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The Kitchen

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Spring 2013 Season

Spring 2013 Season

Chantal Akerman: *Maniac Shadows*

April 12–May 11, 2013

FREE

Playing on entwined relationships of presence and absence, the legendary Belgian filmmaker's latest installation features video shot at her residences in different countries. During the exhibition's opening day, Akerman will be recorded in The Kitchen's second-floor space reading from her story *My Mother Laughs*. This video will join the others, introducing a kind of psycho-geography for domestic settings at once near and far.

Curated by Tim Griffin and Lumi Tan

Tristan Perich: *Noise Patterns*

May 16-17, 8pm

\$15

Expanding on Tristan Perich's previous tonal works for electronic circuits and acoustic instruments, *Noise Patterns* is a composition for sequenced 1-bit patterns of white noise, programmed for and performed by microchip. The music is an investigation into the foundational limits of computation, which surface in the seemingly simple world of randomness

William Leavitt: *Habitat*

May 24-25, 8pm

\$15

Habitat takes place between two groups of neighbors in the adjoining backyards of a small mid-western town. While these people sometimes speak of what divides them, the real tragedy here arises in the ordinary business of life that distracts them from any possible concordance. As always, Leavitt registers the psychological impact of things that happen beyond one's power of control.

Dance and Process: Kira Alker, Anna Azrieli, Moriah Evans, Yve Laris Cohen

June 7-8, 8:00pm

Curated by Sarah Michelson

\$15

The culmination of an extended group process of sharing work and receiving structured feedback, this evening features new works by Kira Alker, Anna Azrieli, Yve Laris Cohen and Moriah Evans.

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\$100+ (continued)

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The Kitchen presents

Synth Nights
Curated by Laurie Anderson

Thursday, May 9:
Annie Gosfield and Ebe Oke

Friday, May 10:
Brian Marsella, Yuka C.Honda with Nels Cline,
and Ebe Oke

This program is made possible with support from The Amphion Foundation, Inc., Mary Flagler Cary Charitable Trust, The Aaron Copland Fund for Music, The Fan Fox and Leslie R. Samuels Foundation, and with public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



PROGRAM NOTES AND BIOS

ANNIE GOSFIELD

Lost Signals and Drifting Satellites was developed with George Kentros, who commissioned me to write a piece for “violin and something”. While researching the piece, I learned how the Soviets captivated the world when they launched Sputnik, the first satellite, in 1957. People all over the globe watched a tiny smudge drift across the horizon, and set up bulky radio equipment in order to listen with rapt attention to the abstract bleeps, blips, and static that the satellite broadcast. The piece is scored for violin, accompanied by recordings of satellites, shortwaves and radio transmissions, and is inspired by the image of a listener lost in a night sky littered with satellite noise. The static, sputter and concealed melodies of these transmissions are echoed by the violin, which drifts between extended techniques and traditional writing for the instrument. Like a radio that is gradually losing and gaining reception, the music shifts between these two worlds, hovering between notes and noise, and ultimately drifts into faraway static. *Lost Signals...* is the first part of a “radio trilogy”. Part 2, *Long Waves and Random Pulses*, for violin and jammed radio signals, will premiere next month in NYC. The trilogy will be completed with a new work for violin and radio noise for George Kentros that will premiere in Japan and Sweden in the Fall.

EWA7 was inspired by machine and factory sounds; the scrapes, squeaks, and bangs of metal, the ambient buzzes and whines of electric devices, and the imperfect rhythmic repeats of heavy machinery. Most of the music was developed during a six-week residency in the factories of Nuremberg, Germany, in a program sponsored by the Siemens Corporation designed to “combine art and industry” I visited many factories to observe and listen to all types of machinery, and recorded sounds on site. I was particularly fascinated by the ever-changing sonic landscapes that occur in each factory as sounds shift, overlap, and echo in the distance. My ensemble premiered the concert-length piece in the ElektroWerkstatt amt 7 factory in Nuremberg (called EWA7 for short), which consisted of many overlapping pieces with varying instrumentation, from short sequential solo sections to larger works for the full ensemble. Much of the musical materials used in this piece are derived from actual machine sounds that I recorded in many different factories and then sampled for use in live performance. Driving machine

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Illya Szilak & Chris Vroom
Suzy Coue-Wilson & Edward Wilson

samples, layers of ambient noise, crashing metal and electronic blips and bleeps all meld and collide, evoking the clamor and din of a journey through a grimy working factory. Each musician's interpretation has been critical in the development of this group of pieces, which ranges from short improvisatory solos to fully composed works. This is a short version of the ever-modular *EWA7* that bridges the slowly rotating start-up of the piece to the finale, which draws equally by Bo Diddley and scrap metal. The complete concert version is available on "Flying Sparks and Heavy Machinery" on the Tzadik label.

