



UNDER GRAND MUSIC

## UNDER GRAND MUSIC

coproduced by

The Los Angeles Philharmonic Association

and

The Museum of Contemporary Art, Los Angeles

*Under Grand Music* is a free, noontime series of live performances providing new perspectives on chamber music with dance, video, and the spoken word. Presented Tuesdays, March 6 through April 24, 1990, 12:00 to 1:00 p.m. *Under Grand Music* was initiated by Los Angeles County Supervisor Edmund D. Edelman with support provided by Los Angeles County, the City of Los Angeles Cultural Affairs Department, The Museum of Contemporary Art, and the Los Angeles Philharmonic.

TUESDAY, APRIL 3, 1990

### NICCOLO PAGANINI

CAPRICE NO. 24 IN A MINOR

INTRODUCTION AND VARIATIONS ON *NEL COR PIU NON MI SENTO*  
FROM PAISIELLO'S *LA MOLINARA*

Violin: Franklyn D'Antonio

### WOODY VASULKA'S *THE COMMISSION*

Vasulka's video fantasy *The Commission* is an episodic narrative revolving around an incident between the 19th-century virtuoso violinist Niccolò Paganini and his contemporary, Hector Berlioz. The anecdote concerns a gift of 20,000 francs that Berlioz offers to the destitute Paganini as commission for a piece of music - an extraordinary event between artists. The romantic myth of the genius is given full attention by Vasulka. Specialized digital techniques allow his images to transcend video with multiple representations and aural mutations.

Text and character of Paganini by Ernest Gusella; text and character of Berlioz by Robert Ashley; staging by Bradford Smith; camera by Steina Vasulka; videotape editing by Peter Kirby.

**FRANKLYN D'ANTONIO** (violin) joined the Los Angeles Philharmonic in 1987. He was a member of the Detroit Symphony from 1977 to 1981 and played with the Chicago Symphony from 1981 to 1986. He has performed in chamber music concerts and with orchestras in Detroit and Chicago. D'Antonio began studying the violin at the age of four with his mother, violinist Joy Lyle, and later became a pupil of his only other teacher, Paul Shure. He attended El Camino Real High School and the University of Southern California, where at sixteen he was a member of Jascha Heifetz's Master Class. He has been a member of the American Youth Symphony, the Young Musicians Foundation Debut Orchestra, and, at age seventeen, became the youngest member of the Los Angeles Chamber Orchestra.

**WOODY VASULKA** was born in Czechoslovakia, where he studied metal technologies and hydraulic mechanics at the School of Industrial Engineering. At the Academy of Performing Arts, Faculty of Film and Television, in Prague, he began to direct and produce short films. Vasulka emigrated to the United States in 1965, where he freelanced as a film editor in New York. In 1967 he began experimenting with electronic sounds, stroboscopic lights, and, several years later, with video. In the mid 1970s he became a faculty member of the Center for Media Study at State University of New York, Buffalo, and began his investigations into computer-controlled video, constructing "The Image Articulator," a real-time digital video tool. With Steina Vasulka, he founded The Kitchen, a New York Media Theater. He has participated in many major video shows nationally and abroad, given lectures, published articles, composed music and made numerous video tapes. A 1979 Guggenheim Fellow, Vasulka resides in Santa Fe, New Mexico. Since moving to New Mexico he has produced two videotapes in addition to *The Commission -- Artifacts* and *The Art of Memory*, a series of "songs" with a political orientation. He is currently working on a new, largely computer-assisted work titled *Brotherhood*.

## UNDER GRAND MUSIC PRODUCTION STAFF

### Los Angeles Philharmonic Association

Ernest Fleischmann, executive vice-president/managing director; Ara Guzelimian, artistic administrator; Laura Dixon, program coordinator; David Brown, director of marketing; Steven A. Linder, assistant director of marketing; Norma Flynn, director of publicity and promotion; Vanessa Butler, associate director of publicity and promotion; Jeannette Bovard, associate director of publications and archives; Thomas L. Gill, Jr., piano technician.

### The Museum of Contemporary Art

Richard Koshalek, director; Julie Lazar, curator; Bonnie Born, program coordinator; Rebecca McGrew-Yule, curatorial secretary; Randy Murphy, facilities and operations manager; Mary Jane Amato, box office manager; Catherine Gudis, editor; Cynthia Campoy, press officer; Sylvia Hohri, marketing and graphics manager; Angela Escobar, communications secretary; David Bradshaw, technical manager for intermedia projects; Leslie Marcus, manager, support programs; Edward Salsameda, chief of security.

*Under Grand Music was initiated by Los Angeles County Supervisor Edmund D. Edelman with support provided by Los Angeles County, the City of Los Angeles Cultural Affairs Department, The Museum of Contemporary Art, and the Los Angeles Philharmonic. Special thanks are due to David L. Abell Fine Pianos, for providing the Yamaha piano used in the performances, and John van Hamersveld, for providing the cover graphic.*

## UNDER GRAND MUSIC

TUESDAYS, THROUGH APRIL 24, 1990

12:00 - 1:00 p.m.

at MOCA's Ahmanson Auditorium

250 South Grand Avenue, Los Angeles, Ca 90012

### FORTHCOMING PROGRAMS:

APRIL 10 Amy Gerstler, poet and writer, reads from her works. The texts, written by Gerstler for several voices, address themes of speech and silence, illness and recovery. The readings will be interspersed with selections of Beethoven's music. Portions of this program will be signed for the hearing impaired.

APRIL 17 Carl Stone, composer, uses electronic techniques to transform the traditional into the new. Stone and pianist Gloria Cheng will perform two new works together with their original counterparts by Satie and Schubert.

APRIL 24 Michiko Akao, flutist, draws upon the rich musical tradition of the Japanese flute, playing works of timeless folk origin as well as new music written expressly for the instrument by Japanese composers.

Advance reserved seating recommended as seating is limited. Call the MOCA Box Office at (213) 626-6828 for reservations. Reserved tickets must be picked up by 11:45 a.m. the day of the performance.

Fully accessible to people with disabilities. For those who require special seating arrangements, please call the Box Office in advance of the performance.

*The taking of photographs or tape recordings during performances is strictly prohibited. Eating, drinking, and smoking are not permitted in the building. Thank you for your cooperation.*