

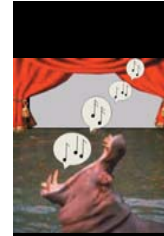


L.E.S.P.A.'s mission is to improve the quality of life in New York specifically in the downtown Manhattan neighborhoods (Lower East Side, the Village, Soho, and Tribeca) by serving the local population with free or affordable music events, offering opportunities for diverse artists and especially women in all fields, and encouraging the creation of new work to provide an alternative to commercial entertainment with pieces that show a degree of depth and humanity, and encompass the multicultural/new media/interactive elements that effectively address the complexity of our time. We aim to reflect the ethnic diversity of our neighborhoods (Asian, African American, Hispanic and European) in our casting and esthetic; to remedy the current lack of opportunity for artists to present their work locally because of the closing of many existing venues due to rising real estate costs, and the competition for New York exposure with foreign artists of all countries; and to help prevent the current exodus of artists to other states and countries because they neither live or present in New York L.E.SP.A. has received support from generous individuals and public support from the Lower Manhattan Cultural Council, Materials for the Arts, and the New York State Senate Cultural Affairs Natural Heritage Trust.

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**OP ON SCREEN 2010**

Lower East Side Performing Arts presents its 4th Annual Op on Screen Festival of new music theater from the composer's point of view. **FREE** at the New York Public Library Tompkins Square Branch, 331 East 10th St Video Screenings are on Saturdays 2-4 PM in the gallery at the lower level of the Library

**SEP 25 LUCIO POZZI & FRANK J. OTERI**

*MACHUNAS*

Performance Oratorio in 4 colors on Fluxus hero via Lithuanian production

**OCT 9 JIN HI KIM**

*DONG DONG TOUCHING THE MOONS*

*DRAGON BLOOD RITE*

Award-winning integration of Asian forms and interactive technologies

**OCT 16 NICK HALLETT & SHANA MOULTON**

*WHISPERING PINES 10*

Collaborative video opera exploring the psychology of an American hypochondriac

**OCT 23 ELODIE LAUTEN**

*THE TWO-CENTS OPERA*

A surreal tale of our time, from the premiere at Theater for the New City



## MACHUNAS

Lucio Pozzi (b. 1935) is a painter and performance artist who divides his time between New York and his native Italy. His work has been exhibited in single artist exhibitions and group shows in galleries and museums all over the world since the 1960s. Frank J. Oteri (b. 1964) explores numerous avenues for musical expression. In addition to composing works in a variety of idioms, many of which explore alternate tunings, he is an active music journalist and the Founding Editor of NewMusicBox, the web magazine from the American Music Center. *MACHUNAS*, a “performance oratorio in four colors” is a collaboration between Pozzi and Oteri which occupied them for nearly five years. It received its world premiere in August 2005 at the Contemporary Arts Center in Vilnius, Lithuania as part of the International Christopher Summer Festival conducted by Donatas Katkus.

*Original notes by Lucio Pozzi and Frank J. Oteri: MACHUNAS was invented by Lucio Pozzi as part of his ongoing series of 4-color artworks in mixed media. He asked Oteri to create the music for a large-scale performance and it was fully completed in June 2002. We describe MACHUNAS as a “Performance Oratorio” to indicate that its visual and literary components have the same weight as the musical score. The story of MACHUNAS is blueprinted on the life and death of George Maciunas, an architect, artist and activist of the second half of the 20th century. The name is intentionally misspelled for phonetic reasons, as well as to indicate that this narrative is not bound to represent his life exactly nor the significance his actions may or may not have had in the minds of those who know of him. Maciunas founded what might well be remembered as the last avant-garde art movement, the immensely influential “Fluxus”. Some people might feel that our treatment of the story has nothing to do with Fluxus esthetics. The events of the life of our character, we hope, should reflect the experiences many of us share, artists and non-artists alike. The Oratorio is divided into four parts: Yellow, Green, Red and Blue. Each part has nine sections. In this Oratorio, Machunas is the only character with a name. All others are nameless. He is also the only male singer—all the others are women—and for the entire performance sings on one note.*

