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it right" (meaning congruent to the notation), but rather getting it in the right spirit. The preparation of a Cage piece feels less like rehearsing and more like sensitivity training.

But there is another telling aspect of Cage's work that has been little commented upon in this centennial year... the choices that he did make. Cage wrote a lot of notes

However, even in his later works, where much of the music is the result of random procedures, Cage nevertheless seems to return to the haunted and spiritual quality that characterized much of his early work. Pieces like Seventy-Four, Dance 4/Orchestras, Litany for the Whale and Ryoanji all share in it. It's difficult to have an overview of these pieces because so many of them have no scores and involve highly variable time factors. You can't look at them and know what they'll sound like. It's only by playing them and entering into their "playspace" that one can discover what they are all about. In these pieces the role of the conductor—when there is one—is unusual. Sometimes he is simply an indicator of the passing of time, but more importantly he needs to be a kind of coach or guide who in rehearsals must help keep the ever-varying activities and events of the piece somehow consistent with the particular aesthetic of that piece and with Cage's work in general. John was clear that he did not want his pieces to be "anything goes" or recklessly messy situations. Rather, he was giving the performers suggestions in notes, symbols and words of a situation they might explore together with him. The mindset of the performer for him was vital.

Often the scores of his pieces are accompanied by written instructions. These "explanations" are themselves mysterious and puzzling. It's very common to read a sentence of his in which one understands every word clearly but has no idea, at first, of what those words in that particular sequence might mean. You have to ponder the instructions. I approach them like Zen parables. Somehow he means for us to consider and work our way through them as a part of discovering his unusual take for the work at hand. I think he delighted in creating puzzlements for us to work through. He doesn't want to make it too easy at first.

When Cage was alive, he and his close collaborators created and communicated the sense of what the pieces were about. Now, only 60 years after his most pioneering works of the '40s and '50s and his death in 1992, there are very few living witnesses to his process. This festival has been programmed to give the musicians of the New World Symphony a chance to collaborate. It has also given the members of the orchestra the opportunity to perform many pieces in which John chose every elegant note and sound and then, inspired by those works, move on into pieces in which they must become responsible for making more of the choices that will determine what the pieces will sound like.

There are some moments in this festival that are exactingly aware of the "period instrument" aspect of much of Cage's early works. We've gone to some effort whenever possible to assemble vintage sound materials from radio broadcasts, percussion and other instruments that Cage would have used and the archaic electronics which have the sound of his first performances. But, in keeping with Cage and Cunningham's aesthetic, we have also created quite new "stagings," "installations" and renderings of several works.

The most complex of these is *Renga*, a piece written to celebrate the American Bicentennial, which was performed at that time with another piece, *Apartment House 1776*. I sat with John at rehearsals and performances of this work in New York in 1976. In the page of instructions that accompany the piece, it says that the work could be "appropriate to another occasion than the bicentennial of the USA, an occasion, for example, such as the birth or death of another musically productive nation or person or the birthday of a society concerned with some aspect of creation productive of sound."

I remarked to John that following his instructions, one day it might be played in his memory. He gave me his customary smile and laugh. When he died I began to think more and more about the possibility of doing just this. Essentially *Renga* is a rainforest of orchestra sounds and *Apartment House 1776* is a montage of American revolutionary era music and also the contributions of four soloists who represented the religious

traditions of the country at that time. The soloists were a gospel singer, a cantor, a Native American shaman and a singer of Protestant hymns. I began to imagine that the piece could be done by keeping the "orchestra rainforest" of *Renga* as it was, but replacing *Apartment House 1776*'s original material with sounds and songs both in audio and video formats of the America of Cage's life. Then the role of the four original soloists would be taken by vocal and instrumental performers doing works of Cage himself. The memorial portrait would be completed by using John's voice speaking parts of his most famous "Lecture on Nothing" as a kind of commentary on the cultural flotsam and jetsam of his life.

It was also a new decision to use graphic works of art made by Cage as the sources for a video installation to accompany *Dance 4/Orchestras. Dance 4/Orchestras* is a piece in which time and space are used to suggest the relationship between the future, the present and the past. Creating a visual dialogue for what is happening in the music seemed an attractive idea.

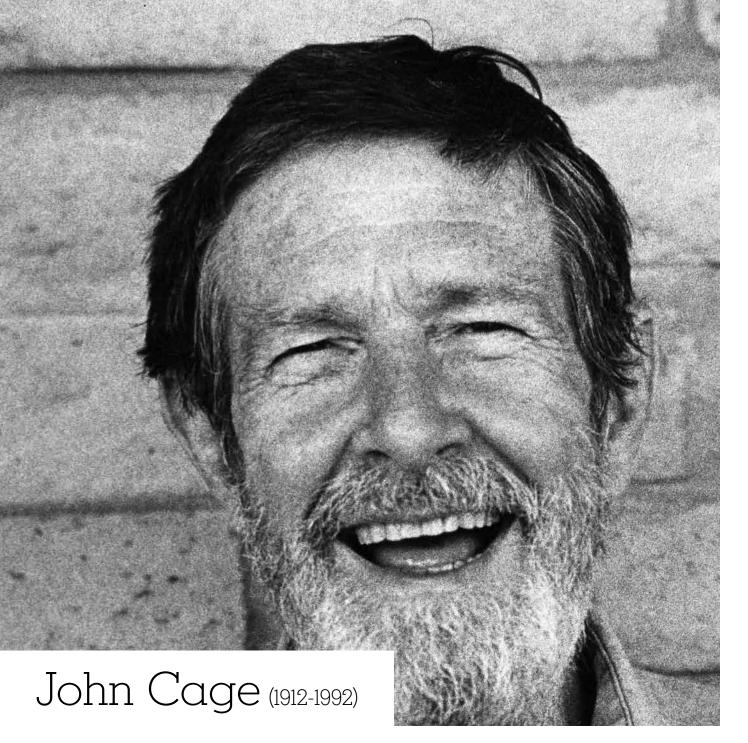
Developing this festival has been a real adventure. We sought it as the opportunity to explore and even push the boundaries of our hall's flexibility. The whole New World Symphony team has been involved in this process, which has included video, lighting design, sound design and serious logistical planning as we figured out how the hall itself could be reconfigured for different nights or even in some cases for different pieces. My thanks go to the leaders and the members of these teams whose names you will find in this program book, and to the wonderful guest artists who have joined us in collaborations on specific pieces. I want to thank especially Laura Kuhn, Executive Director of the John Cage Trust, for her enthusiastic partnership and sleuthing that made realizing so much of this possible. My special thanks also to Alberto Ibargüen, who was a longtime friend of John Cage and Merce Cunningham, and to the John S. and James L. Knight Foundation, which made the leading grant that caused this festival to be possible here in Miami and also available online to people throughout the world in the future.

No other organization would attempt such an ambitious project as this. I am happy that it will be a tribute to how musical and beautiful John's music can be and also an example of how a major part of the New World Symphony's mission is to carry out research and development for the classical music world.

As I write this, we have just started rehearsals and I'm already thrilled with how my young colleagues are taking to the creative challenges this music presents. We can't wait to share it with you.

-Michael Tilson Thomas





John Cage (1912-1992) was a singularly inventive, highly influential and much beloved American composer, writer, philosopher and visual artist. Beginning around 1950 and throughout the passing years, he departed from the pragmatism of precise musical notation and circumscribed ways of performance. His principal contribution to the history of music is his systematic establishment of the principle of indeterminacy: by adapting Zen Buddhist practices to composition and performance, Cage succeeded in bringing both authentic spiritual ideas and a liberating attitude of play to the enterprise of Western art. His aesthetic of chance produced a unique body of what might be called "once-only" works, any two performances of which can never be quite the same. In an effort to reduce the subjective element in composition, he developed methods of selecting the components of his pieces by chance, early on through the tossing of coins or dice and later through the use of random number generators on the computer, and especially IC (1984), designed and written in the C language by Cage's programmer/assistant, Andrew Culver, to simulate the coin oracle of the *I Ching*. Cage's use of the computer was creative and procedural and resulted in a system of what can easily be seen as

total serialism, in which all elements pertaining to pitch, noise, duration, relative loudness, tempi, harmony, etc., could be determined by referring to previously drawn correlated charts. Thus, Cage's mature works did not originate in psychology, motive, drama or literature, but rather were just sounds, free of judgments about whether they are musical or not, free of fixed relations, free of memory and taste. His most enduring, indeed notorious, composition, influenced by Robert Rauschenberg's allblack and all-white paintings, is the radically tacet 4'33" (1952). Encouraging the ultimate freedom in musical expression, the three movements of 4'33" are indicated by the pianist's opening and closing of the piano key cover, during which no sounds are intentionally produced. It was first performed by the extraordinarily gifted pianist and long-time Cage associate David Tudor at Maverick Hall in Woodstock, New York on August 29, 1952.



"A Composer's Confessions" (1948)

by John Cage

An address given before the National Inter-Collegiate Arts Conference, Vassar College, Poughkeepsie, New York, February 28, 1948

I am going to tell you the story of how I came to write music, and how my musical ideas and my ideas about music developed.

I remember that when I was eight years old, in Santa Monica, California, I saw a sign – PIANO LESSONS – two doors away from where my mother and father and I lived. It was love at first sight; I remember that running and eating became faster and day-dreaming became longer and slower. It made no difference to me what I was taught: the exercises, a piece by Victor Herbert called *Orientale*, and *Für Elise*. I was introduced to 'neighborhood music,' that branch of the art that all the world loves to play, and I did too.

Neither my mother nor my father took this turn of events with the passion and the intensity that I did. Having before them the examples of two of my aunts and one uncle, they were aware of the economic difficulties which musicians can run into. And deeper than this, my father, who is an inventor and electrical engineer, would have preferred to see me follow in his footsteps, I am sure.

However, they were indulgent and practical: they bought a piano; nothing could have pleased me more. We moved to another neighborhood in Los Angeles and I remember that when the movers were bringing the piano into the house, before they had its legs on, I was walking along with them playing already by heart Victor Herbert's evocation of the Orient.

My new teacher was my Aunt Phoebe, and she taught me how to sight-read. This was her particular interest, and I am grateful to her for it. She also extended my awareness of the music of the 19th century, avoiding, however, that century's masters. Together we played Moskowski's *Spanish Dances* and alone I played Paderewski's *Minuet in G.* Music appeared to be divided according to the technical difficulties it presented to performers: it was first year, second year, third year, and fourth year. Later on I studied with a teacher who was also a composer, Fannie Charles Dillon. She taught me to play Brahms' *Hungarian Dance No. 5*, but my Aunt Phoebe did not agree with Miss Dillon's interpretation.

I remember having a kind of sinking feeling inside myself every time Aunt Phoebe or Miss Dillon played the piano for me or at a recital. The music they knew how to play was fantastically difficult, and my sinking feeling was the realization that I would never be able to perform as well as they.

I stopped taking lessons and fell back on the 'open sesame' that Aunt Phoenix had given me: the sight-reading. And



that, together with a library card, changed music's aspect and Gertrude Stein. I improvised at the piano and for me. It no longer was first to fourth year: it was rather A to Z. Of course, my aunt had warned me about Bach and Beethoven (Mozart wasn't mentioned at all) and her remarks about the Hungarian Dance also contained references to a side of Brahms that she felt I would not like. So I confined my curiosity to the minor figures of the last century. I became so devoted to Grieg that for awhile I played nothing else. I even imagined devoting my life to the performance of his works alone, for they did not seem to me to be too difficult, and I loved them.

This was my first ambition. Nothing in school had suggested to me a life-work. Going to church had, indeed, made me feel that I should become a minister. But this feeling was not very strong because two years at college removed it. I was caught in the too great freedom American education offered, and I did not really know what on earth to do with myself. This I did know: that continuing in college would be useless. Therefore, I persuaded my family to send me to Europe for a year, since, as I told them, I had determined to become a writer and 'experience' was certainly more valuable for a writer than education.

After a month in France, the whole place seemed to me to be nothing but Gothic architecture. So I spent another month in the Bibliothèque Mazarin studying stone balustrades of the 15th century. A professor from college, passing through Paris, found out what I was doing, literally gave me a kick in the pants, and managed things in such a way that I found myself working in the atelier of a modern architect. He set me to drawing Greek columns when I wasn't running errands. One day he happened to say that to be an architect, one must devote oneself entirely to architecture, that is, give all one's time to it. The next day I told him that I could not do that because there were many things I loved that were not architecture, and there were many things I did not even know, and I was still curious.

One evening in the home of La Baronne d'Estournelles de Constant, I was asked to play the piano. La Baronne found my playing very bad but somehow musical. And she offered to arrange lessons for me with Lazare-Lévy who taught at the Conservatoire. He began to teach me to play a Beethoven Sonata, and he insisted that I should attend concerts of music, particularly that of Bach. I had never gone to concerts before, and now I went every evening. One evening I heard some modern music: Scriabin, Stravinsky. I also had seen modern painting in Paris.

My reaction to modern painting and modern music was immediate and enthusiastic, but not humble: I decided that if other people could make such things, I could too.

In the course of the next three years I left Paris, travelled a good deal, returned to California to find the Depression well under way, but all that time I spent painting pictures and writing music, without the benefit of a teacher in either art.

I remember very little about my first efforts at composition, except that they had no sensuous appeal and no expressive power. They were derived from calculations of a mathematical nature, and these calculations were so difficult to make that the musical results were extremely short. My next pieces used texts and no mathematics; my inspiration was carried along on the wings of Aeschylus

attempted to write down what I played before I forgot it. The glaring weakness of this method led me to study Ebenezer Prout's books on harmony and counterpoint and musical form. However, wishing to be a modern composer, I so distorted my solutions of the exercises he suggested that they took on a tortured contemporary aspect.

I have mentioned the Depression and how it was going on when I returned from Europe. Although nothing in my experience had prepared me to make a living, I now had to do it. I did it by giving lectures on contemporary music and painting. I advertised these lectures as being by someone who was young and enthusiastic about all modern art and that was all. I confessed that I knew nothing about my subject, but promised that each week I would find out as much as I could. In this way I became familiar with quite a lot of modern music. When the music was easy to play I illustrated the lectures at the piano; otherwise I used recordings. When the time approached to give a lecture on the music of Arnold Schoenberg, I asked Richard Buhlig, who was living in Los Angeles, to play the Opus 11 because I had read that he played its first performance years before in Berlin. He said he would "most certainly not." However, I had met him and he is a great musician, and he became my friend and teacher. He said that he could not really teach me composition, because he was not a composer, but he could criticize what I wrote. The first pieces I showed him were, he said, not composed at all. And then he conveyed to me the idea that composition is putting sounds together in such a way that they fit, that is, that they serve an over-all plan. One day when I arrived at his house half an hour before I was expected, he closed the door in my face after telling me to come back at the proper time. I had some library books with me which I decided to return, and thus I arrived at his house a half hour late. He then talked to me for two hours about time: how it was essential to music and must be observed carefully and always by anyone devoted to art.

Finally the day came when Buhlig looked at one of my compositions and said he could not help me further. He suggested that I send my work to Henry Cowell who might publish it in his New Music Edition. This encouragement that Buhlig gave me acted to put a stop to my painting, for now I began to feel that I needed all the time I had for music. I had developed a rigid way of writing counterpoint. Two voices, each one having a chromatic range of 25 tones, that is, two octaves, and having a common range of one octave or 13 tones, would progress in such a way that no one tone would be repeated between two voices until at least 11 had intervened, and no tone in a single voice would be repeated until all 25 had been employed.