Composer **Annie Gosfield** works on the boundaries between notated and improvised music, electronic and acoustic sounds, writing music for others and playing in her own group. Her music often explores the inherent beauty of non-musical sounds, and draws from diverse sources of inspiration, sampled sounds, and noise. Hailed as "a star of the downtown scene" by the New Yorker, she was a 2012 fellow at the American Academy in Berlin, and a recent recipient of the Foundation for Contemporary Arts prestigious "Grants to Artists" award. Gosfield's newly released Tzadik CD, titled "Almost Truths and Open Deceptions" features a piece for piano and broken shortwave radio, a cello concerto, a 5-minute blast by her band, and music inspired by baseball and warped 78s. Dedicated to working closely with performers, Annie has created new works in close collaboration with musicians such as ex-Kronos cellist Joan Jeanrenaud, pianists Kathleen Supové and Lisa Moore, cellist Felix Fan, and the *Bang on a Can All-Stars*. Her music has been performed worldwide at Warsaw Autumn, the Bang on a Can Marathon, MATA, MaerzMusik, ISCM, the Venice Biennale, OtherMinds Festival, Lincoln Center, and The Kitchen. Her recent work includes compositions inspired by factory environments, coded messages transmitted to the French resistance in World War II, and her grandparents' immigrant experiences in New York City during the industrial revolution. The commonalities and contrasts of her varied work methods have taken her music on a path through universities, punk clubs, art spaces, and concert halls. These diverse approaches are demonstrated on four solo releases on the Tzadik label, and in five articles on the compositional process published in the New York Times' series "The Score". For more info, visit anniegosfield.com

Kevin Norton – The Composer, percussionist and improviser hails from New York City. Early jazz playing with the legendary bassist, Milt Hinton. After receiving his Masters from Manhattan School of Music, he became involved in the "downtown scene" of NYC. Performances and recordings

with Fred Frith, Anthony Braxton, Joëlle Léandre, John Zorn, Connie Crothers, J.D. Parran, Frode Gjerstad and John Lindberg. Over 20 CDs released as a leader or co-leader. MacDowell Colony fellow.
www.kevinnorton.com

Roger Kleier is a composer, guitarist, and improviser who has developed a unique style that draws equally from improvisation, contemporary classical music, and the American guitar traditions of blues, jazz, and rock. Much of his compositional work involves the development of a broader vocabulary for the electric guitar through the use of extended techniques and digital sound manipulation. With various ensembles Roger has toured extensively throughout the United States, Canada, Europe, and Australia. His three solo CDs are “KlangenBang”, released on the Rift label, “Deep Night, Deep Autumn” released by the Starkland label, and “The Night Has Many Hours” on the Innova label. He also leads a quartet called “El Pocho Loco” dedicated to guitar instrumentals that features keyboardist Annie Gosfield, bassist Trevor Dunn, and drummer Ches Smith.

Considered to be one of the most important and exciting performers on the contemporary scene today, the innovative violinist **Mary Rowell** is known for her work with the Grammy Award winning *Tango Project*, the indie band The Silos and pop icon Joe Jackson. She has carved an indelible place in the contemporary classical music world with the post-classical quartet ETHEL of which she co-founded. She has appeared with the National Symphony, Houston Symphony, New York Chamber Orchestra, and Warsaw Philharmonic. Mary is an ensemble member of the Tribeca New Music Festival and is half of the experimental Americana duo BRIM with composer/performer Eve Beglarian. A graduate of the Juilliard School, she is currently on the faculty of Middlebury College and is the concertmaster of both the Radio City Music Hall Orchestra and the Broadway hit show Newsies.

