

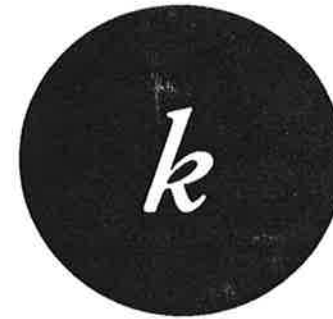
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It gives me great pleasure to welcome you to this performance of **Deep Listening Band**, part of *Through the Distance: Musical Connections*, a series of multi-site performances co-produced by The Kitchen, The Electronic Cafe International, The New School and Composers' Forum. We take special pride in The Kitchen's new partnership with the New School as well as our long-standing relationship with Composers' Forum, which is celebrating its 60th Anniversary this season.

This will be a season of many firsts here at The Kitchen. It marks the official opening of two new series — **Hybrid Nights** and **Tone** evenings. Hybrid Curator Kathryn Greene and Music Curator Ben Neill each conceived and developed their respective series over this past season. And, **Dance In Progress** will enjoy its first full season under the design and curation of Neil Greenberg.

John Hobbs has designed our first **Home Page on the World Wide Web**. You may use it to keep an eye on all Kitchen activities, as well as to purchase tickets, subscriptions and Kitchen t-shirts. David Azarch is relieved to announce that our Home Page also contains **The Kitchen's first Video Collection Catalogue**. You can purchase or rent many of the most significant video works of the past 20 years.

And finally, this year Phillip Bahar launched our first **Kitchen subscription**. It has been increasingly successful. We are deeply grateful to Jonathan Soard for his visual design and concept.

Thank you for your support of Pauline Oliveros, David Gamper and Stuart Dempster. We hope to see you back here again very soon.

HAPPY BIRTHDAY COMPOSERS' FORUM!!!



Lauren Amazeen
Executive Director

Habitat, Inc.
512 West 19th Street
New York City 10011
Telephone
[212] 255-5795
Facsimile
[212] 645-4258
e-mail
kitchen@panix.com
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The Kitchen, Composers' Forum, Inc.
and the New School for Social Research
present

Through the Distance: Musical Connections
Deep Listening Band

The Saucer's Apprentice

April 6, 1996

The Saucer's Apprentice

The saucer in New York's The Kitchen, Seattle's Speakeasy Cafe, and apparently Evanston, IL's Vogelback Computing Center at Northwestern hold the cup. Here it takes the performers into places they haven't been before. It is in these places that the mysteries come forth and we do our best to deal with them.

Pauline Oliveros

will be performing from the Conference Room
at Vogelback Computing Center,
Northwestern University, Evanston, IL.

Technical Assistance from Jon Fischer and Michele Gillman
with special thanks to Jim Chin, Coordinator of the Test Bed.

Stuart Dempster

will be performing from the Speakeasy Cafe, Seattle, WA.
Special thanks to Chad Kirby and Doug Brick.

Audio electronics donated by Bob Majors of 7th Wave Productions
Sponsored by:

Speakeasy Cafe and the Speakeasy Cafe "Other Sounds"
University of Washington School of Music Computer Center (SMCC "Smooch")
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Humanities (CARTAH)

David Gamper

will be performing from The Kitchen, NYC.

This multisite performance was designed by **John Maxwell Hobbs** and **David Gamper**.

*Special thanks to Chase Manhattan Bank's SMARTS Program
for their support of Distance Learning at The Kitchen.*

*And thanks to Mary Flagler Cary Charitable Trust, Aaron Copland Fund for Music Virgil
Thomson Foundation, Ltd., and The New York Community Trust.*

BIOGRAPHIES

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 60s when she became the first Director of the Tape Music Center at Mills College. She then moved to a fourteen-year stay as 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 founder. 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, utilizes didjeridu, garden hose, conch shells, bird calls, meditation, and special vocal techniques. 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 classic New Albion 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 two Deep Listening Band compact discs as well as his new *Underground Overlays from the Cistern Chapel* CD which consists of music for the Merce Cunningham Dance Company commission. This New Albion CD is garnering many elegant reviews. Dempster also soothes aches, pains, and psychic sores with his meditative and playful Sound Massage Parlor.

DAVID GAMPER (piano, winds, technical development) 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

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, overtone flutes, and found instruments; Oliveros on voice, bells, and conch shells.

The DLB has regularly invited guests to perform with it. 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), Tokyo (December 1992) in a hall with over 700 loudspeakers in the walls and ceiling, or rattling our Pots and Pans in New York's The Kitchen (January 1995), 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).

The DLB released two CDs during 1995. Sanctuary, recorded in Kingston, New York's lovely old Trinity United Methodist Church (TUMC) on Mode Records, features Non-Stop Flight mentioned above, along with the EIS (Expanded Instrument System) and TUMC's unique Tracker organ. Tosca Salad represents a two year DLB history, from June 1993 to May 1995. This CD sampler introduces the Deep Listening* label and features twelve excerpts from concerts and recording sessions including Ten Ears Celebration in honor of the tenth

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 Kingston, New York in 1989, he has been working with Pauline Oliveros. He is director of development for the Expanded Instrument System (a project of the Oliveros Foundation) and performs and records around the world with Oliveros and as a member of Deep Listening Band. Current music projects include: editing and producing the Band's next CDs; developing a performance electronics environment for the Band with Ellen Fullman's Long String Instrument for a series of performances in Austin, Texas and elsewhere; recording and editing a CD from these performances; ongoing development of new control technology and programming for the Expanded Instrument System.

