

VIDEO, MUSIC, DANCE, PERFORMANCE & FILM

THE KITCHEN

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HISTORY OF UNHEARD MUSIC ○ ○ ○ ○ ○ YASUNAO TONE

The Kitchen is supported in part by the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, Art Matters, Inc., Asian American Cultural Council, Birsh Foundation, the Capezio Foundation (Ballet Makers, Inc.), the Mary Flagler Cary Charitable Trust, Chase Manhattan Bank, CitiBank, Cowles Charitable Trust, Japan Foundation, JCT Foundation, the Jerome Foundation, Joyce Mertz-Gilmore Foundation, Meet the Composer, Samuel I. Newhouse Foundation, Overbrook Foundation, Emma A. Shealer Charitable Trust, Wallace Funds, the Shubert Organization, the Alliance Capital Management Corporation Mutual Funds, American Broadcasting Companies, Inc., American Telephone and Telegraph, Columbia Pictures, Consolidated Edison, Equitable Life Assurance, the Exxon Corporation, the Mobil Foundation, the Morgan Guaranty Trust Company, Philip Morris Companies, Inc., Helena Rubinslein Foundation, Goethe House New York, Morris & Rose Goldman Foundation, Matching Gift Programs of Reader Digest Foundation and Morgan Guaranty Trust Company, The New York Bus Company, Janssen Pharmaceutica, Inc., Japan Airlines, Cohen, Cohn & Duffy Inc., John D. and Catherine T. MacArthur Foundation, Materials for the Arts, James E. Robison Foundation, Soho Soda, Foundation for Contemporary Performance Arts, Inc. and by members and private contributors.

January 25, 1989
SOLO WORKS by YASUNAO TONE

A SONG (1986)

based on Nam June Paik's poem "Tanka Issyu"

Note: Nam June wrote a very interesting poem in the early sixties, by contributing to a young Japanese artist's one-man show announcement. Tanka, traditional Japanese poetic form, literally means short poem, which consists of 31 syllables with a 5-7-5-7-7 syllabic structure.

MUSIC FOR C.D. PLAYERS (1986)

Note: The idea of the piece is derived from the principle of a CD playing system, the Pulse Code Modulator. Theoretically, if I block one pulse code of 16 bits of information on the disc, then the sound from the player is totally different from the sound recorded on the disc. In other words, if you scratch or stick a thin object on the laser side of the disc, you hear unexpected sounds from the player. What I did was to put very narrow strips of tape on the disc and play it back. Seven different discs are thus prepared. The result resembles taming wild animals and you have no idea whether the machine will go backward or forward, skip very fast or hesitate to advance.

MOLECULAR MUSIC (1982 - 87)...an excerpt

Note: MOLECULAR MUSIC is an audio/visual transformation piece. The film is a transformation of ancient Chinese characters into an accumulation of images. Since the origins of Chinese characters are pictograms, visual translation into images is possible. Images are animated by the spoken rhythms of Chinese and arranged as if the text were being read. Projection of the film onto the screen equipped with photo-sensitive oscillators creates electronic music.

This concert is made possible in part by a grant from the NYFA Community Service program.

TECHNICAL STAFF FOR THE KITCHEN:

Jack Balchin.....Sound Engineer
John Figley.....Production
John Schertler.....Technical Director
Ruth Yamamoto.....Production Mananger

ROULETTE and THE KITCHEN

The concerts on January 25 - 28, February 2 - 4 and February 9 - 11 are co-produced by Roulette and The Kitchen. This is an important first-time collaboration between these two vital New York new music presenters. These events have been curated by Scott Macaulay, Jim Staley and David Weinstein.

ROULETTE TENTH ANNIVERSARY COMMISSIONS

Marilyn Crispell, Butch Morris and Fred Frith will present new work commissioned by Roulette with funds provided by the Mary Flagler Cary Charitable Trust Commissioning Program. Since 1978 Roulette has presented over 500 concerts of experimental music in New York.

For a calendar and more information on ROULETTE, write or call:

Roulette Intermedium, Inc./228 West Broadway/ NY, NY 10013
212-219-8242 Catherine Pavlov, Administrative Director

Roulette events are made possible, in part, with public funds from the New York State Council on the Arts, The National Endowment for the Arts and the New York City Department of Cultural Affairs. Other contributors to Roulette include the Jerome Foundation, Mary Flagler Cary Charitable Trust, Foundation for Contemporary Performance Arts, Morgan Guaranty Trust, AT&T Foundation, Con Edison, Phillip Morris Companies, C & R Management, and other individuals, members, and volunteers.

the History of Unheard Music

THE KITCHEN
WED. JAN. 25, 1989

BEO MORALES / BROOKS WILLIAMS / CHARLIE MENDOZA and guest: MICHAEL SCHRADER

THE HISTORY OF UNHEARD MUSIC PRESENTS:

THE METATRANSPOSITION OF BIPRIMAL SONIC SIGN SYSTEMS AND THEIR ATTENDANT SONG MUTATIONS AS INTERPRETTED IN THE LATE 20TH CENTURY, VOL. III*

1. CUBIC LINK

An investigation of *sound flow* as per German aural experiments in the pre-electronic West.

2. ACCELERATED SOUND=LIGHT

A demonstration of the qualities of moonlight and when and where it breaks up.

3. 40 MEGA HERTZ

A work-in-progress originally commissioned by Con Ed, but cut short due to power shortage.

4. THE VENUS FACTOR

Popular mid-century American ballad which was censored in 1948 because it offended extra-terrestrials living in Alamogordo, N.M.

5. NORTE

A classic *norte* first recorded by HUM in 1961; executed with the aid of special guest performer *El Cheempuloon*.

6. GUM-GUT

An encore performance of the folk song that earned HUM three *Normans* in 1956.

7. BESTIAL HABITATS

Theme song of the *Wild Critters Theme Park*, Raccoon, Ill.

8. U.S. TREASURY MARCH

Commissioned by the Federal government in 1932, it has been pending approval since 1937; first recorded by *Larry Tip and The Tip Toes* in 1973 and tonight performed by the original composers.

9. EVEN THE UGliest THING

Excerpt from the 14 hour opera, *The Curse of the Cursive*. In this scene, Gorgonetto (a man whose handwriting is so beautiful that he must wear a mask in public and is known as the *Elegant Font Man*) relates the woes of love, hope and Liquid Paper™.

10. TO BE ANNOUNCED

A written transcript of tonight's performance can be obtained by sending \$35 to:

MusiScam 12981 Broadway NYC 10111,
or call 1-800-966-WHAT

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EAR

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We would listen to the music, to the connected sounds, not the associated image... I treat the sounds as a material, as blocks of sound, from which I construct a piece texturally.
CHRISTIAN MARCLAY.
VOL. 12, NO. 8

There's a search for something that will inspire a new movement, so a lot of us are looking at old forms. I never thought that about myself, but now I find myself listening to older music.
CURTIS FOWLES
VOL. 12, NO. 7



What I came up with was the decision, which I think was the most important, never to talk about language or sound at all. I left that completely up to the performers. What I was left with was basically structure
JOHN ZORN
VOL. 11, NO. 2

READ MORE ABOUT YOUR FAVORITE ARTISTS IN EAR.



I started trying to create that position, to be inside the music where when someone plays something extraordinary, I could try to capture that moment and build that moment on the spot.
BUTCH MORRIS, VOL. 13, NO. 9

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