I sent my work to Henry Cowell and he offered to have it performed in San Francisco at a meeting of the New Music Society. This was very exciting, but when I arrived in San Francisco, tired from hitch-hiking but expectant, I discovered that the instrumentalists had not looked at my music and found it too difficult to sight-read. But I met Henry Cowell and I played my pieces for him on the piano. He said that I should study with Schoenberg since, although I used 25 tones, my music most resembled that using 12. He gave me the name of a pupil of Schoenberg, Adolph Weiss, and suggested that I study first with him. I was now anxious to study composition, for working by myself and developing my own ideas had left me with



a sense of separation from the mainstream of music, and thus of loneliness. Besides, what I wrote, though it sounded organized, was not pleasant to listen to.

The next year was spent in New York, studying harmony with Adolph Weiss and rhythm with Henry Cowell; and the following two years, back in California, studying counterpoint with Arnold Schoenberg.

There were so many exercises to write, that I found little time to compose. What little that I did write was atonal, and based on 12-tone rows. At that time I admired the theory of 12-tone music, but I did not like its sound. I devised a new way to write it which consisted of not only establishing an order to the 12 tones but of dividing the row into a series of static, non-variable motives and giving each motive its own ictus pattern. This brought the element of rhythm into an integral relation with that of pitch. The compositions resulted from this procedure interested some of my friends, particularly the late Galka Scheyer. She brought a friend of hers, Oscar Fischinger, who made abstract films, to listen to my work. He spoke to me about what he called the spirit inherent in materials and he claimed that a sound made from wood had a different spirit than one made from glass. The next day I began writing music that was to be played on percussion instruments.

I was convinced overnight that although 12-tone music was excellent theoretically, in making use of the instruments which had been developed for tonal music, it had continually to be written negatively rather than straightforwardly: it had always to avoid harmonic relationships which were natural to the tonal instruments, which instruments it did not so much use as usurp; I was convinced that for atonal music new instruments proper to it were required.

I finished a *Quartet* for four percussion players. I had no idea what it would sound like, nor even what instruments would be used to play it. However, I persuaded three other people to practice the music with me, and we used whatever was at hand: we tapped tables, books, chairs, and so forth. When we tired of these sounds, we invaded the kitchen and used pots and pans. Several visits to junk-yards

and lumber-yards yielded more instruments: brake-drums from automobiles, different lengths of pipes, steel rings, hardwood blocks. After experimenting for several weeks, the final scoring of the Quartet was finished: it included the instruments that had been found, supplemented by a pedal timpani and a Chinese gong which lent to the whole a certain traditional aspect and sound.

To write for percussion alone was by no means an original idea with me. I had heard Varèse's Ionisation and William Russell's Three Dances. I had also heard, through Henry Cowell, many recordings of music from the various oriental cultures. But I did not think of percussion music as being an imitation of or derivation from any exotic music; rather, it had its roots in our own culture: in the work of Luigi Russolo and the Italian Futurists who around 1912 published a manifesto called *The Art of Noise* and gave many concerts in Italy, France and England using machines especially designed to produce desired noises. Certain works of Henry Cowell, Ernst Toch, Darius Milhaud and others belong to this same tradition. The term "percussion" in this connection does not mean that all the sounds used are obtained by the act of striking or hitting. It is used in a loose sense to refer to sound inclusive of noise as opposed to musical or accepted tones. Therefore, just as modern music in general may be said to have been the history of the liberation of the dissonance, so this new music is part of the attempt to liberate all audible sound from the limitations of musical prejudice. A single sound by itself is neither musical nor not musical. It is simply a sound. And no matter what kind of a sound it is, it can become musical by taking its place in a piece of music. This point of view requires some adjustment of the definition of music which was given by my Aunt Phoebe. She had said that music was made up of melody, harmony and rhythm. Music now seemed to me to be the organisation of sound, organisation by any means of any sounds. This definition has the advantage of being all-inclusive, even to the extent of including all that music which does not employ harmony, which, doubtless, is the larger part of the music which has been made on this planet, since it includes all oriental music, all of the early and middle music of our culture, and a large and not inconsiderable part of our current production.

Like many others before me, from Russolo to Varèse, I looked forward to an exploration of sound by new technological means: machinery, electricity, film and photoelectric devices, the invention of new means and new instruments. However, I determined to exercise patience in this regard, because I knew that the equipment required was either not existent or not available, being, if existent, expensive and under the control of large commercial companies. I decided, therefore, to work with whatever producing means came my way, and always to have one ear to the ground in search of a new sound.

Luckily, I joined the faculty of the Cornish School in Seattle, Washington, and found there a large collection of percussion instruments and a well-equipped recording studio. Within a few months, I organized a group of players and presented the first concert of music for percussion instruments alone. Compositions by William Russell, Gerald Strang, Ray Green and myself were performed. Before giving the next concert, six months later, I wrote to many composers listing the instruments available and inviting them to send scores. In this way the literature for

four pieces in 1934 to about 50 in 1940.

Access to the recording studio of the Cornish School led me to write a series of compositions which I called *Imaginary* Landscapes. These employed records of constant and variable frequencies on turntables, the speed of which could be varied. Durations were controlled by lowering or raising the pick-up arm. This was a use of recording equipment for creative rather than the customary reproducing purposes. I was also able to work with small sounds which to be heard required amplification.

One of the heart-breaking problems that American composers have to meet is not to get their music played once they have written it. I have met very many who have grown bitter and lonely in their studios. I solved this problem for myself by writing music which could be played by a group of literate amateur musicians, people who had not developed instrumental skills on a professional level and therefore still had time to enjoy playing music together with their friends. The number of them who rapidly had become virtuosi was probably due to the natural and uncommercial character of the situation. The problem of performance was also solved for me and for many other composers by the modern dancers, who have always been insatiable consumers of modern music.

In writing for the modern dance, I generally did so after the dance was completed. This means that I wrote music to the counts given me by the dancer. These counts were nearly always, from a musical point of view, totally lacking in organization: 3 measures of 4/4 followed by one measure of 5, 22 beats in a new tempo, a pause, and 2 measures of 7/8. I believe this disorder led me to the inception of structural rhythm.

The structural element in tonal music between Scarlatti and Wagner is its harmony. That is the means by which the parts of a composition are related to each other. Up to this point I had borrowed from 12-tone music its row procedures, that is, a special place-in-the-row of each individual sound observed for the purposes of composition. This procedure, like the intervallic controls of counterpoint, is extremely useful, but is primarily concerned with the point-to-point progress of a piece rather than the parts, large and small, and their relation to the whole.

If one recognizes that the four physical characteristics of sound are its pitch, its loudness, its timbre and its duration, one may say that harmony and the intervallic character of counterpoint derive from no one of the physical characteristics of sound, but rather from the human mind and its thought processes. This, by the way, may account for the cerebral, even psychoanalytical and non-sensuous aspect of much 12-tone music. In dealing with the sounds of percussion music, one hears immediately that in the very nature of their material they are for the most part indefinite as to pitch, but autonomous as to duration. For example: no human power can make the sound of a woodblock last longer than it, by its nature, is going to.

Two facts then led me to structural rhythm: the physical nature of the materials with which I was dealing, and the experience I had in writing within the lengths of time prescribed for me by modern dancers.

percussion instruments alone grew from about three or I also was able to approach this problem objectively because of the aesthetic attitude to which I found myself at that time dedicated. It had nothing to do with the desire for self-expression, but simply had to do with the organization of materials. I recognized that expression of two kinds, that arising from the personality of the composer and that arising from the nature and context of the materials, was inevitable, but I felt its emanation was stronger and more sensible when not consciously striven for, but simply allowed to arise naturally. I felt that an artist had an ethical responsibility to society to keep alive to the contemporary spiritual needs; I felt that if he did this, admittedly vague as it is a thing to do, his work would automatically carry with it a usefulness to others. Any latent longing that I might naturally have had to master expressivity in music was dissolved for me by my connection with the modern dance. For them I had continually to make suitable and expressive accompaniments.

> My First Construction in Metal, which embodies the principles of rhythmic structure to which 10 years later I still adhere, I propose now to describe.

> It contains 16 parts, each one of which contains 16 measures. Each 16 measures is divided into five phrases: 4 measures, 3 measures, 2 measures, 3 measures and 4 measures. Likewise, the 16 parts as a whole are divided into 5 large sections in the same proportion: 4, 3, 2, 3, 4. The distinction between this system and that of Indian Tala systems is that the latter deal with pulsation, and that not within a closed structure, whereas the idea now being described, independently conceived, concerns phraseology of a composition having a definite beginning and end. I call this principle micro-macrocosmic because the small parts are related to each other in the same way as are the large parts. The fact of the identify of the number of measures and the number of parts, or, in other words, the existence of the square-root of the whole, is an essential sine-qua-non, providing one wants to reflect the large in the small, and the small in the large. I can understand that other rhythmic structures are possible. When I first conceived of this one, I thought of it as elementary because of its perfect symmetry. However, its possibilities appear to be inexhaustible, and therefore I have never departed from it since finding it. The particular proportion of the parts is, naturally, a special aspect of each work. In the one I am describing now the special situation is that of 4, 3, 2, 3, 4. It may be noticed that the first number is equal to the number of numbers which follow it: 3, 2, 2, 4. This made a special situation in which an exposition of 4 ideas could be followed by their development in the four subsequent sections (in other words a sonata form without the recapitulation). For the details of this composition I adhered to the sound-row procedure I had employed previously. I adjusted my materials, however, to number 16, both with regard to their sound and with regard to their ictus patterns.

> The next step in my work occurred fortuitously as indeed all else had. I was asked by Syvilla Fort, a dancer later associated with Katherine Dunham, to write music for a dance she had choreographed. She was performing in a theatre that had no room in the wings for percussion instruments; yet her dance, a Bacchanale, most evocative of her African heritage, suggested the use of percussion. But for practical purposes, I had to confine myself to the piano. For several days I improvised, searching for an idea

that would be suitable. Nothing satisfied me until finally, realizing that it was the sound of the piano itself that was objectionable, I decided to change that sound by placing objects on and between the strings themselves.

This was the beginning of the prepared piano, which is simply an ordinary grand piano muted with a variety of materials: metal, rubber, wood, plastic, and fibrous materials. The result is a percussion or chestra of an original sound and the decibel range of a harpsichord directly under the control of a pianist's fingertips. This instrument makes possible the invention of a melody which employs sounds having widely different timbres: as far as I know this is a genuinely new possibility. Its correlates exist in singing where a variety of colors is exploited, for example, in the Navajo Yei-be-chai, and in the playing of stringed instruments, where all the possibilities of variety in sound quality are used (examples of this cross the world and the ages from ancient China to the music of Anton Webern).



The actual muting of an instrument is, as anybody knows, not a new idea at all. We are familiar with the mutes of the brass instruments, and with that of the violin. The altering of the sound of a piano had been effected by hot jazz musicians in New Orleans by placing paper between the strings. Henry Cowell, who had used his fists and arms to play the keyboard of the piano, had muted the strings themselves with the fingertips and palms of his hands. Bach societies, lacking a harpsichord, had placed thumb-tacks on the hammers of small uprights in order to simulate the sound they needed.

The prepared piano also makes possible the use of microtones, that is, pitch differences less than our conventional half-tones. This provides an auditory pleasure which has long been known in jazz and folk and oriental music, but which had been largely excluded from our standardized serious music, with the exception of the modern uses of 1/4 tones, 1/8 tones, 1/16 tones, and even 43 tones to the octave, in the work of Alois Hába, Julian Carillo, and Harry Partch. I can't refrain from mentioning here that one of New York's principal opera conductors recently returned from a European visit and, as reported in the Sunday Times, said that nothing new in the field

of opera was going on in Europe with the exception, in Czechoslovakia, of Alois Hába's recent work in quarter tones, which, our informant said, we in American would of course not find of interest.

I learned many essential things about the prepared piano only in the course of the years. I did not know, at first, for instance, that very exact measurements must be made as to the position of the object between the strings and I did not know that, in order to repeat an obtained result, that particular screw or bolt, for instance, originally used, must be saved. All I knew at the beginning was the pleasure I experienced in continual discovery. This pleasure remains to this day undiminished because the possibilities are unlimited.

I was now involved in the presenting of percussion concerts. A tour was made giving programs at the universities of the Northwest. I went to Bennington when it went to Mills College and gave a concert there; the next summer, with Lou Harrison, I was again at Mills. Lou Harrison had written, of the literature for percussion instruments I mentioned earlier, at least half. Our common musical interests began to make us the very best of friends. Just as the weather never tires of repeating the seasons, so Lou and I never tire of discussing again and again problems involved in musical composition.

I spent the next year writing letters and seeing people by appointment, all with the end in view of finding financial support for establishing a Center of Experimental Music. This Center was to be a place where the work with percussion could continue, and where it would be supplemented by the results of close collaboration between musicians and sound engineers, so that the musical possibilities might be continually refreshed with new technological instruments. Composers were to be regularly advised of the new instruments available, and performances were to be periodic. Such an active relationship between music and science might be expected, I felt, to enrich and enliven the whole field of

Although I approached many universities, foundations, companies, and individuals, nothing happened. I remember in particular two hours spent at MGM with Douglas Shearer, head of the Sound Department. He showed me a room provided with a library of sound recorded on film and all the auxiliary equipment: light tables, film recorders and film phonographs, equipment with which a composer could compose music exactly as a painter paints pictures, that is, directly. I begged to be allowed to use this room for a few hours a day. But that was impossible, considering the objectives of Hollywood: the doors were closed.

I returned to San Francisco and with Lou Harrison gave a concert of our recent compositions for percussion. To end this concert appropriately we wrote a piece called Double Music which meant that we both wrote it. We did so in the following way: we each wrote independently within agreed-upon time lengths and using agreed-upon instruments. The result required no change, and indicates to me that there is a deeply rewarding world of musical experience to be found in this way. The peculiarities of a single personality disappear almost entirely and there comes into perception through the music a natural

friendliness, which has the aspect of a festival. I hereby suggest this method of composition as the solution of Russia's current musical problems. What could better describe a democratic view of life?

Trying to establish the Center of Experimental Music had made me ambitious, and giving performances had brought me before increasingly large audiences. The natural outcome of this was to come to New York which is the center and the market-place. Later, when Lou Harrison was leaving Los Angeles to come to New York, Schoenberg asked him why he was going east. He said he didn't know. Schoenberg replied: "Ah! You are going for fame and fortune. Good luck! Study Mozart every day."

On my way to New York I stopped in Chicago where I gave a concert at the Chicago Arts Club and conducted a class in Sound Experiments at the late Moholy-Nagy's School of Design. This class was confined to theory for, the school being in a single enormous room partitioned off into separate areas, any sound made disturbed the other classes.

While I was in Chicago I was commissioned by CBS to do a workshop production with Kenneth Patchen. Patchen wrote a script called The City Wears a Slouch Hat. My idea was to use the actual sound effects developed in radio studios, but to use them not as effects, but as sounds, that is, as musical instruments. This, I felt, would provide an accompaniment proper to the play since it would be the organization of those sounds typical of the environment of the dramatic action. The sound effects engineer was agreeable, so I asked him to show what the possibilities were. He was too busy to do this, but said that anything was possible. So I wrote 250 pages of score for instruments, the timbre, loudness and relative pitch of which I described, but the existence of which I only guessed. A week before the performance over a nation-wide hookup, I took the score to the radio station. They said it was utterly impractical and could not be done, which indeed was true. I spent the next week scarcely sleeping, writing and rehearsing with six players a new score which used the instruments with which I was already familiar: percussion, recordings, and amplification of small sounds.