DEEP LISTENING BAND **A Concise History by Stuart Dempster**

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 is 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

The Kitchen presents Tone April 6, 1996

FIRST FLOOR

10:00

Jaron Lanier

11:00

Laraaji

SECOND FLOOR

10:00

Kristin Oppenheim

10:30

videos by Toni Dove

11:00

DJ Lovegrove

12:00

DJ Spooky

lobby installation
by Kristin Oppenheim

For The Kitchen

Curator Ben Neill

Executive Producer Lauren Amazeen

Producing Director John Maxwell Hobbs

Production Coordinator Cat Domiano

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Marketing Manager Phillip Bahar

*Special thanks to Joyce Mertz-Gilmore Foundation,
Mary Flagler Cary Charitable Trust, and the New York Community Trust*

anniversary of the Pauline Oliveros Foundation, Inc. Several CDs are in the works. One CD will be *Deep Time* featuring Fritz Hauser as composer and performer; another CD will feature the DLB with Ellen Fullman's Long String Instrument in Fullman's *Suspended Music* and Pauline Oliveros' *Epigraphs in a Time of AIDS*.

*Deep Listening™ is a trademark of the Pauline Oliveros Foundation, Inc.

PROGRAM NOTE

On the music technology used in this concert:

The Expanded Instrument System (EIS) is an evolving electronic 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. 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 sources are used, only acoustic instruments and voices. Software for the EIS was developed by David Gamper with additional software by Panaiotis of PanDigital Corporation and by Rick Stone.

The EIS at this performances was designed to include audio and control input from the remote sites.

For The Kitchen

Curator **Bernadette Speach** *New Technologies* **John Maxwell Hobbs**

Executive Producer **Lauren Amazeen**

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ABOUT THROUGH THE DISTANCE

With the advent of multi-media communication technologies, "all the world's a stage" is more true now than when Shakespeare originally penned it. **Through the Distance: Musical Connections**, a radically innovative performance series, explores current artistic and technological advances which enable multi-site simultaneous performances to occur. Through midi software and interactive keyboard technology, artists in locales across the globe are able to create simultaneous performances from their various sites.

When performers no longer need to share one stage (or even one continent) in order for a live performance to occur, when simultaneity of performance crosses time zones, when instruments are digital and improvisation is computer-driven, long-held assumptions about the essence of performance are challenged.

In this ongoing collaborative series, leading composer-performers at the forefront of this exciting new territory present multi-site simultaneous interactive audio-visual performances. In addition to the performance events, based locally at The Electronic Cafe at The Kitchen, each artist (during the week preceding the performance) participates in an audio and on-line discussion forum which accompanies each event through the New School DIAL program and which allows for discussion of the work and the history and development of the field.

ABOUT COMPOSERS' FORUM, INC.

Founded in 1935 as a program of the WPA Federal Artist Project, Composers' Forum's first concert was presented on October 30, 1935. The format of the early concerts included a question and answer period, led by a noted moderator, after the compositions were performed. This format became a model for many organizations. Many of America's finest composers have found a forum for their work in the Composers' Forum concert series. Muhal Richard Abrams, Robert Ashley, Milton Babbitt, John Cage, Elliott Carter, Ornette Coleman, Aaron Copland, Henry Cowell, Morton Feldman, Lou Harrison, Amina Claudine Myers, Conlon Nancarrow, Pauline Oliveros, Ruth Crawford Seeger, Edgard Varèse and La Monte Young are a few of those who have been presented by the Forum during their lifetime.

Now in its 60th year, Composers' Forum remains an advocate for authentic music making. We are committed to presenting and supporting composers whose

diversity of style and approach reflects present reality. Our New Music/New Composers readings provide a forum for composers seeking exposure to audiences and performers. For established composers, we offer the chance to showcase new directions in a series known for bringing to New York City innovative and adventurous musical projects from around the world.

Composers' Forum is funded by the National Endowment for the Arts, New York State Council on the Arts, NYC Department of Cultural Affairs, ASCAP, BMI, Mary Flagler Cary Charitable Trust, Consolidated Edison, The Aaron Copland Fund for Music, The Ann & Gordon Getty Foundation, The Jerome Foundation, The Joyce Mertz-Gilmore Foundation, and the Friends of Composers' Forum. Additional funding is provided from the Meet the Composer Fund with support from the Mary Flagler Cary Charitable Trust, the New York City Department of Cultural Affairs, and the New York State Council on the Arts.

ABOUT THE NEW SCHOOL'S DISTANCE INSTRUCTION FOR ADULT LEARNING (DIAL) PROGRAM

The New School for Social Research joins The Electronic Cafe at The Kitchen and Composers' Forum, Inc. in presenting *Through the Distance: Musical Connections*. This innovative program takes advantage of technology that makes it possible to present simultaneous, interactive multi-site musical performances.

Leading composers-performers at the forefront of exploring this exciting new territory collaborate in a series of interactive audio-visual events which include: live concerts at The Kitchen and distant venues in Santa Monica, Tokyo and Amsterdam; an opportunity to meet the artists through live teleconferencing before each concert; and an on-line asynchronous discussion forum in the week following each event. A World Wide Web home page will capture highlights of the series. (<http://dialnsa.edu/home/musicafe.html>)

The teleconferencing and on-line discussion components of this series are part of the New School's Distance Instruction for Adult Learning (DIAL) Program. DIAL offers a wide range of courses from the New School's regular curriculum to students across the country and around the world. Through asynchronous computer conferencing, students and instructors participate in courses at times and places convenient to them.

If you would like to participate in the teleconferencing and/or on-line discussion forums as part of this series, please call the DIAL office at (212) 229-5880.

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*The use of cameras, video and audio recording devices, and any other recording devices is expressly prohibited during the performance.
The Kitchen would like to thank Jennifer Tipton for her gift of the first floor repertory light plot.*