## DONG DONG TOUCHING THE MOONS

Western technology meets Asian mythology in Jin Hi Kim’s “Dong Dong Touching the Moons”, a collaboration between Korean, Indian and American artists in the fields of music, dance and multimedia. *Dong Dong Touching the Moons* juxtaposes traditional Asian dance and musical forms with cutting-edge technology to create a truly cross-cultural work both in form and subject. Jin Hi Kim’s electric komungo (Korean 4th century fretted-board Zither), electric changgo drum, Korean court-style kagok lyric singing, and Indian tabla drumming are combined with digital music technology. Dancers interact with the music, wearing wireless velocity-sensitive midi triggers that activate animations and digital imagery of outer space, planetary movement and solar systems. Jin Hi Kim is a composer/komungo virtuoso who has brought about a deeper appreciation for the cultural contribution of Koreans. She has received multiple awards including the Rockefeller Foundation, the Mary Flagler Cary Trust, Meet the Composer, and the National Endowment for the Arts. Also on the program: Jin Ji Kim’s “Dragon Blood Rite”.

## WHISPERING PINES 10

*Whispering Pines 10* is a new opera co-authored by composer Nick Hallett and artist Shana Moulton, adapted from her video serial. *Whispering Pines 10* was premiered at the Kitchen in April 2010. The narrative focuses on the daily routine of a reclusive hypochondriac, Cynthia, Moulton’s alter ego and sole protagonist of the work. Cynthia’s reality is a sequence of private moments in which she seeks health and happiness within her virtual environment, but settles for fad cures and new age kitsch, creating situations in turn comic, contemplative, and surreal. Ordinary objects in Cynthia’s home act as portals into her own overactive subconscious, wherein hallucinatory sequences explore material and spiritual concerns in contemporary culture. *Whispering Pines 10* is performed on a virtual set constructed almost entirely from projected video elements with which the performer interacts.

As an opera, the music and libretto take advantage of the narrative’s “dream logic” to weave pop music vocabulary into an experimental idiom, enabling a virtuosic exploration of the human voice through extended techniques and pure folkloric melody. The protagonist does not effectively speak; the singing represents her inner psychology—abstract sounds and the songs in her memory, ostensibly derived from tacky pulp culture, but somehow heightened. The work is a conversation-generating update of the monodrama or “mad scene,” realized within a mediated, medicated, feminized and quintessentially American vernacular. In the production Moulton and Hallett perform alongside soprano Daisy Press and harpist Shelley Burgon.

## THE TWO-CENTS OPERA

Elodie Lauten (b. 1950) is an original post-minimalist who writes piano, electronic, chamber and orchestral music. Her landmarks are neo-operas evolving or deconstructing the classic form: *The Two-Cents Opera* premiered in March 2009 at Theater for the New City; *The Death of Don Juan* reissued on CD by Unseen Worlds called “a masterpiece of new music” (2008), and *Waking in New York* from the poetry of Allen Ginsberg, listed on Sequenza21 as “one of the most influential works of the last three decades”. The discography includes 30 titles, released on Lovely Music, O.O. Discs, Point/Polygram, New Tone (Italy), 4-Tay, Tellus, Nonsequitur, Capstone, Pitch, Studio 21 and Unseen Worlds.

*The Two-Cents Opera* is about creative survival in an insecure world. What does it take to compose when it seems that everything conspires to prevent it and where everything else seems more important? What kind of faith does it take to actually do it, and is that possibly insane? In *The Two-Cents Opera*, the composer relates to the experience of writing an opera as an adventure in the absurd. Autobiographical slices of reality are weaved in with surreal elements, from a twice-removed perspective that never lacks humor. The composer is surrounded with characters from her life: an Eccentric Friend, Shrink Number 8, a Clairvoyant, and characters from her own imagination: the Young Beethoven, and the Trickster, a playful demon. They participate in her endeavor to overcome writing blocks and other obstacles arising from the failing economy.