A Special Opening Night Benefit Premiere:

WOODY VASULKA

The Commission

The premiere of Vasulka's long-awaited video opera, about a commission Hector Berlioz received to compose a work for Paganini, which later turned out to be fraudulent. In glorious living color on a large screen, and featuring composer Robert Ashley and local stars. This evening is being ticketed separately, as a fund-raising benefit for TONE ROADS WEST.

aka

Internationally-acclaimed video artist Woody Vasulka was born in Czechoslovakia and now lives in Santa Fe with his wife and co-worker Steina. In the 1960's they moved to New York, where they founded The Kitchen, one of the best-known alternative performance spaces in the United States. Both are renowned for their pioneering work in extending the techniques and aesthetics of video, and for their integration of music and sound into this medium.
From the Diary of an Edgewalker (1981)
electronic piano and tape
Labyrinth (1974– )
organ solo, using the organ of the St. Francis Auditorium

Work to be Announced

Joseph Weber, born in San Francisco in 1937, studied composition and musicology at San Francisco State and has produced work in a variety of media with over 30 compositions to his credit. His Canzone for two pianos won the first annual Paul Masson Award in composition, and he received a composer's grant from the NEA in 1978–79. Weber moved to Santa Fe in 1979, where he now makes his home.

"The real highlight of Weber's music was feeling the rapport he has with his chosen medium.... Weber's ease with musical ideas and gestures as a composer is perfectly mirrored in his performing ability."

Tom Larson, The New Mexican
MALCOLM GOLDSTEIN

Vermont/Spring (1982)

for small ensemble

Soundings
solo violin

Marin's Song, Illuminated (1979/81)

for solo violin, voice, tape collage, slide projections

Malcolm Goldstein is one of the foremost composers and violinists of the American avant-garde, and has been active since the early 1960's, mainly in New York City. He is a pioneer in the development of new improvisational attitudes and techniques. He has toured throughout the USA and Europe. For this performance Goldstein will direct an ensemble of Santa Fe musicians in the world premiere of his The Seasons: Vermont/Spring.

"Malcolm Goldstein has, in a way, reinvented violin playing."

The Village Voice
Saturday, March 19, 1983

PETER GARLAND

Three Dawns (1981-82)
solo harpsichord
Work to be Announced

The Songs of Quetzalcoatl (1978-79)
soprano recorder, harp, harpsichord (dance from the puppet-opera The Conquest of Mexico)

Matachin Dances (1980-81)
two violins, gourd rattles

Peter Garland lives in Santa Fe, where he edits and publishes SOUNDINGS Press, a small press devoted to contemporary music. As for his own work,

Garland's interest in basic, simple musical elements, often incorporating the means of traditional world musics, particularly those of the Western Hemisphere, represents a bold turn away from the gymnastics of Central European avant-gardism of the last fifteen years. 

High Fidelity/Musical America
Sunday March 20, 1983

St. Francis Auditorium

CHARLES AMIRKHANIAN -- CAROL LAW

In a Closing Night Spectacle:

Hypothetical Moments

A performance work utilizing tape, music and text-sound materials, multiple slide projectors, lighting and live performers.

Charles Amirkhanian and Carol Law are two of the most provocative and interesting artists working in the intermedia field of performance art. Amirkhanian, who for years has been music director of KPFA Radio in Berkeley, is this country's leading text-sound composer, and has been a tireless promoter of experimental music. Law is one of the Bay area's most exciting and unorthodox visual artists, known both for her graphic and performance work.

"Utilizing the mundane sonic and visual stimuli with which we live daily but rarely experience intensely, Amirkhanian and Law capture the 'strangenesses' which are the pedestrian, yet singular, realities of us all."

notes to Lexical Music by Charles Amirkhanian, 1750 ARCH Records
POETRY AND MUSIC:

Four days and nights of new music performance and poetry. Presenting two nationally acclaimed poets, and also draws on some of New Mexico's best poets. All together in Santa Fe, from March 17 thru 20th, 1983.

TONE ROADS WEST, brings together leaders in the fields of sound/text composition, experimental poetry and new music composition and performance. Bringing this many brilliant minds together will certainly set the creative sparks flying. TONE ROADS WEST offers the audience a rare opportunity to be present at the creation, to experience the dynamics of interaction between some of America's exceptional artists, writers and composers.

Undoubtedly one of the main attraction is the reading of poetry and the speaking on human rights in El Salvador.


Also featuring, a special opening night benefit premiere of the video-opera "The Commission" by Woody Vasulka. About a commission Hector Berlioz received to compose a work for Faginani, and which turned out to be fraudulent. In living color, on large screen, featuring composer Robert Ashley, video artist Ernest Gusella, Cosimo Corsana, Ben Harris and area Harris, with sets by sculptor Bradford Smith. Camera work by Steina Vasulka.

Internationally-acclaimed video artist Woody Vasulka, was born in Czechoslovakia, and now lives in New York, with his wife and co-worker Steina. In the 1970s, they moved to New York, where they founded Kitchen, one of the best-known alternative performance spaces in the United States. Both are renowned for their pioneering work in extending the technical aesthetics of video, and for their integration of music and sound into this medium.

Series tickets are now available for "BONE ROADS WEST: POETRY AND NEW MUSIC." Four days and nights of concerts, poetry readings, and lectures sponsored by the Santa Fe Council for the Arts. Information and reservations are available at the Washington Avenue B-2 Prime Times, March 3 1983.

113 Lincoln Avenue, Santa Fe, New Mexico 87501
(505) 982-2061

Date: 3-19

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