Many letters were received in Chicago from listeners in the West and Middle West and they were all enthusiastic. So I came to New York expecting to be received with open arms by the highest officers of the Columbia Broadcasting System. The letters they had received from listeners in the East, however, were the reverse of enthusiastic. The Company decided that I had gone too far, and that they themselves would not go further.

The first thing one notices about New York is that an incredible number of things are going on. In Seattle, I remember, there would be a show of modern painting that would last a month, and it was the only one, and we would go to it often and think and talk and feel about it. We would play music and we even had time for simple games. No such thing in New York. There are so many shows of painting, concerts of music, cocktails parties, theatrical events, telephone calls, such a continuum of business, that it is a wonder any one there maintains his wits.

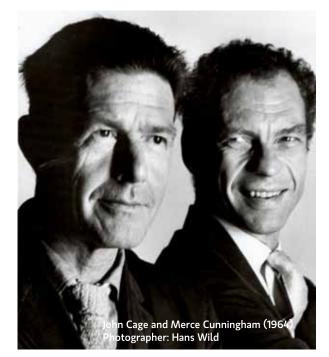
When I arrived the war was under way: I took a job doing library research work in connection with a secret government project which I hasten to say was not the atom bomb. I wrote lots of music for modern dancers. I organized a group of 12 players and gave a concert of percussion music for the League of Composers and the Museum of Modern Art. The difficulties involved in 12 people getting together in New York City for something as uncommercial as a non-union rehearsal are enormous, and in this case we had something like 30 or 40 rehearsals. Thirteen of us did it but at present I can't imagine how.

Being involved in the complexities of a nation at war and a city in business-as-usual led me to know that there is a difference between large things and small things, between big organizations and two people alone in a room together. Two of my compositions presented at the Museum concert suggest this difference. One of them, the *Third Imaginary Landscape*, used complex rhythmic oppositions played on harsh sounding instruments combined with recordings of generator noises, sliding electrical sounds, insistent buzzers, thunderous crashes and roars, and a rhythmic structure whose numerical relationships suggested disintegration. The other, four pieces called *Amores*, was very quiet, and, my friends thought, pleasing to listen to. Its first and last movements were for the prepared piano and were the first pieces using this instrument independent of the dance

My feeling was that beauty yet remains in intimate situations; that it is quite hopeless to think and act impressively in public terms. This attitude is escapist, but I believe that it is wise rather than foolish to escape from a bad situation. I now saw harmony, for which I had never had any natural feeling, as a device to make music impressive, loud and big, in order to enlarge audiences and increase box-office returns. It had been avoided by the Orient and our earlier Christian society, since they were interested in music not as an aid in the acquisition of money and fame, but rather as the handmaiden to pleasure and religion.

The Amores concerned the quietness between lovers. The Perilous Night concerned the loneliness and terror that comes to one when love becomes unhappy. The Book of Music for two pianos was less concerned consciously with my personal feelings and more concerned with my idea about Mozart, that his music strictly adheres to three different kinds of scales: the chromatic, the diatonic, and that consisting of the larger steps of thirds and fourths. It is thirty minutes long, and employs the rhythmic structure I have described earlier. In this case, however, the number of sections is 31 and each section has 31 measures except when the tempo changes. The number of measures then changes accordingly, thus showing that actual time-length is the basis of this plan rather than arbitrary numerical relationships. The two pianos are prepared at the same points on the same strings but with different materials.

The absence of harmony in my music frequently suggests to listeners oriental music. Because of this, the *Book of Music* was used by the OWI [Office of War Information] during the war as *Indonesian Supplement n. 1*, which meant that when there was nothing urgent to do on the radio-beamed-to-the-South Pacific this music was used, with the hope of convincing the natives that America loves the Orient.



Next I wrote the *Three Dances*, also for two pianos, which Merce Cunningham recently choreographed under the title *Dromenon*. Considering the theme of this conference, the inter-communication between society and the arts, I may be forgiven for advertising that a recording of the *Three Dances* is available, published by the Disc Company of America. Notes to the album by Lou Harrison describe the structure of the piece adequately so I will not decrease possible sales by describing it here. The *Three Dances* are written as a gesture of friendliness towards the dance as an art with which I have long been associated. Since doing this was suggested to me by a passing remark of Virgil Thomson, I open the third *Dance* with a quotation from his *Hymn Tune Symphony*, which, due to the preparations, I am afraid he has never recognized.

Another passing remark, this time by Edwin Denby, to the effect that short pieces can have in them just as much as long pieces can, led me two years ago to start writing twenty short *Sonatas and Interludes* which I have not yet finished.

They have all been written in my new apartment on the East River in Lower Manhattan which turns its back to the city and looks to the water and the sky. The quietness of this retreat brought me finally to face the question: to what end does one write music? Fortunately I did not need to face this question alone. Lou Harrison, and now Merton Brown, another composer and close friend, were always ready to talk and ask and discuss any question relative to music with me. We began to read the works of Ananda K. Coomaraswamy and we met Gita Sarabhai, who came like an angel from India. She was a traditional musician and told us that her teacher had said that the purpose of music was to concentrate the mind. Lou Harrison found a passage by Thomas Mace written in England in 1676 to the effect that the purpose of music was to season and sober the mind, thus making it susceptible of divine influences, and elevating one's affections to goodness.

After 18 months of studying oriental and medieval Christian philosophy and mysticism, I began to read Jung on the integration of the personality. There are two principal parts of each personality: the conscious mind and the unconscious, and these are split and dispersed, in

most of us, in countless ways and directions. The function of music, like that of any other healthy occupation, is to help to bring those separate parts back together again. Music does this by providing a moment when, awareness of time and space being lost, the multiplicity of elements which make up an individual become integrated and he is one. This only happens if, in the presence of music, one does not allow himself to fall into laziness or distraction. The occupations of many people today are not healthy but make those who practice them sick, for they develop one part of the individual to the detriment of the other part. The malaise which results is at first psychological, and one takes vacations from his job to remove it. Ultimately the sickness attacks the whole organism. In this connection let me remark that a composer may be neurotic, as indeed being a member of contemporary society he probably is, but it is not on account of his neurosis that he composes, but rather in spite of it. Neuroses act to stop and block. To be able to compose signifies the overcoming of these obstacles.

If one makes music, as the Orient would say, disinterestedly, that is, without concern for money or fame but simply for the love of making it, it is an integrating activity and one will find moments in his life that are complete and fulfilled. Sometimes composing does it, sometimes playing an instrument, and sometimes just listening. It very rarely happens to any one I know in a concert hall. (Although Lou Harrison and Mimi Wollner told me a few days ago that hearing the Boston Symphony Orchestra play Charles Ives' *Three Places in New England* made them feel very good; the same thing happened for me and many of my friends when I heard Webern's *Five Pieces for String Quartet* about a year ago.)

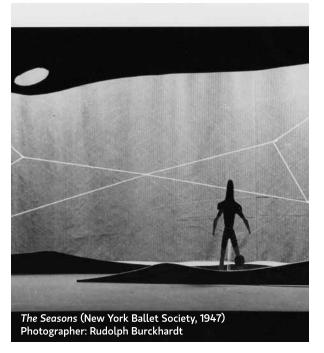
I don't think it is a matter here of communication (we communicate quite adequately with words) or even of expressivity. Neither Lou nor Mimi in the case of Ives, nor I in the case of Webern, had the slightest concern with what the music was about. We were simply transported. I think the answer to this riddle is simply that when the music was composed the composers were at one with themselves. The performers became disinterested to the point that they became unself-conscious, and a few listeners in those brief moments of listening forgot themselves, enraptured, and so gained themselves.

It is these moments of completeness that music can give providing one can concentrate one's mind on it, that is, give one's self in return to the music, that are such deep pleasure, and that is why we love the art.

So I don't believe it is any particular finished work that is important. I don't sympathize with the idealization of masterpieces. I don't admire the use of harmony to enlarge and make music impressive. I think the history of the so-called perfecting of our musical instruments is a history of decline rather than of progress. Nor am I interested in large audiences or the preservation of my work for posterity. I think the inception of that fairly recent department of philosophy called aesthetics and its invention of the ideas of genius and self-expression and art appreciation are lamentable. I do not agree with one of our most performed composers who was quoted in a recent *Sunday Times* article called *Composing for Cash* as saying that what inspired him and should inspire others to write music today is the rising crescendo of modern

industrialism. I think this and the other ideas I have just No. 4. Twice when I have been offered commissions, been ranting about may be labeled along with others, that at present I haven't the calmness to remember, as being sheer materialistic nonsense, and tossed aside. Since [James "Prexy"] Petrillo's recent ban on recordings took effect on the New Year, I allowed myself to indulge in the fantasy of how normalizing the effect might have been had he had the power, and exerted it, to ban not only recordings, but radio, television, the newspapers, and Hollywood. We might then realize that phonographs and radios are not musical instruments, that what the critics write is not a musical matter but rather a literary matter, that it makes little difference if one of us likes one piece and another another; it is rather the age-old process of making and using music and our becoming more integrated as personalities through this making and using that is of real value.

In view of these convictions, I am frankly embarrassed that most of my musical life has been spent in the search for new materials. The significance of new materials is that they represent, I believe, the incessant desire in our culture to explore the unknown. Before we know the unknown, it inflames our hearts. When we know it, the flame dies down, only to burst forth again at the thought of a new unknown. This desire has found expression in our culture in new materials, because our culture has its faith not in the peaceful center of the spirit but in an ever-hopeful projection on to things of our own desire for completion.



However, as long as this desire exists in us, for new materials, new forms, new this and new that, we must search to satisfy it. I have, for instance, several new desires (two may seem absurd but I am serious about them): first, to compose a piece of uninterrupted silence and sell it to Muzak Co. It will be 3 or 4 1/2 minutes long-those being the standard lengths of "canned" music-and its title will be Silent Prayer. It will open with a single idea which I will attempt to make as seductive as the color and shape and fragrance of a flower. The ending will approach imperceptibility. And, second, to compose and have performed a composition using as instruments nothing but twelve radios. It will be my Imaginary Landscape

once by the New Music Society and the other time by a young recitalist, for whom I would have willingly turned the idea into a piece for solo violin and two radios, the commission has been retracted when I explained my intentions. These experiences have proved to me the essentially conservative character of musical attitudes today. Due to this conservatism, my third desire will seem innocuous. It is simply to write again for symphony orchestra as I did last year when I wrote The Seasons for Merce Cunningham's ballet which was produced by the Ballet Society. Writing for orchestra is, from my point of view, highly experimental and the sound of a flute, of the violins, of a harp, a trombone, suggest to me most attractive adventures. I also want to finish my Sonatas and Interludes for prepared piano and I am looking forward to working with Joseph Campbell on several operas, and with Lou Harrison and Merton Brown on finding a means whereby Triple Music can be written combining the techniques of their secundal chromatic counterpoint and my structural rhythm, and thereby providing a means with which three or four people can collaborate on a single piece of music. The pleasure here would be in friendliness and anonymity, and thus in music.

These desires of mine and the equally intensely felt desires of each other composer, not only as to new materials and such things, but also as to fame, money, self-expression and success, bring about the state of music as it is today: extraordinarily disparate, almost to the point of a separation between each composer and every other one, and a large gap between each one of these and society.

Insults and bouquets are flung across these gaps. Teachers teach what they can, lighting up and sometimes obscuring an atmosphere which is for the most part empty of response and understandably so.

Each one of us must now look to himself. That which formerly held us together and gave meaning to our occupations was our belief in God. When we transferred this belief first to heroes, then to things, we began to walk our separate paths. That island that we have grown to think no longer exists to which we might have retreated to escape from the impact of the world, lies, as it ever did, within each one of our hearts. Towards that final tranquility, which today we so desperately need, any integrating occupation-music is one of them, rightly used-can serve as a guide.

©John Cage Trust



A John Cage Journey

Friday, February 8, 2013 at 7:30 PM, New World Center

The one-minute stories heard during this performance are from John Cage's Indeterminacy, as read by Cage.

Imaginary Landscape No. 1 (1939)

Brandon Johnson, Kathryn Daugherty, turntables Samuel Budish, cymbal; Nina Zhou, piano

Credo in Us (1942)

Façade One

First Progression

Façade Two

Second Progression

Façade Three

Third Progression

Coda Façade

Alex Wadner, Michael Truesdell, percussion Marnie Hauschildt, piano

The Wonderful Widow of Eighteen Springs (1942)

Jessye Norman, soprano Michael Tilson Thomas, piano

She is Asleep (1943)

Part I: Quartet for Twelve Tom-Toms

Marc Damoulakis, Jay Ganser, Erick Wood, Christopher Riggs, tom-toms

Part II: Duet for Voice and Prepared Piano

Joan La Barbara, vocalist

Marc-André Hamelin, prepared piano

INTERMISSION

Living Room Music (1940)

To Begin

Story

Melody

End

Jay Ganser, Rajesh Prasad, Christopher Riggs, Erick Wood, percussion Patricia Birch, director

The Perilous Night (1944)

Marc-André Hamelin, prepared piano

The Seasons (1947)

Prelude I

Winter

Prelude II

Spring

Prelude III

Summer

Prelude IV

Fall

Finale (Prelude I)

Michael Tilson Thomas, conductor Stefan DeWilde, lighting designer

INTERMISSION

Sixteen Dances (1950-51)

No. 4: Interlude

No. 12: Interlude

No. 9: The Odious

No. 10: Interlude No. 8: Interlude

Joshua Gersen, conductor

Henrik Heide, flute; Dylan Girard, trumpet; Derek Powell, violin; Grace An, cello Samuel Budish, Alex Wadner, Michael Truesdell, Rajesh Prasad, percussion

Marnie Hauschildt, piano

Performed with a Merce Cunningham **MinEvent**

Dancers from New World School of the Arts:

Leon Cobb, Katelynn Draper, Angela Fegers, Christine Flores, Claudia Lezcano Melanie Martel, Marcus McCray, Annellyse Monroe, Johan Rivera

Patricia Lent, choreographic stager

Joe Levasseur, lighting designer

K. Blair Brown, costume designer

Aria (1958) with **Fontana Mix** (1958)

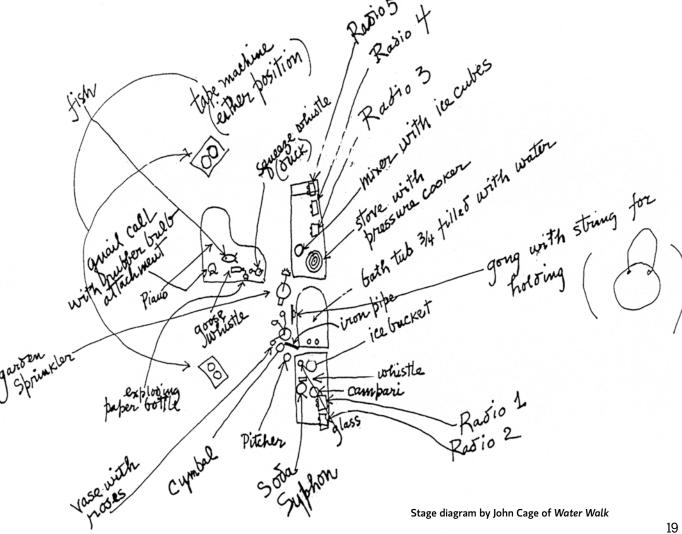
Meredith Monk, vocalist Jesse Stiles, electronics

Water Walk (1959)

Anthony Parce, performer Patricia Birch, director

Third Construction (1941)

Jay Ganser, Rajesh Prasad, Christopher Riggs, Erick Wood, percussion



A John Cage Journey

In this program book is a copy of John Cage's "A Composer's Confessions," a lecture given in 1948 at Vassar College. The title, I believe, is a nod to St. Augustine's Confessions; both tell the stories of their authors' personal and spiritual journeys. Cage's lecture mixes passages describing technical matters of composition with poignant descriptions of his own emotional and spiritual responses to his role as a musician in the world. It is probably the most in-depth view of Cage as a person to be found in his writings. Tonight's concert tells the musical side of that same journey from the 1930s through 1948 and to the 1950s—highlighting music written after he discovered a kind of freedom through his use of chance operations and indeterminacy.

