

The Kitchen Center for Video and Music
press release

PAULINE OLIVEROS

May 30-31, 1980 8:30pm
\$4.00 / \$3.00 members / TDF Music
The Kitchen, 484 Broome Street

For Immediate Release

Reservations or Information: 925-3615

On May 30th and 31st, The Kitchen's Contemporary Music Series will present the work of Pauline Oliveros. For this performance, the composer will be joined by Linda Montano, Malcolm Goldstein and Joe Celli.

The program is the same for both nights and consists of four pieces. MMM, a Lullaby for Daisy Pauline is a piece written for the composer's niece; its performance involves the entire audience. The Witness was composed for oboist Joe Celli, who will be joined in this performance by violinist Malcolm Goldstein. This piece was commissioned by Celli with aid from the American Music Center. The third piece on the program, Emergence: to my Father, is the work of Linda Montano, who will be joined by Pauline Oliveros, Malcolm Goldstein and Joe Celli in its performance. The audience is invited to participate in this piece, as it is in the final piece, Oliveros' Angels and Demons. Again, all four performers will appear in the piece, with Pauline Oliveros on bandoneon. The composer notes that this piece will be presented in its 'Kitchen version'; it is dedicated to Richard Oliveros.

Pauline Oliveros is a composer currently on sabbatical from the University of California at San Diego, where she teaches composition and experimental studies. She has most recently been involved in a residency at the Walker Art Center in Minneapolis, where she gave a presentation in the Myth and Ritual Series. Beginning in 1957, she was involved with Group Improvisation. She was a member of the San Francisco Tape Center, a pioneering center for electronic music, from 1961-66. When this facility moved to Mills College in 1966, she was its director for a year before moving to San Diego, where her involvement in UCSD began in 1967.

Oliveros' pre-1963 music was largely composed for conventional instruments using neither serialism or indeterminacy. This music grew out of the freedom of sound she learned in Group Improvisation: "I simply listened until I heard the next sound to write down." Later pieces involved mixed media--dancers, actors, live players, film, lighting and tape music. From 1966, the composer's interests turned to multi-channel tape interacting with live situations and theatrical forms. These works often contained repeated or extended sonorities which were gradually altered. (An example is I of IV, recorded on the Columbia Records Odyssey series, Music of Our Time.) A reviewer's description of her pre-1963 works applies equally well to these later works: "They unfold without pretension as a dramatic and unrestrained gesture through simple materials." Current work involves meditation and ritual. The Sonic Meditations, one group of works of this type, have evolved over the past ten years.

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