITCHEN GRATEFULLY ACKNOWLEDGES THE SUPPORT OF THE FOLLOWING CONTRIBUTORS:
National Endowment for the Arts; New York State Council on the Arts; New York City Department of Cultural Affairs; American Express Companies; The Axe-Houghton Foundation; The Birsh Foundation; The Bohlen Foundation; Capezio/Ballet Makers Dance Foundation; Leo Castelli, Inc; Chase Manhattan Bank, N.A.; Mary Flagler Cary Charitable Trust; Foundation for Contemporary Performance Arts, Inc.; Aaron Copland Fund for Music; The Cowles Charitable Trust; Sage Fuller Cowles; Jean and Louis Dreyfus Foundation, Inc.; Edwards Foundation; The Howard Gilman Foundation; Francis Greenburger Foundation; Agnes Gund; The Harkness Foundations for Dance; Kohn Pedersen Fox; Manhattan Neighborhood Network; Materials for the Arts; Meet the Composer; Joyce Metz-Gilmore Foundation; Morgan Guaranty Trust Company of New York; Robert Mundheim; National Alliance for Media Arts and Culture; The Daniel M. Neidich and Brook Garber Neidich Foundation; The Overbrook Foundation; John Parkinson III; Philip Morris Companies Inc.; James E. Robison Foundation; The Rockefeller Foundation; Mikael and Beth Salovaara; The Fan Fox and Leslie R. Samuels Foundation; Sandpiper Fund; The Shubert Foundation; Virgil Thomson Foundation, Ltd.; The Isak and Rose Weinman Foundation, Inc.

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FOR HER GIFT OF THE FIRST FLOOR REPERTORY LIGHT PLOT

present

Deep Listening Sound Massage

January 10, 1995

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