Percussion Pioneer

Therefore, just as modern music in general may be said to have been the history of the liberation of the dissonance, so this new music is part of the attempt to liberate all audible sound from the limitations of musical prejudice.

The picture Cage paints of himself in the 1930s is of a cocky, self-assured young man (on modern painting and music: "I decided that if others could make such things, I could too"), one interested in asking, about everything: "Why not?" Why not make music entirely from sounds considered to be unmusical noise? This idea starts modestly, with works like his *Living Room Music* (1940), designed to be performed by amateur musicians on whatever "household objects or architectural elements" are available. *Living Room Music* is in four brief parts, including a rhythmic reading of the opening line of a children's book by Gertrude Stein and a melody (played on any pitched instrument) with percussion accompaniment.

Percussion music was already in use as an accompaniment by modern dancers and Cage quickly found a home in the dance world, one he would inhabit for the rest of his life. One of the perks of his new job as dance composer/accompanist at the Cornish School in Seattle was the ability to work in their state-of-the-art radio broadcast studio. Why not include electronic sounds in his music? And so Cage composed the first of his Imaginary Landscapes in 1939, mixing electronic and acoustic instruments in an eerie, dramatic work. Two players play test-tone recordings at changing speeds, making rhythms by raising and lowering the phonograph needle. The other two members of the quartet play a cymbal and muted piano tones. Imaginary Landscape No. 1 is striking not for any elaborate use of electronic technology, but for the effective and imaginative musical use of these simple devices. Where anyone else would have seen just a utilitarian test-tone recording, Cage heard a new sound to add to his musical palette.

Imaginary Landscape No. 1 uses a simple kind of structure built on the pattern of phrase lengths. This kind of duration-based structure came from Cage's work with dancers (who naturally think in these terms) and from the needs of writing for unpitched percussion. Cage developed more elaborate and systematic methods of duration structure in his series of Constructions, finding a way to integrate the lengths of phrases with the lengths of the larger sections of the works. This "micro-macrocosmic" rhythmic structure served Cage well for many years, well into the 1950s. The **Third Construction** (1941) is the largest and most elaborate of Cage's percussion scores. What had started in the living room with amateurs had traveled to the dance studio, the radio studio and now to the concert hall, with complex rhythms requiring virtuoso performers.

Cage and Cunningham

My feeling was that beauty yet remains in intimate situations; that it is quite hopeless to think and act impressively in public terms.

As recounted in "A Composer's Confessions," Cage's percussion music ultimately made its way to nationwide radio. After that, though, Cage found himself becoming disenchanted with his own ambitions and turned to music on a smaller, more personal scale. He had followed Merce Cunningham to New York City, and the two men set forth on a personal and artistic partnership that changed both dance and music. *Credo in Us* (1942) marks both the end of Cage's energetic percussion period and the beginning of his work with Cunningham. The music was written to accompany a duet choreographed by Cunningham and Jean Erdman. Cunningham archivist David Vaughn explains that the dance was "a satire on contemporary American mores." In this context, the use of radio and

phonograph as instruments was perhaps a satirical reference of Cage's own to American popular culture.

But the real beginning of the Cage-Cunningham partnership was their joint concert in April of 1944. "I date my beginning from this concert," said Cunningham and it was also the first concert to showcase Cage's new, quieter style of music. It included solo dances by Cunningham with music by Cage and three additional musical works by Cage. *She is Asleep* (1943) is part of a large, unfinished suite of pieces. The quartet, while rhythmically similar to *Credo in Us*, could not be more different in mood and effect. Instead of a noisy palette of muted piano, gongs, cans, buzzers and radio, *She is Asleep* is a monochrome, nothing but tom-toms. Where *Credo* comes on like gangbusters, *She is Asleep* only momentarily gets above mezzo-forte.

The 1944 Cage-Cunningham concert featured the unusual song with piano accompaniment, *The Wonderful Widow of Eighteen Springs* (1942). Again, the writing is spare, monochromatic, understated. The text is taken from James Joyce's *Finnegans Wake* and is sung on only three pitches. The piano accompaniment is surprising and inventive: the pianist slaps and raps on the closed keyboard lid. Here, percussion music is brought down to the most intimate scale, barely audible.

These compositions are the exception, however. The bulk of the music on the Cage-Cunningham concert was for prepared piano. Cage invented this instrument in Seattle in 1939, wedging screws, bolts and pieces of weather stripping between the strings of a grand piano. These objects completely alter the sound of the piano tones, converting the instrument into a one-person percussion orchestra. The prepared piano makes a wide range of quiet sounds that are reminiscent of gongs, wood blocks, drums, snares and bells. Now that Cage was downsizing his music in New York, the prepared piano became indispensable and the concert of 1944 showcased the instrument's possibilities as much as it did Cunningham's choreography.

All six of Cunningham's dances had prepared piano accompaniments and the program also featured *The Perilous Night* (1943-44). Here, Cage brought together everything he had discovered about the prepared piano and showed it off in a suite of six brief movements. We encounter a wealth of musical options: there are minimal monochromes, delicately shifting lines of color, a moto perpetuo with complex rhythms created by the interplay of timbres and an obsessive and propulsive finale. The whole work has a darkness about it, an underlying sense of unease and violence. Cage himself described the piece as being about "the loneliness and terror that comes to one when love becomes unhappy."

Seeking Wisdom

The quietness of this retreat brought me finally to face the question: to what end does one write music?

In the 1940s, Cage began seeking a way to put his life and work in a larger context, to connect it to something bigger than the boundaries of his own self and personal style. He began a period of intense study of Asian religions and aesthetics and was first drawn to the writings of Ananda Coomaraswamy on Indian art. Coomaraswamy emphasized the equivalence of religion and art and he insisted upon the expression of eternal themes, not personal ones. Cage took this to heart and drew upon Hindu themes in a number of pieces, including his ballet *The Seasons* (1947).

The Seasons, according to Cage, "is an attempt to express the traditional Indian view of the seasons as quiescence (winter), creation (spring), preservation (summer), and destruction (fall)." Each season has a movement preceded a prelude and the prelude to Winter closes the ballet, suggesting the cyclical nature of the seasons. A commission from The Ballet Society (which later became New York City Ballet), the choreography was by Cunningham and the design by Japanese artist Isamu Noguchi. This was the first piece in years in which Cage wrote for pitched instruments, and he used the work as a way to experiment with new ways of handling harmony. He limited himself to a narrow range of harmonies, which lends a flatness and impersonality to the music that suggests the focus on the eternal that Cage sought at this time.

Freedom through Discipline: Chance

... A few listeners in those brief moments of listening forgot themselves, enraptured, and so gained themselves.

After 1948, after "A Composer's Confessions," Cage experimented with various systematic ways of composing in an effort to "forget himself," to get beyond the need to project his personality through his music. The Seasons shows some very early signs of this in its handling of harmony, a harmonic practice that was taken further in Cage's String Quartet in Four Parts (1949-50). Sixteen Dances (1950-51) was even more systematic. Here, Cage created a large chart of musical events—single notes, chords, gestures—and then made moves on the chart to string these events together into musical sequences. As with The Seasons, the dance was by Cunningham and again took an Indian theme: the nine rasas or "permanent emotions" of Hindu aesthetics: anger, sorrow, the odious, fear, humor, the heroic, the wondrous, the erotic and tranquility, the common tendency of the other eight. Some of the music was clearly expressive of one or the other of the emotions, but some movements come from a place that is enigmatic and imperturbable, beyond any usual sense of expressivity.

It was a short step from these charts to chance operations, the discovery that changed Cage's work forever. That breakthrough came in 1951, immediately after *Sixteen Dances*, with the final movement of his *Concerto for Prepared Piano*. Chance was the answer Cage had been seeking, the way to be an avant-gardist without relying on personality and personal expression. A way to set up musical worlds and then allow chance to animate them, allowing the sounds to appear spontaneously.

Indeterminacy: Making the Right Choices

However, as long as this desire exists in us, for new materials, new forms, new this and new that, we must search to satisfy it.

One can imagine that Cage's study of Asian religion, his search for a way of quieting his own voice, his discovery of silence and chance, that all of this could have resulted in a lifetime of making near-silent pieces. He could have come out of this search for freedom from self with nothing but neutral, personality-free music. Instead, he found the freedom to be himself and to do so with renewed vigor and sense of daring. He was brash again, pushing the boundaries, and having a ball doing it.

Cage was in Milan in 1958 to make a new work of electronic music at the radio studio there. He named the piece *Fontana Mix* after his Milanese landlady, Signora Fontana. He designed a complex graphic score, not so much to map the continuity of the piece, but as a tool for making decisions on how the piece would be constructed. Consisting of a spaghetti-like tangle of lines, a set of transparencies with lines and points to superimpose on top of it, and a finely-articulated grid to measure the results, he used the *Fontana Mix* score to navigate the universe of sonic possibilities that he envisioned for the piece. It was the pattern of his compositions ever since the discovery of chance in 1951: define the boundaries of the possible, define the questions to be asked about how the piece would proceed, then use the discipline of chance to answer those questions in a way free of his own habits and personality.

Besides the piece for magnetic tape, Cage made several other works using the *Fontana Mix* score. In *Aria* (1958) he used it to navigate the prodigious vocal range of singer Cathy Berberian. The score requires the singer to use 10 different styles of singing, to sing in five languages (English, French, Italian, Russian and, in a nod to Berberian's heritage, Armenian), and to make 16 different noises. The vocal styles and noises are of the performer's choice, although their use is carefully indicated in Cage's score. Cage referred to this limited performer choice as "indeterminacy" and it became another hallmark of his style in the 1950s and beyond.

While in Italy, Cage appeared on a television quiz show, Lascia o raddoppia ("Double or Nothing"), the Italian version of The \$64,000 Question. It required Cage to answer a series of increasingly difficult questions on a subject of his choosing (in his case, mushrooms, about which he had become quite an expert). Cage was asked to perform some of his music for the show and he composed *Water Walk* (1959) especially for this purpose. Also composed using the *Fontana Mix* score, the piece was deliberately humorous and theatrical, tailor-made for television. It called for a wild array of props and actions, all tied together by the theme of water in its various states: solid (ice), liquid, gas (steam). It opens by putting a mechanical fish on the strings of the piano and ends with releasing the steam valve of a pressure cooker; in between, among other things, the performer prepares and drinks a Campari and soda. The score includes the instruction that, since the performance makes

quite a mess on the floor, "an assistant should be provided who mops up." Cage had a blast with this performance and yet, at the same time, it was controlled chaos. The score includes a map of how the props should be laid out on stage and the timings of all the actions are down to the exact second. It actually is quite a challenge to perform. With this work Cage became a choreographer himself, dancing to his own music, smiling all the while.

-James Pritchett

Choreography Note by Patricia Lent:

Cage's Sixteen Dances was originally performed with Merce Cunningham's Sixteen Dances for Soloist and Company of Three (1951). No video recording of this dance exists. Sixteen Dances will be performed this evening with a MinEvent. A MinEvent is an uninterrupted sequence of excerpts drawn from the work of Merce Cunningham. Tonight's MinEvent incorporates material from three dances: Roaratorio (1983), Fabrications (1987) and Enter (1992). Each MinEvent is unique and is designed to suit the particular space in which it is presented.

JOHN CAGE: SONG AND DANCE

Saturday, February 9, 2013 at 7:30 PM, New World Center

Cheap Imitation (1969)

I (orchestral version)
II (piano solo version performed by John Cage)
III (orchestral version)

Performed with Merce Cunningham's **Second Hand** and **Enter**

Brandon Collwes, dancer Andrea Weber, dancer

Raushan Mitchell, choreographic stager

Joe Levasseur, lighting designer (based on the design by Christine Shallenberg)
Adam Larsen, video designer (using archival recordings by the Merce Cunningham Dance Company)
Jasper Johns, costume designer

INTERMISSION

Song Books (1970)

Michael Tilson Thomas
Joan La Barbara
Meredith Monk
Jessye Norman
Marc-André Hamelin, piano
Yuval Sharon, director
Daniel Hubp, stage designer
Jason H. Thompson, projection designer
Jesse Stiles, electronics
Stefan DeWilde, lighting designer

Henrik Heide, flute; Joseph Peters, oboe; Jason Shafer, clarinet; Evan Epifanio, bassoon Alexander Love, horn; Pierre-Louis Marques, trumpet; Santiago Novoa, trombone Jeffrey Dyrda, Mircea Lazar, violins; Anthony Parce, viola; Carl Baron, cello; Marnie Hauschildt, piano

Song and Dance

Dance: Cheap Imitation

Cheap Imitation (1969) was the first work that Cage composed via transformation of other music. As the story goes, it was the result of circumstances, an expedient solution to an annoying problem. It all started in 1947 with Merce Cunningham's desire to use the first part of Erik Satie's dramatic masterwork Socrate as the music for a solo dance. Socrate is scored for full orchestra and voices, resources well beyond Cunningham's means at that time. Cage's solution was to make a transcription of Socrate for two pianos, and it was this transcription that served as the score for Cunningham's solo Idyllic Song. In 1968, Cage went on to complete his transcription of the other two movements of Socrate and encouraged Cunningham to extend his dance, as well, which he did. However, Cage had never received permission from Satie's publisher to make the transcription. In 1947, Cage and Cunningham were relatively unknown, and their small performance was able to fly under the radar of publishers; by 1970 they were very famous artists, and so their plan was permanently grounded. The publisher refused to allow the transcription, and so Cage and Cunningham were faced with the problem of a scheduled dance premiere with no music that could be legally performed.

Cage's inventive solution was to compose a new piece that exactly matched the phrase structure of Satie's music and hence of Cunningham's dance. His technique was a simple one: he took only the vocal line of *Socrate* (or occasionally the prominent orchestral melody) and systematically transposed it up or down and into different modes. The result is a work that has the phrasing, rhythms and even some of the general contours of Satie's music, but that is otherwise completely different. This solved Cage's copyright problem, and he named the work *Cheap Imitation*; Cunningham responded by calling his new dance *Second Hand*. Cunningham made a duet for the second movement and a larger ensemble piece for the closing movement.

Cheap Imitation is one of my favorite of Cage's compositions. Not just for its beauty (which is astonishing in itself), but for many other reasons, as well. I love its incongruity (a fully traditional, modal, monophonic score appearing in the chaos of Cage's work of the late 1960s) and its indefensibleness; its stubborn ability to remain untrammeled by any avant-garde theory, philosophy or expectation; its subversiveness, although not what you

expect from Cage, but rather the subversiveness of love. For this piece is completely, fully and wholeheartedly about Cage's undying love of the beauty of Satie's music.

