

press release

Music

During the month of March, The Kitchen's Contemporary Music Series will present 'cellist ABDUL WADUD on March 12th; two works by composer PETR KOTIK and the S.E.M. Ensemble, Explorations in the Geometry of Thinking on March 23rd and Many Many Women on March 25th; and works by composer ALVIN SINGLETON on March 27th.

ABDUL WADUD

March 12, 1982 8:30pm
\$5.00/\$3.50 members/TDF+\$1
The Kitchen, 484 Broome Street
Reservations: 925-3615

On March 12th, The Kitchen features Abdul Wadud in a program of both ensemble and solo work for violoncello.

Thoroughly schooled in both European and African forms, Mr. Wadud combines elements from each, stretching the uses of the 'cello to incorporate percussion and amplification as well as classical bowing and pizzicato.

"Abdul Wadud could easily do for the cello in contemporary music what Leroy Jenkins has done for the violin and viola." - Peter Occhiogrosso, Soho News

"Abdul Wadud is an extremely talented musician. He has taken the cello and finally made it a convincing and integral part of the new music, molding both classical and jazz influences into a fluid and heartfelt music." - Clifford Jay Safane, Coda

ABDUL WADUD, educated at Oberlin Conservatory of Music (B.M. 1970) and S.U.N.Y. at Stony Brook (M.M. 1972), has been a member of, among others, the New Jersey, Canton, Youngstown and Dallas Symphoney Orchestras and has served as principal and solo cellist of the Dance Theatre of Harlem Ballet Company. As a chamber recitalist, he has toured the United States with the Sutphen String Quartet and Mbari, a New Music Ensemble, and Europe with the Humane Arts Ensemble and the Sam Rivers Orchestra. Mr. Wadud has collaborated during recent years in many jazz/improvisational settings, appearing with, in part, Julius Hemphill, Lester Bowie, Joe Bowie, Ron Carter, Don Moye, Arthur Blythe, Hamiet Blueit, Oliver Lake, Leroy Jenkins, Anthony Davis and Roscoe Mitchell. His discography includes a solo album, By Myself (Bishara Records), several recordings with Julius Hemphill (Dogan A.D. (Arista), Coon Bidness (Freedom-AL), Raw Materials & Residuals (Black Saint) and Live in New York (Red Records)); and Arthur Blythe, The Grip (India Navigation), George Lewis, George Lewis (Black Saint), Anthony Davis, Of Blues and Dreams (Sackville Records) and Oliver Lake, Shine (Arista),

PETR KOTIK

March 23 8:00pm
Explorations in the Geometry of Thinking
text by R. Buckminster Fuller
10 voices, 4 instruments

March 25 7:00pm
Many Many Women (complete performance)
text by Gertrude Stein
6 voices, 6 instruments

(cont. other side)

484 Broome Street between West Broadway and Wooster, New York City

Each performance: \$5.00/\$3.50 members/TDF+\$1
Reservations: 925-3615

S.E.M. ENSEMBLE: Dora Ohrenstein, Lois Winter, Cindy Richards-Hewes, sopranos; William Lyon Lee, Gene Paul Rickard, tenors; William Zukof, countertenor; Elliot Levine, Glenn Billingsley, Thomas Hewes, baritones; Albert de Ruiter, bass; Petr Kotik, Susan Stenger, Flutes; James Kasprovicz, Lon Gormley, trombones; Mary Rowell, violin/viola; Carol Buck, violoncello.

The S.E.M. Ensemble, founded (in 1970) and directed by Petr Kotik is recognized as one of the most important new music groups. Besides its U.S. performances, it has toured Europe thirteen times and traveled through South America in 1980. It has performed works by Kotik, John Gibson, Phil Niblock, John Cage, Jackson MacLow, Christian Wolff, Pauline Oliveros, William Hellermann, and others. Most recently the S.E.M. Ensemble has performed whole evenings of Kotik's works, among others, at the Whitney Museum, the Paula Cooper Gallery, the Albright-Knox Art Gallery in Buffalo, the Walker Art Center in Minneapolis, the Museum of Modern Art, ARC 2 in Paris, Dokumenta VI in Kassel, the Institute of Contemporary Art in London, Museum Bochum, DAAD in West Berlin, and Fundacao das Artes in Sao Paulo. In April/May 1982, the S.E.M. Ensemble will tour Europe with performances of Kotik's works in Bristol, London, WDR recording in Cologne, Paris, Madrid and Lisbon. In Witten, West Germany, at the Festival of New Chamber Music, the group will perform works by John Cage.

Petr Kotik's composition method uses a lineal, polyphonic material, sometimes superimposed on a text. The music is based on an open form concept. It uses chance to let various parts and elements of the composition to arrange and rearrange themselves.

"Every repeated chord in this piece - Many Many Women - every pause, every narrowing of the texture to a single pair of voices creates enormous suspense, because there's no way to predict how or when the normal progress of the music will resume. The separate parts that make up the piece are carefully composed, but nothing about the way they go together is planned; it all happens by chance. This makes simultaneous attacks on a repeated chord something of a miracle; but then the point of Petr Kotik's way of composing this piece is to create a performance process in which miraculous musical things will happen."

- Gregory Sandow, Village Voice

PETR KOTIK, an American composer and flutist, was born in Prague, Czechoslovakia, in 1942. He studied flute and composition in Prague and Vienna and between 1961-69, performed extensively his own works as well as contemporary experimental music throughout Europe. In 1961, he founded the Musica Viva Pragensis, and in 1966 founded the QUAX Ensemble, both based in Prague.

In 1969, Mr. Kotik settled permanently in the United States, and in 1970 he founded the S.E.M. Ensemble. In addition to his activities with the Ensemble, he has performed in Vienna, Prague, and Warsaw with John Cage and the Merce Cunningham Dance Company; has served as a fellow at the Center of the Creative and Performing Arts at SUNY in Buffalo; has lectured on and performed the musical work of Marcel Duchamp; and has toured South America as a participant in a symposium of composers at the University of Sao Paulo. In 1976, Cramps Records, Milan, released a LP of Kotik's flute solo works. In 1981, his work, Many Many Women was released on Labor Records, New York, in a five-record set edition. This work was also released on Cramps, Milan, as an excerpt on one LP.

(cont. next page)