EBE OKE

Born in the deep American south of Georgia, **Ebe Oke** is now based in London where he works as a multidisciplinary artist in sound, poetry, performance and dance. After receiving an early development deal through Rough Trade Records, which led him to collaborate and record with Phil Manzanera of Roxy Music, Oke was invited to study composition with legendary composer Karlheinz Stockhausen in

THE KITCHEN SPRING GALA BENEFIT

Honoring
Brian Eno

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This year's gala, which raises significant funds for our visual art and performance programs, was the largest ever.

We send our deepest gratitude to the Honorary Co-Chairs, Co-Chairs, After-Party Hosts, Benefit Committee members, Supporters, and **Cory Henry, Owen Pallett, The Persuasions,** and **Chances with Wolves**, whose extraordinary performances made this night a great success.

Please enjoy reviewing some photo highlights on our Flickr:
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Thank you,
The Kitchen

eponymous album on which she played a duet with Michael Brecker. She recorded with Jazz Passengers (“Jazz Passengers in Egypt”), Brooklyn Funk Essentials, Arto Lindsay, before forming a duo with Miho Hatori called Cibo Matto in March 1994. Cibo Matto released two albums and one EP on Warner Bros. They also worked with the film director Michel Gondry on the video of their single “Sugar Water”, a highly praised effort in the form of a visual palindrome. Around this time, Honda also formed the band Butter 08 with Russell Simins and Mike Mills, and produced Sean Lennon’s debut album *Into The Sun*.

Since the demise of Cibo Matto, Honda has worked with Dave Douglas, Susie Ibarra, Trevor Dunn *et al*, and released two solo albums on John Zorn’s Tzadik label. She also collaborated with Boredoms drummer Yoshimi P-We to release the album *Flower With No Color*. Honda co-produced Yoko Ono’s *Between My Head and the Sky*, played and recorded with Mike Watt’s *Floored By Four* (with guitarist Nels Cline and Dougie Bowne) and, last year, produced Martha Wainwright’s critically-acclaimed third album, *Come Home to Mama*. Currently, Yuka is finishing co-producing a new Yoko Ono album, as well as a new record by the reunited Cibo Matto. Both are due to be released later this year. Performances and recording with Fig, a duo she co-leads with guitarist Nels Cline, are ongoing.

Guitar explorer **Nels Cline** is best known these days as the lead guitarist in the band Wilco. His recording and performing career - spanning jazz, rock, punk, and experimental - is well into its fourth decade, with over 160 recordings, including at least 30 for which he is leader. Born in Los Angeles in 1956, Cline has received many accolades including Rolling Stone anointing him as both one of 20 “new guitar gods” and one of the top 100 guitarists of all time. Beyond Wilco, he leads The Nels Cline Singers (featuring Scott Amendola and bassist Trevor Dunn), and plays with Fig (a collaboration with Yuka C. Honda), BB&C (a collective with Time Berne & Jim Black, Pillow Wand (duo with guitarist Thurston Moore), and a new duo project with jazz guitar prodigy Julian Lage. A few of the other musicians with whom he has performed and/or recorded include: Ramblin’ Jack Elliot, Yoko Ono, Jeff Gauthier, Mike Watt, Carla Bozulich, Vinny Golia, Marc Ribot, Tinariwen, Julius Hemphill, Charlie Haden, Wadada Leo Smith, Lydia Lunch, and Lee Ranaldo.

Germany. As a composer he now crafts compositions that combine sonic remnants of his rural upbringing with tropes of the twentieth century avant-garde through solid songwriting, which provides the perfect vehicle for his extraordinary quality as a vocalist. He pens musical pieces that remain raw and are simultaneously refined to a point, which gives them a quality of timelessness. His recent compositions blend classical instrumentation and instruments of diverse cultural origins with processed field recordings as a backdrop to his lyrical songmanship and androgynous voice.

Having completed the recording of his debut album, *Valor*, he has started performing this collection of deeply moving songs to live audiences. After seeing one of Ebe’s shows at Café Oto in London, Brian Eno invited him into the studio to collaborate on music, which they performed together at a *Stop The War Coalition* event. He also regularly collaborates as a composer, dancer and performer with a collective of artists, ranging from filmmaker Fritz Stolberg, performance artist Nissa Nishikawa, and multidisciplinary artists Matthew Stone and Socrates Mitsios.