Even Cage himself found it unexpected, perhaps he more than anyone else. All one needs to do is read what he says about the work in his interviews with Daniel Charles to tell that he was sucker-punched by his love of Satie and of the beautiful solo work he had made from Socrate. Here are some choice comments:

In the rest of my work, I'm in harmony with myself ... But Cheap Imitation clearly takes me away from all that. So if my ideas sink into confusion, I owe that confusion to love.

It bothers me even more that, ... in Cheap Imitation, I acted exactly like I say others shouldn't. ... I still have excuses for it.

Unfortunately, I was so infatuated with my imitation of Satie that I decided to convert it into a work for orchestra.

Obviously, Cheap Imitation lies outside of what may seem necessary in my work in general, and that's disturbing. I'm the first to be disturbed by it.

Confusion, excuse-making, infatuation, being taken away from one's normal self (even to the point being disturbed by it), the overall tone that is a mixture of elation and guilty pleasure; Cage here sounds practically like a lovesmitten teenager.

His delight in the result of his clever evasion of intellectual property law led him to transcribe it for orchestra in 1972. The orchestra plays the same unadorned solo line of the piano piece, with each phrase orchestrated using chance operations. The color of the line changes constantly, as does the number of instruments playing in any phrase, so at some times the full orchestra plays and at others, *Cheap Imitation* returns to being a solo. The performance this evening accompanies Cunningham's dance *Second Hand*, the first time that portions of the dance have been paired with the orchestral version of *Cheap Imitation*.

After a period of tremendous productivity in the 1950s, Cage hardly composed at all in the period between his 1961 *Variations II* and *Cheap Imitation*, maybe a dozen works, almost all of them relatively minor. After *Cheap Imitation*, the floodgates opened and a constant stream of musical invention continued through the end of his life in

1992. Is it coincidental that *Cheap Imitation* broke Cage's creative drought of the '60s? Was it opening—immediately, irrationally, unselfconsciously—to his love of music, of sound, of the simple melodies of Satie, that made possible the torrent of scores that followed?

Choreography Note by Patricia Lent:

Cheap Imitation was originally performed with Merce Cunningham's **Second Hand** (1970). As with Cage's composition, the dance is structured in three movements. Movement I is a solo (originally danced by Merce Cunningham); Movement II is a duet (originally danced by Cunningham and Carolyn Brown); Movement III is a group section for ten dancers. For tonight, Movements I and II will be performed by Brandon Collwes and Andrea Weber as originally choreographed. Movement III will be presented as a duet for Mr. Collwes and Ms. Weber, incorporating material from both **Second Hand** and Enter (1992), in a new arrangement by Rashaun Mitchell. This live dance will be accompanied by a new video by Adam Larsen using archival recordings of **Second Hand** performed by the Merce Cunningham Dance Company

Song: Song Books

Song Books (1970) is the first product of that creative opening and one of the most astonishingly rich and diverse. In 1970, he took a commission to write two sets of songs for Cathy Berberian and Simone Rist. He consulted the *I ching* (the Chinese oracle book) to determine how many songs would go into each book: 56 and 34 were the responses. Now he had the ridiculous goal of writing ninety new pieces for a solo singer, and he had only three months to do it. Cage thought of the two Song Books as a continuation of the Solo for Voice series that he had begun in 1958, and so officially these pieces are titled Solos for Voice 3-92. Running to 317 pages of manuscript score, they are incredibly diverse, a cornucopia of musical invention only rivaled by their cousin, the Solo for Piano of 1957-58.

The heterogeneity of the *Song Books* was the result of the method that Cage set up to guide the construction of the 90 solos. This was a method that would help him to find his way through the challenge of writing 90 solos in 90 days and that would simultaneously take him on a host of unknown compositional adventures: not an architect's blueprint, but the hero's instructions in a fairy tale, full of riddles and secrets. For each song, Cage had to ask three questions and receive the answers by tossing coins and consulting the *I ching*. The answers would provide him instructions on how to discover this solo.

The first question: "Is this solo relevant or irrelevant to the overall theme of the Song Books?" For his theme, Cage took a line from his diaries: "We connect Satie with Thoreau." Relevant solos include references to either Satie or Thoreau or both; irrelevant songs do not.

The second question: "What kind of solo is this?"

There were four categories: song (that is, a primarily sung piece), song using electronics, theatre (that is, not involving singing, but instead consisting of actions), and theatre using electronics.

The third question, the open-ended one, the key that opened the treasure chest of invention: "How will I compose this solo?"

There were three possible answers: compose it using a method that Cage had used before, compose it by making a variation to a method already used or invent an entirely new method of composition. If the answer was to use or vary an existing method, chance also determined exactly which method. Thus armed with a theme, a format, and this general direction, Cage set forth and used his creativity and ingenuity to figure out exactly how to make the solo. He did this for each of the 90 solos, one after the other, until the work was completed, the journey ended.

The *Song Books* encompass more than 50 different methods of composition. Styles reappear from all the different periods of Cage's career. From the 1940s, Solo 49 revives the simple vocal line and closed piano accompaniment of *The Wonderful Widow of Eighteen Springs*. The 1950s are represented by new pieces following the models of his *Solo for Voice 1, Aria* and *Winter Music*. And from the 1960s come versions of his electronic "silent piece" 0' 00", parts of *Cheap Imitation* (now with texts taken from Thoreau) and the same similar imitations of works by Schubert and Mozart ("The Queen of the Night" aria from *The Magic Flute*, now with a text by James Joyce).

There are solos that use star charts to generate different kinds of solos, including "coloratura songs" that focus entirely on the high tessitura and songs with long melismatic arabesques. In Solo 41, the performer is simply told to "produce feedback three times." There are microtonal melodies derived from Satie chorales. In Solo 35-one of the least Cagean of the set-the singer is presented with 32 different pairs of musical fragments to be sung using the formal pattern A-A-B-A. The music is conventionally notated, rhythmically square and melodically limited to a six-note range; the text ("The best form of government is no government at all") is a paraphrase of Thoreau's "On the Duty of Civil Disobedience." Cage indicates that this solo should be sung "in an optimistic spirit as though you believe what you are singing" and should "be used as an irregular 'refrain' in a given performance." Before singing it, the performer is instructed by Cage to "raise either the black flag of Anarchy or the flag of the Whole Earth."

The theatrical solos of the *Song Books* do not resemble anything that Cage had done before. There is a whole family of theatrical solos that involve exiting and entering the performance area. The first of these simply indicates that the performer should leave and then return hurriedly. Later variants call for the performer to exit and return by going up or down (e.g., by using a ladder or a trapdoor), by going through the audience, by means of some sort of wheeled conveyance, or wearing an animal's head. Other theatrical solos involve such simple actions as eating or drinking, putting on a hat, projecting slides of Thoreau and Satie and typing.

In tonight's performance, additional Cage works are combined with the *Song Books*, as per Cage's directions. Members of the orchestra will be performing solos from *Concert for Piano and Orchestra* (1958) and Marc-André Hamelin and NWS Piano Fellow Marnie Hauschildt perform *Winter Music* (1958) for piano. Both of these works have a kinship with the *Song Books* through their connection

through the *Solo for Piano*, a work that was composed in a manner similar to the *Song Books* and which has a similar diversity of notations and styles.

Song Books is a piece that is impossible to characterize in any brief description—a piece that juxtaposes the old and the new, determinacy and indeterminacy, the subtly-crafted melodies of *The Wonderful Widow of Eighteen Springs* and the galumphing cheers of the "Best Form" songs. The theatrical parts of the piece range from the ordinary to the inexplicable. Cage's description is as good as any: "To consider the *Song Books* as a work of art is nearly impossible. Who would dare? It resembles a brothel, doesn't it?"

-James Pritchett

Director's Note by Yuval Sharon:

My collaboration with MTT on the Song Books began life last March as part of the San Francisco Symphony's American Mavericks festival. In preparing for a new iteration of the work with the same legendary vocal soloists, and in the spirit of Cage's epigrammatic genius, I've considered what the Song Books have taught me:

Do not search for meaning, but allow it to arise, or not arise. Know that either way is a pleasure.

Being present means having no expectations.

There is a time to control and a time to let go. Learn to know when to do which.

An unexpected harmony disappears just as quickly as it arises.

A disciplined attitude is an act of devotion.

Clarity of vision is everything. Singularity of purpose is the essence of performance.

Adjusting to shifts of reality is an embrace of Change as the true nature of things.

Don't cling to what worked previously. Don't cling to anything. Nature is our teacher in this and all things.

Organizing the chaos is the only way to make the chaos legible.

Make space around each art.

"Death we expect, but all we get is life."

The important part of the sentence "The best form of government is no government at all" is the second part: "And that will be what we will have when we are ready for it."

 $Freedom\ arises\ from\ restriction.$



Portrait of Thoreau by John Cage, included in the music to Song Books

A John Cage Tribute

Sunday, February 10, 2013 at 7:30 PM, New World Center

Dance 4/Orchestras (1982)

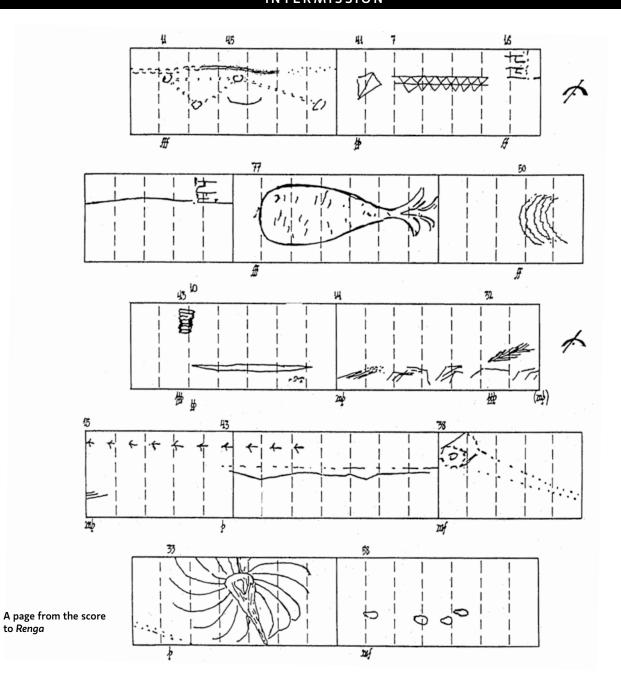
Michael Tilson Thomas, conductor Reuben Blundell, Michael Linville, Daniel Stewart, conductors Clyde Scott, Bruce Pinchbeck, J.T. Rooney, video designers (using artwork by John Cage)

INTERMISSION

Etudes Australes (1974-75)

Nos. 32, 23, 6, 8, 5, 4 and 10 Marc-André Hamelin, piano

INTERMISSION



Renga (1975-76)

Michael Tilson Thomas, conductor Clyde Scott, video designer

Additional works performed during Renga:

Sonata for Clarinet (1933)

Vivace

Lento

Vivace

Jason Shafer, clarinet

Suite for Toy Piano (1948)

Marnie Hauschildt, toy piano

In A Landscape (1948)

Grace Browning, harp

26'1.1499" for a String Player (1953; 1955)

Kallie Ciechomski, viola

Child of Tree (1975)

Christopher Riggs, amplified cactus

Litany for the Whale (1980)

Patrick Dupré Quigley, Joey Quigley, baritones

Ryoanji (1983)

Melanie Lançon, flute; Santiago Navoa, alto trombone Lee Philip, double bass; Jay Ganser, percussion

Hymnkus (1986)

Ann Fink, violin; Meredith McCook, cello; Thomas Fleming, bassoon

Merce Cunningham's **Field Dances**From New World School of the Arts:

Wisty Andres, Eric Boyd, Katelynn Draper, Angela Fegers, Christine Flores, Lena Lagos, Marcus McCray, Monica Sharon, Alyssa Thompson

From the New World Symphony:

Grace An, Jeremy Bauman, Rosanna Butterfield, Alexander Chaleff Katie Daugherty, Evan Epifanio, Maaike Harding, Alexander Love, Aaron Ludwig Anthony Parce, Elzbieta Weyman, Brad Whitfield, Erick Wood Patricia Lent, choreographic stager

A John Cage Tribute

First, a story about John Cage and inclusion: My wife, Cage's theme in Dance 4/Orchestras (1982) is exactly this Frances White, is a composer. We both knew Cage, and I recall having lunch with him sometime around 1990. Cage's home was filled with dozens and dozens of houseplants, and Frances was admiring them. Cage was enjoying talking about plants and showed off a couple of Phalaenopsis orchids that he had recently acquired. Frances loved them and thought that she'd like to have one of those herself. She had a problem, though: "But I don't know how to choose which color to get: pink or white?" "Why not have both?" was Cage's response.

This attitude of abundance—why not include everything? is at the heart of much of John Cage's work, including all of the works heard on tonight's program. The spirit of inclusion was a constant throughout his life: his music was about including noises (percussion), including possibilities that he wouldn't have thought of before (chance), including performer choices (indeterminacy). In his classic chance works of the 1950s, Cage kept widening the boundaries of the possible and then used chance to navigate within that universe. "As I see it, the problem is to understand thoroughly all the quantities that act to produce multiplicity," he told Pierre Boulez at the time. One series of works he composed in the mid-1950s had the working title "The 10,000 things," referring to the Chinese reference to the diversity of the universe.

In Cage's music, sometimes only one thing would happen at a time, but mostly he piled them up on top of each other: individual sounds, layers of sounds, worlds of sounds, each one independent of the others but inhabiting the same space. "Unimpeded and interpenetrating" was how he described the different elements in his works, drawing upon the language of Zen Buddhism. In works for multiple performers, Cage would compose the different parts in complete independence from one another, their only connection being that they occupy the same performance space and time. Each sound is at the center of the piece, expressing its individuality (unimpeded); at the same time, all the sounds occupy the same space and merge with each other as they reach our ears (interpenetrating). "We're no longer satisfied with flooding the air with sound from a public-address system," Cage wrote. "We insist upon something more luminous and transparent so that sounds will arise at any point in the space, bringing about the surprises we encounter when we walk in the woods or down the city streets." This very simple principle of putting parts together by composing them as if they were solos and then gathering them into the same space is a key factor in Cage's style, and it led to things like the "Happenings" of 1960s art.

sense of space and simultaneity. The four orchestral groups proceed completely independently of one another, each having its own conductor. The very first instruction Cage gives is how the groups should be arranged spatially:

The orchestras are separated from one another and placed at different points with respect to the audience. They are not to be grouped together on a stage at one end of the auditorium. They may be placed in lobbies or adjoining hallways, the doors between them and the audience left open.

For a work like this, the unique performance space at New World Center is ideal, offering many different ways to realize Cage's instructions. The instruments are onstage, backstage, above you, behind you and in front of you, each defining its center in the space. You hear all the sounds at once—near and far, loud and soft. You become aware of the distances and the nature of the space in which you and the sounds have come together. This independence makes the four orchestras sound lighter than you'd expect—not a solid mass of sound, but transparent.

The **Etudes Australes** (1974-75) are deliberately designed to be extremely difficult. The majority of their difficulty comes from this same independence of parts, now applied to the two hands of the pianist. Each hand plays notes over the entire range of the piano and Cage gives specific instructions that "each hand is to play its own part and is not be assisted by the other." The music is so wide-ranging that it takes four musical staves to notate it rather than the usual two. Compounding the difficulty is the designation of some notes to be held while short notes are played around them, making for some awkward hand positions. And if that weren't enough, the notes are so dense in a few passages that they have to be given in a separate appendix, blown up to a more readable size.

