

press release

MARYANNE AMACHER

RESEARCH AND DEVELOPMENT

Neurophonic Exercises for COCHLEA WITHDRAWAL: THE CRITICAL BAND;
MANIPULATION OF THE 'MISSING FUNDAMENTAL' (1979)

November 30 and December 1, 8:30pm
\$4.00 / \$3.00 members / TDF Music
The Kitchen Center, 484 Broome Street
Reservations: 925-3615

Maryanne Amacher's recent music has included collaborative works with John Cage. Most recent was Close Up, the recorded music to accompany performance of Empty Words, John Cage's spoken composition created from texts of Henry David Thoreau's Journals. First performance of the complete work, lasting ten continuous hours, was given by the two composers at the Kultur Forum, Bonn, West Germany, in June 1979. She has composed repertoire music Remainder for the dance Torse, choreographed by Merce Cunningham, Lecture On The Weather, a collaborative work with John Cage, and performs frequently with Merce Cunningham and Dance Company. A major focus in her work has been to develop a series of installation-performance works where 'live' sounding situations at two or more remote locations (within a city, or in several cities) are linked electronically--gradually initiating the idea of 'long distance music,' performed between men and sound, at spaces distant from each other, together in time.

"Amacher is one electronic composer whom all the others admire and now I can understand why. She keeps abreast of scientific research related to sound and perceptions. And her music reflects that awareness." --Tom Johnson, Village Voice

"Most composers operate within the comfortable middle area of the dynamic range: not Maryanne Amacher... Miss Amacher's sounds may seem abrasive at first, but one soon realizes their quite extraordinary richness and evocativeness. What she really is is a sound mystic. But she hasn't so far disappeared into a private world that she's lost the gift of communicating back to us."

--John Rockwell, The New York Times

The NEUROPHONIC EXERCISES are works from a new series, RESEARCH AND DEVELOPMENT. During The Kitchen performance, sound will be received 'live' from Amacher's microphone installation at Pier A in Lower Manhattan and from her studio at 140 Pearl Street in NYC. Incoming 'live' sound will be mixed with other sound sources, recordings which have resulted from TONE AND PLACE (Work 1) and several other installation-performance works which linked spaces distant from each other: LISTENING AT BOUNDARY: Empty Way; Facing Energy Way (Stadsschouwburg, Corps de Garde, Gronigen, Holland); NO MORE MILES (Walker Art Center, Minneapolis; Institute for Contemporary Art, Boston); EVERYTHING-IN-AIR (Museum of Contemporary Art, Chicago; Walker Art Center, Minneapolis); HEARING THE SPACE, DAY BY DAY, 'LIVE' (Walker Art Center, Minneapolis; Hayden Gallery, MIT, Cambridge); CITY-LINKS, CHICAGO 1974 (Museum of Contemporary Art, Chicago); CITY-LINKS (Boston-NYC-Paris) (WBAI New York, Radio France Musique).