On these nights, he will perform works from *Valor* and material from his second record in development, with an electro-acoustic quartet featuring Oke on piano and electronics alongside David Barbenel on cello, Audrey Morse on violin, and Brian Belukha on laptop. Special thanks to Joel Cahen for additional audio engineering, to Matthew Stevens for his assistance, and to Katrina Schaffer.

Songs:

Prologue
The Gospel of Oke
Eidolon
Ausform
Avian Avatar
Blood Grows Cold (guest, Nissa Nishikawa)
Nissa
Song to the Moon
Valor
The Phoenix Tree

David Barbenel was born and brought up in Scotland. He started playing cello when he was 8 and as a teenager played in a variety of orchestras and chamber groups. He studied medicine in Cambridge before specializing in psychiatry. While training he was involved in neuroimaging research using music as a mood induction technique and now practices in London. He has combined this with wide-ranging musical collaborations spanning film and theatre soundtracks, live radio play, minimal pop, free noise improvisation, recording or performing with artists including Johny Brown, Rob Young, Brian Eno, Revolution 9, Ecstasy of St Theresa, Jonathan Bohman, Skree, Sukie Smith and Celeste. He directed and produced “In the tropic night I lie there beautiful and bluish white”, inspired by Kafka’s diaries, broadcast on Resonance Fm. Current projects include “Sleepless”, a set of songs and “Horsedescent”, a collage piece for French horn, cello, piano, gravel and voice. A long term collaboration with Ebe Oke encompasses performance, recordings and soundtracks including Fritz Stolberg’s award winning short “Of This, Men Shall Know Nothing”, “The Fifteen Eyes of Axomamma”, a dance performance directed by Nissa Nishikawa. They performed together at the Punkt Festival 2012, curated by Brian Eno.

Brian Belukha is an artist, performer, and esteemed service industry worker. He is a founding member of the JUDY collective which was the first recipient of the Museum of Arts & Design’s Fun Fellowship in 2011. Alongside fellow JUDY co-founder Mikki Olson, Brian is currently preparing a new immersive theatrical performance *World of Darkness: Tampa Florida’s Only Combination Strip Club/Nocturnal Animal Sanctuary/Restaurant*. He resides in Brooklyn.

Audrey Morse studied violin with Shirley Givens and Margaret Pardee. Her undergraduate studies were at Barnard College in New York and Cambridge University in England, where she studied mathematics. She completed her Master’s degree in music therapy at New York University. She has also studied music composition with Otto Luening and George Tsontakis. She has played with and written string arrangements for a variety of bands in New York and London, including Jack, IAMX, and The Secret History. She currently works as a music therapist at Roosevelt Hospital’s inpatient psychiatric unit in New York, where she improvises with patients in music therapy group sessions. She also performs with the Greenwich Village Orchestra as well as with her string quartet, Strings In Motion.

BRIAN MARSELLA

Brian Marsella is an emerging artist in the improv music community. Throughout his teen years, Brian performed extensively around the Philadelphia area in myriad settings – from opera to classical to weddings. A friendship with Philadelphia bassist Lance Walker opened Marsella to the world of R&B, blues, funk and fusion, working with bands The Dukes of Destiny, The Elgins and others. Meantime, Marsella studied classical piano with master, David Ancker. He studied composition at the Westminster Choir College, and piano performance at The Juilliard School and The Peabody Conservatory, studying with teachers such as David Dubal and Robert MacDonald. He received his BFA in jazz performance from the New School Jazz and Contemporary Music Program, where he studied with Richie Beirach, George Garzone, Reggie Workman, Junior Mance, Joanne Brackeen and LeAnn Ledgerwood. For this program, Marsella performs solo arrangements from *The Clocks Have Gone Mad*, a forthcoming debut album to be released in Fall 2013.

YUKA C. HONDA with NELS CLINE

By Carrier

song 1. *by socks*

song 2. *by shoes*

song 3. *by feet*

This music is about walking on the road to achieving love. If you love someone, something, you have to walk through the fields of their mind, and that field is filled with mines. We have to be ready to be blown up, ready to be hurt, ready to die and to be reborn, over and over.

Yuka C. Honda is a Japanese musician, composer and record producer. She was writing for a Japanese cooking magazine when she moved to New York in 1986. Out of boredom, she read a lot of manuals on electronic equipment and taught herself how to sample and sequence. In 1989, she formed a band called The Flaming Hoops with drummer Dougie Bowne (Lounge Lizards), which recorded an