As in his other sets of etudes (Etudes Boreales for percussion, Freeman Etudes for violin), Cage here is exploring the boundaries of a different space: the space of what is possible. As demanding as they are, they are not impossible to perform (as we hear this evening). In 1974, Cage emphasized the importance of resolute action—of both individuals and society—to face the problems of the world: "A necessary aspect of the immediate future, not just in the field of environmental recovery, is work, hard work, and no end to it." He saw his etudes as an affirmation of our capability to overcome difficulties:

These are intentionally as difficult as I can make them, because I think we're now surrounded by very serious problems in the society, and we tend to think that the situation is hopeless and that it's just impossible to do something that will make everything turn out properly. So *I think that this music, which is almost impossible, gives* an instance of the practicality of the impossible.

The notes of the etudes themselves are derived from the locations of stars in the sky maps of the Atlas Australes (hence the title). Like one of the mythical figures of the constellations, the pianist labors among the stars.

Perhaps the most accessible and joyous manifestations of Cage's "unimpeded and interpenetrating" musical simultaneities are the various "circuses" that he staged. The first, Musicircus (1967), was an unscripted bringing together of different musicians in a large space used for showing livestock at the University of Illinois. In 1976, when commissioned by nearly every major orchestra in the United States to compose a work in honor of the country's bicentennial, Cage wrote Apartment House 1776, a musicircus of a wide variety of American music all played simultaneously. He provided 64 pieces that were derived from 18th century dance or military tunes, drum solos, anthems and church music. Other American songs, selected by the concert organizers, were to be played at the same time, either live or recorded. It was a classic Cage celebration of the abundance of the nation's music.

Renga (1976) was also a part of this celebration, written to be played either by itself or together with the Apartment House 1776 circus. Renga paid tribute to a particular American and a favorite of Cage's: Henry David Thoreau. Cage discovered Thoreau's writing in the 1960s and in particular, identified with Thoreau's attentiveness to nature (Cage himself was an enthusiastic mushroom-hunter). Cage also responded to Thoreau's insistence on the importance of the individual, as well as the individual's freedom from the artificial limitations of society and government.

The score of Renga was made by taking 361 of the little drawings that Thoreau made in his copious journalspictures of plants, animal tracks, maps, diagrams, etc.and arranging them by chance on a rectangular grid. The contours of these line drawings became the pitch and time contours for the 78 instrumental parts. Different groupings of instruments play the different drawings, so the texture is constantly changing. The title refers to a form of Japanese poetry; the timeline for the score is divided into sections following the same numerical pattern as the syllable count of *renga* poetry; 5-7-5-7.

Tonight's concert pairs Renga not with Apartment House 1776, but with a new circus created by Michael Tilson Thomas for this performance, a circus that pays tribute to John Cage. This is quite consistent with Cage's intention for Renga. While written to go with Apartment House 1776, Cage allowed for the piece to be performed together with "some other 'musicircus' (live or recorded) appropriate to another occasion than the Bi-Centennial of the U.S.A., an occasion, for example, such as the birth or death of another musically productive nation or person." Cage certainly qualifies as a "musically productive person," and so Renga is presented here as part of a Cage musicircus about Cage, a kind of meta-musicircus. Multiple streams of sound and video will fill the hall-important events from the time period of Cage's life, popular culture from the same period, performances of Cage's music for solo instruments and small ensembles, dances choreographed by Merce Cunningham.

One stream presents Cage reading his "Lecture on Nothing" (1950), one of the most important of his writings. The "nothing" of the title does not mean that the lecture is pointless; the lecture is about a profound emptiness and silence, the source of Cage's music. Given the rich multiplicity of tonight's circus, this may seem like a strange choice, but it really isn't. "Our poetry now is the realization that we possess nothing," Cage says, but this does not imply a kind of withdrawn asceticism. "Anything therefore is a delight (since we do not possess it) and thus need not fear its loss." Or as he said in the companion piece, "Lecture on Something" (1951): "When nothing is securely possessed one is free to accept any of the somethings. How many are there? They roll up at your feet."

Thus, what relates all the many acts of this musicircus happening here is the silence that underpins them all. Each takes its place at the center of the emptiness, unimpeded and interpenetrating. And each one of you, too, is at the center of this silence full of sound, each in the best seat in the house, each, as it says in one Buddhist text, "the most honored one of all."

-James Pritchett

Choreography Note by Patricia Lent:

Field Dances first premiered in 1963. The structure and performance of the dance are indeterminate: it can be done by any number of dancers, for any length of time, in any space. Cunningham's working title for the dance, "Dances for Everyone," refers to his intention that the choreographic material can be performed by people with varying levels of dance training and experience. The material for the dance includes a series of simple movement phrases incorporating everyday movement like walking, running, skipping, falling, sitting and leaning. The instructions for the phrases are both precise and open-ended, offering dancers multiple opportunities to make choices while performing.

Making

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Right Choices

A John Cage Centennial Celebration

MICHAEL TILSON THOMAS
ARTISTIC DIRECTOR

FESTIVAL EXHIBITS AND ADDITIONAL EVENTS

No Such Thing As Silence

Lecture by Kyle Gann

THURSDAY, FEBRUARY 7, 2013 AT 6:30 PM, SUNTRUST PAVILION

Opening of NWS: 4'33" by Mikel Rouse

 ${\bf Opening\ of\ \it Collaborations:\ \it Images\ from\ the\ \it John\ \it Cage\ and\ \it Merce\ \it Cunningham\ \it Trusts}$

The really strage thing about 4'33"—John Cage's famous and most controversial work—is not that it's a piece of silence, but that it's a piece of silence "divided into three movements." This talk by with Kyle Gann, author of *No Such Thing as Silence: John Cage's 4'33*", will cover the multitude of influences that finally led Cage to paradoxically superimpose the structure of a classical sonata over a Zen meditation.

This event will also include the opening of Mikel Rouse's video installation, *NWS: 4'33"*. This installation will simultaneously and randomly present multiple recorded performances of *4'33"* contributed via YouTube by individuals from around the world. It will be on display in the SunTrust Pavilion throughout the festival.

Additionally, a photo exhibit entitled *Collaborations: Images from the John Cage and Merce Cunningham Trusts* opens Thursday night and will remain on display in the Clinton Room throughout the festival.

John Cage

Film by Peter Greenaway (1983; 55 minutes)

THURSDAY, FEBRUARY 7, 2013 AT 7:30 PM, MIAMI BEACH SOUNDSCAPE

Master British filmmaker Peter Greenaway created this documentary on John Cage as one of a four-part film series including Robert Ashley, Philip Glass and *Making The Right Choices* guest artist Meredith Monk. This video captures "A Musicircus," John Cage's 70th-birthday celebration, and features additional musical selections and interviews with the composer himself.

Cage/Cunningham

Film by Elliot Caplan (1991; 95 minutes)

SATURDAY, FEBRUARY 9, 2013 AT 2:00 PM, SUNTRUST PAVILION

This insightful program documents the 50-year collaboration between two revolutionary American artists—composer John Cage and choreographer Merce Cunningham. Tracing the history of their renowned and enduring joint endeavors, the film explores the artistic and philosophical associations that Cage and Cunningham fostered with numerous leading figures in art, literary, dance and music.

"By Virtue of Deeply With:" John Cage's Art of Conversation

Lecture by Joan Retallack

SATURDAY, FEBRUARY 9, 2013 AT 4:30 PM, SUNTRUST PAVILION

When Joan Retallack met John Cage in 1965, they spent days together bonding over art and philosophy More than 25 years later, they published a book based on their conversations entitled MUSICAGE—Cage Muses on Words. Art. Music: John Cage in Conversation with Joan Retallack. During this session, Ms. Retallack will discuss Cage's unique style of conversation as a means of self-alteration and read excerpts from their collaborative book.

Song Books Actualized

Panel discussion moderated by Laura Kuhn, Festival Adviser

SUNDAY, FEBRUARY 10, 2013 AT 2 PM, SUNTRUST PAVILION

Michael Tilson Thomas will be joined by his artistic collaborators—Joan La Barbara, Meredith Monk, Yuval Sharon, Jesse Stiles, Jason H. Thompson and Fellows from the New World Symphony—for this recap account of the New World Symphony's production of John Cage's *Song Books*.

John Cage: Florida (1975198319881991)

Lecture by Gustavo Matamoros

SUNDAY, FEBRUARY 10, 2013 AT 4:30 PM, SUNTRUST PAVILION

Miami composer Gustavo Matamoros recounts stories and presents rare documentary evidence of John Cage's four visits to South Florida.

Throughout *Making the Right Choices: A John Cage Centennial Celebration*, Mr. Matamoros will also rebroadcast his Listening Gallery adaptation, *Sounding Through Empty Words IV*, a piece that features Cage himself performing the work in Miami during the 1991 Subtropics Festival. These rebroadcasts will take place at 800 Lincoln Road.



THE EVENTS LISTED ABOVE ARE FREE. TICKETS ARE REQUIRED.

MICHAEL TILSON THOMAS



Michael Tilson Thomas is Founder and Artistic Director of the New World Symphony, America's Orchestral Academy; Music Director of the San Francisco Symphony; and Principal Guest Conductor of the London Symphony Orchestra. In addition to these posts, he maintains an active presence guest conducting with the major orchestras of Europe and the United States.

Mr. Tilson Thomas began his formal studies at the University of Southern California where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At age 19 he was named Music Director of the Young Musicians Foundation Debut Orchestra. He worked with Stravinsky, Boulez, Stockhausen and Copland on premieres of their compositions at Los Angeles' Monday Evening Concerts. During this same period he was the pianist and conductor for Gregor Piatigorsky and Jascha Heifetz.

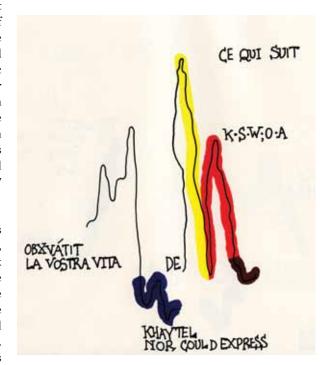
In 1969, after winning the Koussevitzky Prize at Tanglewood, he was appointed Assistant Conductor of the Boston Symphony Orchestra. That year he also made his New York debut with the Boston Symphony and gained international recognition after replacing Music Director William Steinberg in mid-concert. He was later appointed Principal Guest Conductor of the Boston Symphony Orchestra where he remained until 1974. He was Music Director of the Buffalo Philharmonic from 1971 to 1979 and a Principal Guest Conductor of the Los Angeles Philharmonic from 1981 to 1985. He was Principal Conductor of the London Symphony Orchestra from 1987 to 1995.

His recorded repertoire of more than 120 discs includes works by composers such as Bach, Beethoven, Mahler, Prokofiev and Stravinsky as well as his pioneering work with the music of Charles Ives, Carl Ruggles, Steve Reich, John Cage, Ingolf Dahl, Morton Feldman, George Gershwin, John McLaughlin and Elvis Costello. He recently completed recording the complete orchestral works of Gustav Mahler with the San Francisco Symphony. Mr. Tilson Thomas' extensive television work includes a series with the London Symphony Orchestra for BBC Television, the television broadcasts of the New York Philharmonic Young People's Concerts from 1971 to 1977

and numerous productions on PBS' *Great Performances*. In 2004 Mr. Tilson Thomas and the San Francisco Symphony embarked on a multi-tiered media media project–*Keeping Score* –which includes television, web sites, radio programs and programs in the schools, all designed to make classical music more accessible to a new audience.

In 1991, Mr. Tilson Thomas and the New World Symphony were presented in a series of benefit concerts for UNICEF in the United States, featuring Audrey Hepburn as narrator of From the Diary of Anne Frank, composed by Mr. Tilson Thomas and commissioned by UNICEF. This piece has since been translated and performed in many languages worldwide. In August 1995 he led the Pacific Music Festival Orchestra in the premiere of his composition Showa/Shoah, commemorating the 50th anniversary of the bombing of Hiroshima. Thomas Hampson premiered his settings of poetry by Walt Whitman, Renée Fleming premiered his settings of the poetry of Emily Dickinson and the San Francisco Symphony premiered his concerto for contrabassoon entitled Urban Legend. As a Carnegie Hall Perspectives Artist from 2003 to 2005, he had an evening devoted to his own compositions which included *Island Music* (for four marimbas and percussion), *Notturno* (for solo flute and strings) and a new setting of poems by Rainer Maria Rilke.

Among his many honors and awards, Mr. Tilson Thomas is a Chevalier dans l'ordre des Arts et des Lettres of France, was *Musical America's* Musician of the Year and Conductor of the Year, *Gramophone Magazine's* Artist of the Year and has been profiled on CBS' 60 Minutes and ABC's Nightline. He has won 10 Grammy Awards for his recordings. In 2008 he received the Peabody Award for his radio series for SFS Media, *The MTT Files*. In 2010 he was awarded the National Medal of Arts in a ceremony in the White House.



A page from the score to Aria

PATRICIA BIRCH

Patricia Birch has worked with Michael Tilson Thomas on projects ranging from Gershwin to Stravinsky to The Thomashevskys: Music and Memories of a Life in the Yiddish Theater, which premiered last March on PBS. In a career that crosses all media, Ms. Birch has earned two Emmy Awards and five Tony nominations. Other honors include Drama Desk, Outer Critics Circle, Barrymore, Billboard and MTV Awards, as well as a Directors Guild nomination and the prestigious Fred Astaire Award for her choreography and direction of music-driven projects ranging from Sondheim to the Rolling Stones. As well, Ms. Birch was recently inducted into the Theater Hall of Fame. Her theater highlights have included Sondheim's A Little Night Music, Pacific Overtures and Candide, and her television work ranges from Saturday Night Live to the current Boardwalk Empire. Grease and Grease 2 are among her film projects. Orphan Train, her newest musical theater project, will proudly play this year in Grand Central Station as part of the terminal's centennial celebration.

REUBEN BLUNDELL

Reuben Blundell conducts the Hunter College orchestra, where he has launched programs with composers, choreographers and museums, as well as performances in non-traditional spaces. He is a conductor with the Chelsea Symphony and principal conductor with Leora Chamber Orchestra, both in New York City. Mr. Blundell recently conducted Conrad Cumming's opera *The Golden Gate* for Opera America. In March, he will conduct the Lansdowne Symphony Orchestra in Pennsylvania and in May Leora at Merkin Hall. Last year, he was an Allentown Symphony Conducting Fellow and conducted rehearsals for the Juilliard Pre-College Orchestra and Doctor's Orchestra.

Following a violin fellowship with the New World Symphony (2003-05), Mr. Blundell completed a doctorate in conducting at the Eastman School of Music, studying with Neil Varon. With the Eastman Ensemble and Garth Fagan Dance, he toured to New York City's Joyce Theater, conducting music by Ricardo Zohn-Muldoon. He has received additional instruction from Michael Tilson Thomas, Marin Alsop and Jorma Panula, participating in conducting workshops with professional orchestras, including the Bakersfield Symphony, Cabrillo Festival Orchestra, Melbourne Symphony, Naples Philharmonic, Norwalk Symphony, Omaha Symphony, Richmond Symphony Orchestra, Rochester Philharmonic, Sydney Symphony and West Australian Symphony Orchestra.

