



# THE KITCHEN

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The  
Kitchen  
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## THE (R)EVOLUTIONARY KEYBOARD

**Series Opens a New Era in Contemporary Music**

**Wednesday, November 11 - Sunday, November 15, 1992**  
8:30pm each night

The Kitchen is pleased to present The (R)evolutionary Keyboard, a series of five concerts featuring performances by five internationally acclaimed keyboardists/composers. The Kitchen begins its third decade with a renewed commitment to presenting contemporary music. Founded in 1971, The Kitchen's music program has been one of the primary venues internationally for the presentation of non-academic art music.

### **Wednesday, November 11**

#### **ANTHONY DAVIS**

Tickets: \$15, Members \$10

An evening of music for piano by Anthony Davis including *Wyang #4*, *Man on a Turquoise Cloud*, *Whose Life?* and *Crepuscle with Nellie* by Thelonius Monk. Davis has received international recognition for his compositions as well as for his virtuoso performances, both as a solo pianist and as the leader of the ensemble Episteme. Davis's work is contemporary in sound, intensely rhythmic, yet poignantly lyrical at times, juxtaposing classical, popular and non-Western musical styles. (Anthony Davis will give a short lecture/discussion following the performance.)

About Davis' *X*: "... a stirring and well-fashioned opera whose music adds a new, individual voice to those previously heard in our opera houses."

—Andrew Porter

### **Thursday, November 12- Friday, November 13**

#### **FREDERIC RZEWSKI**

Tickets: \$15, Members \$10

Two solo piano concerts by Frederic Rzewski, a driving force in new music. Thursday's program includes the American premiere of Rzewski's *Sonata*, and *Bread and Roses* by Christian Wolff, *Composition #139* by Anthony Braxton, *Hammer-Piano* by John King, and *My Magic Fingers* by Eric Lyon. Friday, Rzewski performs an evening of his own music, including *Bumps*, *The Turtle and the Crane*, *Andante con Moto*, and *De Profundis* based on a text by Oscar Wilde.

Frederic Rzewski's activity both as a composer and performer spans three decades and a wide variety of musical ideas. Rzewski is one of the founders of the seminal live electronic ensemble Musica Elettronica Viva, a virtuoso performer who premiered and recorded many works of avant-garde composers, and a composer who has addressed both musical and social themes in bold, original ways.

**Saturday, November 14**

**"BLUE" GENE TYRANNY & USHIO TORIKAI**

Tickets: \$12, Members \$8

The trio of "Blue" Gene Tyranny (acoustic piano), Jeffery Berman (MIDI-vibraphone) and Bill Ruyle (marimba) will perform instrumental excerpts from Tyranny's audio-storyboard *The Driver's Son*, a narrative mystery with two central characters, a car mechanic and a biochemist. *The Driver's Son* is the first of six extended works in a series, its theme being the creation of meaning through the visual sense. "Blue" Gene Tyranny is one of the foremost performers and composers of avant-garde music for keyboard. He has composed over sixty works for various ensembles of electronic and acoustic instruments and voices, pieces which develop new forms for improvisation and express themes of mysterious natural and social phenomena. Tyranny has performed and recorded with many artists including Robert Ashley, Laurie Anderson, Peter Gordon, Pat Oleszko and Kit Fitzgerald.

Ushio Torikai, one of the most original composers working today, blends Eastern and Western musical ideas and influences incorporating interactive computer technology and traditional Japanese instruments. The forms she creates have an evolutionary quality that is always unpredictable. Torikai will perform with Ned Rothenberg, a virtuoso new music performer, who also performs on Japanese wind instruments. The evening features *T-T-T-T-T-T-TOOOOOR*, for keyboard and interactive computer; and *Duo Improvisations*, with Torikai on shamisen & electronics and Rothenberg on wind instruments.

**Sunday, November 15**

**DAVID WEINSTEIN, with special guest SHELLEY HIRSCH**

Tickets: \$12, Members \$8

The New York premiere of *Bicyclopedia*, an audio-visual arrangement by Weinstein for vocalist Shelley Hirsch, employing computer-scrambled sound effects, randomized music fragments and triggered audio events in a staged installation. The evening will also feature solos for sampling keyboard and sound effects.

David Weinstein is a composer and installation artist whose musical and visual works incorporate a mixture of styles, techniques and media. As a keyboardist specializing in electronic instruments he has recorded and performed worldwide with musicians including John Zorn, Elliot Sharp, Zeena Parkins, Butch Morris and Samm Bennett. He is also the founder of the quintet Impossible Music, which uses compact disc players for music.

*The Kitchen welcomes Ben Neill as the 1992-93 season's Music Curator. The following is a statement by Ben Neill on a new decade of contemporary music:*

At this moment in history many of the aspects of musical and artistic expression which have been defined as post-modern can be understood as given. For the last decade the breakdown of all previous ideas of genre and hierarchy have been explored extensively by many of the composers who have been associated with The Kitchen. Composers can now feel free to create a music that is inclusive of any sonic material. In 1992, we find many younger academic composers flirting with ideas that have proliferated in non-academic circles for 15 to 20 years. At the same time, in looking at our own current situation, the ecstatic sense of the early 80's has diminished due to a variety of economic and cultural factors.

At the outset of the 90's we find ourselves in a painfully difficult period where new definitions seem necessary. It is no longer enough to reiterate the glories of superficiality and two-dimensional sameness. It is also hard to imagine a return to the modernist idea of a single metanarrative through which history unfolds. Instead, a new way of thinking must replace the old modernist idea with the recognition of multiple smaller narratives, no one being more privileged than another. Art critic and writer Thomas McEvilley has described the current situation in his essay "Father the Void":

The present global trend suggests a continuing amalgamation of cultural streams at the same time that each is sharply refocused on its selfhood, as self and other, or sameness and difference, seek a new balance. This approach would yield a vision which is neither pure synthesis, conflating all cultures into one, nor pure diaeresis, separating cultures out by insistence on an absolute integrity of ethnic identity.

The first music series this season, The (R)evolutionary Keyboard, was conceived as a way to mark the new beginning for the music program. Historically, the most fundamental method for the composition of Western art music has been at the keyboard. It therefore seems appropriate to base the series around a group of composers who are also keyboardists and who represent a number of small narratives, or current approaches, to music composition. As John Cage suggested, we should all lean to pay attention to several things at the same time. A sense of simultaneity and an awareness of both a common agenda as well as historical differences; these are the attitudes which the new music program at The Kitchen hopes to cultivate.