K. BLAIR BROWN

Born in Miami, K. Blair Brown has worked as a costumer for more than seven years in South Florida. She has designed and provided support for Mosaic Theatre, New Theatre, Florida International University's dance department and Broward College's theatre department.

BRANDON COLLWES

Brandon Collwes trained at the Pittsburgh CLO, Pittsburgh Ballet Theater, the Creative and Performing Arts High School of Pittsburgh, The Juilliard School and SUNY Purchase; then on scholarship at the Martha Graham Center for Contemporary Dance, Dance Theatre of Harlem and twice at American Dance Festival. He became a member of the CDF Repertory Understudy Group in October 2003 and joined the Merce Cunningham Dance Company in January 2006, where he danced up until the close of the Company in December 2011. He has also worked with the Stephen Petronio Dance Company and Ian Spencer Bell, and is now a member of Liz Gerring Dance Company. Currently Mr. Collwes is developing "Winded-Root Dance," a traditional modern company that explores the possibilities of performance using all types of media outlets. He also teaches Cunningham Technique™ in New York and abroad and is a painter.

STEFAN DEWILDE

Stefan Dewilde, the New World Symphony's Director of Lighting, is an Emmy-nominated lighting designer, visual artist and occasional violinist. Mr. DeWilde's overall approach to lighting design stems from a "less is more" principle, carefully placing lighting instruments with a non-traditional focus, creating dynamic layers of storytelling combined with precise cueing as a result of his years as a classical violinist.

Mr. DeWilde has created work for theater, dance, opera, live television and corporate events. Working nationally and internationally, he has collaborated with artists such as Beyoncé, Cyndi Lauper, Natalie Cole, Janet Jackson, Aretha Franklin, Backstreet Boys, Julie Andrews and Tony Bennett. For three years he was lighting designer for the White House Christmas Celebration in Washington, D.C.

Mr. DeWilde has been a guest artist and lecturer at The University of Tampa, the Howard W. Blake High School of the Arts in Tampa and the Woodward Academy in Georgia. He has served as a lighting director for the Walt Disney Company, Cirque du Soleil and several Broadway productions. Mr. DeWilde is a member of the International Alliance of Theatrical and Stage Employees and was educated at the University of North Carolina School of the Arts and George Mason University.

KYLE GANN

Born in 1955 in Dallas, Kyle Gann is a composer and was new-music critic for the *Village Voice* from 1986 to 2005. Since 1997, he has taught at Bard College. He is the author of *The Music of Conlon Nancarrow, American Music in the 20th Century, Music Downtown: Writings from the Village Voice, No Such Thing as Silence: John Cage's 4'33", Robert Ashley and the introduction to the 50th-anniversary edition of Cage's <i>Silence*.

Mr. Gann studied composition with Ben Johnston, Morton Feldman and Peter Gena. Of his more than 100 works to date, about a fourth are microtonal, using up to 37 pitches per octave. He has received commissions from the Orkest de Volharding, the Indianapolis Symphonic Choir, the Dessoff Choir, the Relache Ensemble, pianist Sarah Cahill and many others. His music is available on the New Albion, New World, Cold Blue, Lovely Music, Mode, Meyer Media, Brilliant Classics, New Tone and Monroe Street labels. In 2003, the American Music Center awarded Mr. Gann its Letter of Distinction.

JOSHUA DAVID GERSEN

Joshua David Gersen, winner of the prestigious 2011 Aspen Conducting Prize, as well as the 2010 Robert J. Harth Conducting Prize from the Aspen Music Festival, made his conducting debut at age 11 with the Greater Bridgeport Youth Orchestra (GBYO) in Bridgeport, CT. He made his professional conducting debut five years later, when he led the Greater Bridgeport Symphony in a performance of his own composition, A Symphonic Movement. He is currently the John S. and James L. Knight Foundation Conducting Fellow of the New World Symphony, where he serves as the assistant conductor to the symphony's Artistic Director Michael Tilson Thomas and leads the orchestra in various subscription, education and family concerts. Mr. Gersen was also recently appointed Music Director of the New York Youth Symphony, a post he began in September 2012. He is a graduate of the Curtis Institute of Music in Philadelphia, where he studied conducting with the esteemed Otto-Werner Mueller.

MARC-ANDRÉ HAMELIN



Pianist Marc-André Hamelin's unique blend of musicianship and virtuosity brings forth interpretations remarkable for their freedom, originality and prodigious mastery of the piano's resources. A musician of broad musical interests and curiosity, Mr. Hamelin is renowned in equal measure for his fresh readings of the established repertoire and for his exploration of lesser known works of the 19th and 20th century, both in the recording studio and in the concert hall.

In the 2012-13 season, Mr. Hamelin performs Haydn piano concertos with Les Violons du Roy and Bernard Labadie in a performance that will be recorded for release on Hyperion. He also performs Beethoven's Piano Concerto No. 4 with the Tonhalle-Orchester Zürich and David Zinman, with the Atlanta Symphony and Hugh Wolff and with the National Arts Centre Orchestra in Ottawa and Ainars Rubikis. He joins the National Philharmonic of Russia for concertos by Rubinstein and Medtner and appears with the San Francisco Symphony with David Robertson in Ravel's Left Hand Piano Concerto and Gershwin's *Rhapsody in Blue*, as well as with the Columbus Symphony and Manitoba Chamber Orchestra.

Mr. Hamelin tours the Shostakovich Piano Quintet with the Takács String Quartet throughout the U.S., and appears in solo recitals for the Chicago Symphony, Detroit Chamber Music Society, Music Toronto, Vancouver Recital Society, Edmonton Chamber Music Society, Portland Ovations (Maine) and Portland Piano (Oregon), Wigmore Hall, Berlin Piano Festival, as well as in Libson, Munich, Stuttgart, Moscow and Antwerp.

Recording exclusively for Hyperion Records, Mr. Hamelin's recent releases include a third installment of Haydn sonatas, Reger and Strauss concertos with the Rundfunk-Sinfonieorchester Berlin, a solo disc of works by Liszt that was selected by Bryce Morrison for *Gramophone*'s 2011 Critic's Choice feature and an album of his own compositions, *Hamelin: Ètudes*, that received a 2010 Grammy nomination (his ninth) and a first prize from the German Record Critics Association.

A resident of Boston, Mr. Hamelin is the recipient of a lifetime achievement prize by the German Record Critics Association and is an Officer of the Order of Canada, a Chevalier de l'Ordre du Québec and a member of the Royal Society of Canada.

DANIEL HUBP

Daniel Hubp is a four-time Emmy-nominated and two-time Emmy Award-winning production designer. His design collaborations with the San Francisco Symphony include the original staging of John Cage's *Song Books*, which concluded its tour in Carnegie Hall, as well as designs for Beethoven's *Fidelio*, Wagner's *The Flying Dutchman* and John Adam's *El Niño*. Mr. Hubp has designed more than 90 commercials, music videos and television shows, and his acclaimed short films have also won several awards.

LAURA KUHN

Laura Kuhn enjoys a lively career as writer, performer, scholar and arts administrator. During her graduate school years in the early 1980s, she worked with the Russian-born enfant terrible of musicology Nicolas Slonimsky, becoming successor editor of his acclaimed music dictionaries Baker's Biographical Dictionary of Musicians and Music Since 1900. From 1986, she worked with John Cage in New York on a variety of large-scale projects, including his Europeras 1 & 2 for the Frankfurt Opera, for which she designed costumes and created stage actions. This work became the subject of her 1992 doctoral dissertation from the University of California at Los Angeles (John Cage's Europeras 1 & 2: The Musical Means of Revolution). Upon Cage's death in 1992. along with Cage's long-time friends and associates Merce Cunningham, Anne d'Harnoncourt and David Vaughan, Ms. Kuhn founded the John Cage Trust, now in residence at Bard College in Annandale-on-Hudson in New York, which she continues to direct and where she serves as the first John Cage Professor of Performance Art. In 2012, she curated her first-ever exhibition, Cage's Satie: Exhibition for Museum, for the Musée d'art contemporain de Lyon. She is currently putting the finishing touches on *John* Cage: Collected Correspondence, scheduled for publication by Wesleyan University Press in 2013.

JOAN LA BARBARA



Joan La Barbara, composer, performer, sound artist and actor, is renowned for her unique vocabulary of experimental and extended vocal techniquesmultiphonics, circular singing, ululation and glottal clicks-influencing generations of composers and singers. In 2008, the American Music Center conveyed its Letter of Distinction Award to Ms. La Barbara for her significant contributions to American Contemporary Music. Awards and prizes include Premio Internazionale "Demetrio Stratos;" DAAD-Berlin Artist-in-Residency; Civitella Ranieri, Guggenheim and seven National Endowment for the Arts fellowships; and numerous commissions. Composing for multiple voices, chamber ensembles, theater, orchestra, interactive technology and sound scores for dance, video and film, including a score for voice and electronics for Sesame Street, her multi-layered textural compositions were presented at Brisbane Biennial, Festival d'Automne à Paris, Warsaw Autumn, Frankfurt Feste, Metamusik-Berlin, Olympics Arts and Lincoln Center.

Ms. La Barbara was Artistic Director of the multi-year Carnegie Hall series "When Morty Met John" and the New Music America festival in Los Angeles, and co-founded the performing composers collective Ne(x)tworks. She has produced and still performs on acclaimed recordings of music by John Cage, Morton Feldman and Earle Brown, and has premiered landmark compositions written for her by Robert Ashley, David Behrman, Cage, Feldman, Philip Glass, Alvin Lucier, Steve Reich, Morton Subotnick and James Tenney. She has also collaborated on projects with artists Matthew Barney, Judy Chicago, Christian Marclay, Bruce Nauman, Steina, Woody Vasulka and Lawrence Weiner.

Recordings of her work include "ShamanSong" (New World), "Sound Paintings" and "Voice is the Original Instrument" (Lovely Music). *73 Poems*, her collaboration with text-artist Kenneth Goldsmith, was included in *The American Century Part II: Soundworks* at The Whitney Museum. The award-winning interactive media/performance work *Messa di Voce* premiered at ars electronica festival in Linz.

Exploring ways of immersing the audience in her music, Ms. La Barbara recently placed musicians and actors throughout Greenwich House Music School for her music/theater piece *Journeys and Observable Events*,

allowing the audience to explore the building, unveiling theatrical and sonic events. In March 2011, she seated musicians of the American Composers Orchestra around and among the audience in Carnegie Hall's Zankel Hall, building her sonic painting *In solitude this fear is lived*, inspired by Agnes Martin's minimalist drawings. Ms. La Barbara is developing a solo performance work, *Storefront Diva*, for pianist Kathleen Supové, and composing a new opera exploring the artistic process, interior dialogue and sounds within the mind.

For more information, visit www.joanlabarbara.com.

ADAM LARSEN

Adam Larsen is a filmmaker and projection designer. He has designed nearly 100 productions both on and off Broadway, including Hal Prince's LoveMusik (Broadway); The Gospel at Colonus (Athens, Edinburgh and Spoleto Festivals); The Wind Up Bird Chronicle (Edinburgh Festival); Brief Encounters and My Fair Lady (Shaw Festival); The Women of Brewster Place (Alliance/Arena Stage); Christmas Carol 1941, Light in the Piazza, The Book Club Play (Arena Stage); 26 Miles (Alliance); big (Atlanta Ballet); Carmina Burana, Love Lies Bleeding and Fumbling Towards Ecstasy (Alberta Ballet); From the House of the Dead (Canadian Opera); Lily Plants a Garden (Mark Taper); Quartet (Aspen Santa Fe Ballet); Seed (Cedar Lake); Black Whole (BMC&AC/Moog Music); and recently Peer Gynt (San Francisco Symphony).

Mr. Larsen holds a bachelor of fine arts degree in cinematography from the North Carolina School of the Arts and just completed his first feature-length documentary about autism entitled *Neurotypical*.

PATRICIA LENT

Patricia Lent was a member of the Merce Cunningham Dance Company from 1984 to 1993 and White Oak Dance Project from 1994 to 1996. She was on the faculty of the Merce Cunningham Studio for more than 20 years, teaching technique classes and repertory workshops. Ms. Lent has staged Cunningham's work for numerous schools and companies, including *Fabrications* for Ballet de Lorraine, *Scramble* for Repertory Dance Theater, Duets for American Ballet Theatre, *Channels/Inserts* for Lyon Opera Ballet, *Beach Birds* for North Carolina School of the Arts, and *Roaratorio* for MCDC's Legacy Tour. In 2009, she was named a trustee of the Merce Cunningham Trust, and currently serves as the Trust's Director of Licensing.

JOE LEVASSEUR

Joe Levasseur is a New York City-based lighting designer and production manager. He has collaborated with many dance and performance artists including John Jasperse, Rose Anne Spradlin, Sarah Michelson, David Dorfman, Jodi Melnick, Beth Gill, Maria Hassabi, Ishmael Houston-Jones, Lee Saar the Company, Palissimo, Anna Sperber, Megan Sprenger and Christopher Williams. He has received two Bessie awards for his design work, including one with Big Dance Theater for *Comme Toujours Here I Stand*. In 2009, his Drop Clock installation was featured in the lobby of Dance Theater Workshop (New York Live Arts). In 2010, he showed a collection of original paintings at Performance Space 122. His upcoming engagements

include lighting from onstage for Jennifer Monson at recipient of a Princess Grace Award Dance Fellowship, and the Kitchen, and projects with Tamar Rogoff and Wendy Whelan. For more information and a selection of his ringtones, visit www.joelevasseur.com.

MICHAEL LINVILLE

Pianist, percussionist, conductor, arranger and educator, Michael Linville is currently New World Symphony's Associate Dean for Chamber Music. Mr. Linville is also the artistic coordinator of the New World Percussion Consort, an ensemble dedicated to the performance of contemporary chamber music that features percussion.

As a soloist, Mr. Linville has performed with the San Francisco Symphony, New World Symphony, Breckenridge Music Festival Orchestra and National Repertory Orchestra. He has also performed with the Honolulu and Pasadena Symphonies, Florida Orchestra and Florida Philharmonic. His playing can be heard on a number of recordings, including New World Jazz, A Night in the Tropics, Orchestral Music of Bernstein and White Mares of the Moon, which Mr. Linville also produced.

GUSTAVO MATAMOROS

Born in Caracas in 1957 and a Miamian since 1979, Gustavo Matamoros is a composer/sound artist who received two Venezuelan National Composition Awards before completing his bachelor of music degree at the University of Miami in 1983. Since then, his work has mostly consisted of projects that address situations where sound is used, less as a vehicle for expression of artistic intent and mostly as design tool for community problem-solving.

Some of his major works include Breezeway (2004), a permanent 160-foot public art sound installation at Florida International University's School of Architecture; Cars & Fish (2005), a large-scale performative installation commissioned by what is now the Adrienne Arsht Center for the Performing Arts; and most recently, Listening Gallery (begun in 2010), a continuing public art project, supported by the Knight Foundation and at 800 Lincoln Road, which offers the experience of sound art to millions of Miami Beach visitors annually under the awnings of ArtCenter/South Florida.

Mr. Matamoros considers his community activism part of his creative output, having curated 22 Subtropics Festivals as Artistic Director of SFCA [isaw+subtropics] since its inception in 1989. Currently he runs Audiotheque from his studio at 924 Lincoln Road and is Adjunct Professor of Applied Critical Listening at Miami International University.

RASHAUN MITCHELL

Rashaun Mitchell is a Brooklyn-based choreographer, performer and teacher, recently listed in Dance Magazine's "25 to Watch." Since graduating with a bachelor of arts degree from Sarah Lawrence College in 2000, he has worked with an array of dance artists, including Chantal Yzermans, Donna Uchizono, Pam Tanowitz, Risa Jaroslow, Sara Rudner, Jonah Bokaer, Richard Colton, Deborah Hay, Rebecca Lazier and Silas Riener. In 2007, he was the

in 2011, he received a New York Dance and Performance Bessie Award for sustained achievement in the work of Merce Cunningham (2004-12). After the Cunningham Company's closing, he became a 2012 Fellow of the Cunningham Trust and continues to stage the work of Merce Cunningham.

Mr. Mitchell's own work has been presented by Danspace Project, La Mama Moves Festival and Mount Tremper Arts in New York; and with writer Anne Carson at the Skirball Center at New York University, Summer Stages/The Institute for Contemporary Art in Boston, the O, Miami festival in Miami, the College of St. Elizabeth, Wellesley College, University of Minnesota and Princeton University. In 2012, he was awarded a Bessie for Outstanding Emerging Choreographer and is also a recipient of the 2013 Foundation for Contemporary Art Grants to Artists. He is currently on the faculty at the Tisch School of the Arts and will premiere his next piece, Interface, on March 14 and 15 at the Baryshnikov Arts Center.

MEREDITH MONK



Meredith Monk is a composer, singer and creator of new opera and music-theater works. A pioneer in what is now called "extended vocal technique," she has been hailed as a "magician of the voice" and "one of America's coolest composers." Recently Ms. Monk was named recipient of the 2013 Founders Award from New Music USA, the 2012 Composer of the Year by Musical America, a 2012 Doris Duke Artist and one of NPR's 50 Great Voices.

In 1965, Ms. Monk began her innovative exploration of the voice as a multifaceted instrument, composing mostly solo pieces for unaccompanied voice and voice and keyboard. In 1978, she formed Meredith Monk & Vocal Ensemble to further expand her musical textures and forms. In addition to numerous vocal, music-theater works and operas, Ms. Monk has created vital new repertoire for orchestra, chamber ensembles and solo instruments, with commissions from Michael Tilson Thomas and the New World Symphony and San Francisco Symphony, the

Kronos Quartet, the Saint Louis Symphony Orchestra and the Los Angeles Master Chorale. Her music can also be heard in films by Jean-Luc Godard and the Coen Brothers, among others. Celebrated internationally, Ms. Monk's work has been presented by the Lincoln Center Festival, Houston Grand Opera, London's Barbican Centre, and at major venues in countries from Brazil to Syria.

Meredith Monk's numerous honors include a MacArthur "Genius" Award, two Guggenheim Fellowships, an American Music Center Letter of Distinction, an ASCAP Concert Music Award, a Yoko Ono Lennon Courage Award for the Arts, and induction into the American Academy of Arts and Sciences. She also holds honorary Doctor of Arts degrees from Bard College, the University of the Arts, The Juilliard School, the San Francisco Art Institute and the Boston Conservatory. Ms. Monk has made more than a dozen recordings, most of which are on the ECM New Series label, including the 2008 Grammy-nominated impermanence and Songs of Ascension, named the No. 1 new music release of 2011 by WNYC/New Sounds host John Schaefer.

Ms. Monk's 40th year of performing and creating new music was celebrated in 2005 by a four-hour marathon at Carnegie's Zankel Hall that included performances by Björk, the Bang on a Can All-Stars, DJ Spooky, John Zorn and Alarm Will Sound. In March 2012, she premiered *Realm* Variations for six voices and small ensemble, commissioned by the San Francisco Symphony. Her new music-theater work, On Behalf of Nature, premiered in January at UCLA and will tour to the University of Maryland and Edinburgh International Festival later this year.

JESSYE NORMAN



The breath and width of Jessye Norman's eclectic repertoire share equal richness with that of her innovative programming and scholarship. She brings her passion for singing to all that she surveys on the opera and concert stages of the world, as well as her newest expansion into the world of jazz.

Miss Norman's collaborations with some of today's most exciting and creative artists of many different disciplines enliven her own exploration of the arts in all its glorious forms. Most recently, her work with four-time Grammywinning composer Laura Karpman produced a thrilling new multi-media musical theater piece, Ask Your Mama: Twelve Moods for Jazz, to poetry by Langston Hughes, which had its premiere at Carnegie Hall in March 2009 as a part of the HONOR! Festival held that month: a 52-event celebration of the African-American contribution to the culture of the world, curated and directed by Miss Norman. Ask Your Mama was also presented at the Hollywood Bowl in the summer of 2009.

The Jessve Norman School for the Arts in her hometown of Augusta, Georgia is a tuition-free arts program for talented middle-school students who would otherwise not be able to enjoy private tutoring in the arts. The school is entering its ninth academic year and is not only a source of great pride for Miss Norman, but a reaction to the need and understanding that students given the opportunity of having the arts as a part of their education, and this positive means of self-expression, perform better academically all round and grow up to be more involved and caring citizens. Please find out more about the school at www. jessyenormanschool.org.

Miss Norman's latest recording, Roots: My Life, My Song, shares with the listener what she refers to as a part of her personal universe, some of the soundtrack of her life, which offers her the opportunity to pay homage to some of the many who influence and encourage her ceaseless curiosity and what she feels is an obligation to offer musical expression outside the traditional Classical canon, as she wishes to reach as many ears as will hear and as many hearts that are open to taking this often surprising musical journey with her.

In March 2012, she performed songs of John Cage with Meredith Monk and Joan La Barbara under the auspices of the San Francisco Symphony and conductor Michael Tilson Thomas. This fully-staged production of Cage's songs presented yet another opportunity for Miss Norman to scale new heights and broaden her artistic palette while enjoying another wonderful collaboration with artists whom she admires.

Her work with several not-for-profit organizations includes the New York Public Library, the Dance Theatre of Harlem, the Howard University and Carnegie Hall Boards of Trustees, a graduate fellowship program and master class series in her name at the University of Michigan, and spokesperson for The Partnership for the Homeless, all of which speak to her concern for the larger community and the citizenship she credits her parents for having shown her from early childhood through their own community

Miss Norman is an honorary ambassador to the United Nations, a fellow at Jesus and Newham Colleges at Cambridge University, and a Commandeur des Arts et des Lettres as well as a holder of the Légion D'honneur in France. France has named an orchid for her, and an amphiteater in her hometown, which overlooks the tranquil Savannah River, bears her name.

Further accolades and awards include five Grammys and some 38 honorary doctorates from universities, colleges and conservatories around the world. But it is the sheer joy of singing that keeps her ever searching, ever exploring, ever seeking to honor the ancestors.

NEW WORLD SCHOOL OF THE ARTS

The distinguished history of New World School of the Arts began in 1984 when the Florida State Legislature established the institution to provide artistically talented high school and college students the means to achieve both an academic education and artistic training. In September 1986, NWSA opened its doors to students in grades 10 through 12. NWSA's audition-based programs, accredited by the National Association of Schools of Art, Dance, Music and Theater, offer the high school diploma as well as a four-year B.F.A. or B.M. college degree.

South Florida's premier eight-year arts program, NWSA helps students build a strong technical base through an intense, progressive program. Conservatory-style training from an internationally recognized faculty of distinguished dancers and choreographers prepares students for the professional world of dance. The rigorous curriculum includes ballet, choreography, modern dance and world dance.

New World School of the Arts is an educational partner of Miami-Dade County Public Schools, Miami Dade College and the University of Florida.

JAMES PRITCHETT

James Pritchett was one of the first musicologists to deal with John Cage's music on its own terms—as music. His research presented the first clear documentation of Cage's chance operations of the 1950s and provided a model for the analytical study of this work. Mr. Pritchett is the author of The Music of John Cage (Cambridge University Press, 1992), the first critical study of the whole of Cage's work. He has also written on the work of pianist/composer David Tudor and is currently trying to find a way to write about the music of Morton Feldman. He is married to the composer Frances White, and they have collaborated on various works. He designed and built the software for her interactive installation Resonant landscape and he created the text and video for her instrumental theatre trilogy *The* Old Rose Reader, As Night Falls and The Book of Roses and Memory. You can read more of his writing on music at The Piano in My Life (www.RoseWhiteMusic.com/piano).

JOAN RETALLACK

Joan Retallack's conversations with John Cage, MUSICAGE: Cage Muses on Words. Art. Music, won the 1996 America Award for Belles-Lettres. (A three-volume Spanish translation is currently appearing in Chile.) She has published widely on Cage, with particular attention to relations between his experimental attitude, contemporary science and utopian aesthetics. Ms. Retallack has performed in and served as dramaturge for several Cage productions, including Lecture on the Weather and James Joyce, Marcel Duchamp, Erik Satie: An

Alphabet, in which she played the role of Buckminster Fuller. She has lectured, exhibited and performed her own work internationally, including at the Universities of London, Cambridge, Salamanca, Coimbra (Portugal) and the Sorbonne; the Nabokov Museum, St. Petersburg, Russia; Guggenheim SoHo, Corcoran Gallery of Art, the Philadelphia Museum of Art and MoMA. She is the author of *The Poethical Wager*; Gertrude Stein: Selections; and a critical introduction to Yale's 2012 republication of Stein's Stanzas in Meditation. Among her eight volumes of poetry, the most recent—Procedural Elegies /Western Civ Cont'd/—was named a best book of 2010 by Artforum. Ms. Retallack is John D. and Catherine T. MacArthur Professor of Humanities at Bard College.

MIKEL ROUSE

Mikel Rouse is a New York-based composer, director, performer and recording artist hailed by The New York Times as "a composer many believe to be the best of his generation." His works include 25 records, seven films and a trilogy of media operas: Failing Kansas, Dennis Cleveland and The End of Cinematics. In 1995, Mr. Rouse premiered and directed Failing Kansas, inspired by Truman Capote's *In Cold Blood*. This led to an emerging art form he calls "counterpoetry," which involves the use of multiple unpitched voices in counterpoint. In 1996, Mr. Rouse premiered and directed the modern talk show opera Dennis Cleveland, hailed by The Village Voice as "the most exciting and innovative new opera since Einstein on the Beach." The third opera in his trilogy, The End Of Cinematics, premiered at the Krannert Center for the Performing Arts in the fall of 2005.

Mr. Rouse also tours on a more intimate scale as a solo live performer with a surreally beautiful song-and-video storytelling piece entitled *Music For Minorities*. His piece for the Merce Cunningham Dance Company (Cunningham's *eyeSpace*, 2006), entitled *International Cloud Atlas*, was scored for multiple iPods set to "shuffle" so that each audience member heard a different realization of the score (with 3,628,800 possible permutations). Mr. Rouse has received commissions from the Brooklyn Academy of Music, the Mary Flagler Cary Charitable Trust and the Meet the Composer/Reader's Digest Commissioning Program.

JOEY QUIGLEY

Baritone Joey Quigley is the managing director of Seraphic Fire, Miami's twice Grammy-nominated professional chamber ensemble. Mr. Quigley has sung with Seraphic Fire for the past five seasons and has performed numerous operatic roles across the country, including his operatic debut as Sciarrone in *Tosca* with New Orleans Opera. Additionally, he has served as a master teacher for the Professional Choral Institute, Seraphic Fire's professional training program for aspiring ensemble singers, and has taught private voice lessons and professional consultations for the past four years. Mr. Quigley received his master in music degree from Rice University in 2009 as a student of Dr. Stephen King.

PATRICK DUPRÉ QUIGLEY

Patrick Dupré Quigley, baritone, is the founder and artistic director of Seraphic Fire and the Firebird Chamber Orchestra. Mr. Quigley was nominated for two 2012 Grammy awards for his work with Seraphic Fire. He was the only conductor in the world that year to be nominated for two separate projects, and Seraphic Fire was the only choir in North and South America to receive a nomination.

Last year, Mr. Quigley made guest conducting appearances with the San Francisco Symphony's Community of Music Makers series, Cincinnati's professional Vocal Arts Ensemble, and two separate appearances with the San Antonio Symphony. This season, he will conduct Seraphic Fire in more than 60 performances across the U.S. Under Mr. Quigley's direction, Seraphic Fire has released 11 recordings on the Seraphic Fire Media label, with two additional recordings forthcoming this year.

Mr. Quigley is the recipient of the National Endowment of the Arts 2004 Robert Shaw Conducting Fellowship, and Chorus America's 2011 Louis Botto Award for Innovative Action and Entrepreneurial Zeal, recognizing his artistic and institution-building achievements with Seraphic Fire.

He received his master of music degree in conducting from the Yale School of Music, his bachelor of arts degree in musicology from the University of Notre Dame, and is a graduate of the Indiana University Center on Philanthropy's Fundraising School.

CLYDE SCOTT

Clyde Scott is a director and digital artist who has created national commercial spots, in-concert visuals for stadium tours, short films and highly synchronized works of video art to accompany classical music. In 1996, Mr. Scott founded Electric Sheep, a Miami Beach-based design boutique specializing in motion-graphics, where he and his team crafted numerous film and broadcast visuals for clients such as Disney, Shakira, MTV, Sony and Caravan Pictures.

In 2001, Mr. Scott joined the New World Symphony. In the following years he worked closely with Frank Gehry and Gehry Partners on the integration of video and projection technology into the New World Center in an unprecedented fashion. Mr. Scott is now the organization's Director of Video Production, working with Michael Tilson Thomas, guest artists and the Fellows to find creative ways to merge video and classical music in both education and performance.

Since the opening of the New World Center, Mr. Scott has directed more than 30 live high-definition simulcasts (WALLCAST™ concerts) featuring artists such as Michael Tilson Thomas, Esa-Pekka Salonen, Manfred Honeck, Robert Spano, Gil Shaham and Yefim Bronfman. In addition, he has created original video art for the New World Symphony's world premiere of Shaun Naidoo's Sentient Weather, U.S. premiere of Luc Ferrari's Sexolidad and performances of Steve Reich's Violin Phase and Arnold Schoenberg's Pierrot Lunaire.

Mr. Scott's team includes videographers Bruce Pinchbeck and J.T. Rooney, with whom he collaborated in creating some of the videos presented in this festival.

YUVAL SHARON

Named a "Face to Watch" in 2012 by the *Los Angeles Times*, Yuval Sharon has been creating an unconventional body of work exploring the interdisciplinary potential of opera. His productions have been described as "dizzyingly spectacular" (*New York Magazine*), "magical" (*The Village Voice*) and "ingenious" (*San Francisco Chronicle*). His most recent project, David T. Little's *Soldier Songs* at the new Prototype Festival in New York, was called "vivid and harrowing" (*The New York Times*) and "a high-potency staging that can give many established companies an adrenaline jolt" (*New York Magazine*).

Mr. Sharon founded and serves as Artistic Director of The Industry, an experimental opera company in Los Angeles, where his inaugural production of Anne LeBaron's hyperopera Crescent City was hailed by the Los Angeles Times as "groundbreaking" and "reshaping LA opera." He was Project Director for four years of New York City Opera's VOX, an annual workshop of new American opera, which under his direction became the most important crucible for new opera in the country. He has also worked with international houses such as the San Francisco Opera, the Mariinsky Theater, the Bregenzer Festspiele in Austria and the Komische Oper Berlin, as well as experimental venues such as Le Poisson Rouge, Berkeley Opera and the Deitch Projects. Mr. Sharon was assistant director to Achim Freyer on the Los Angeles Ring Cycle and Associate Director of the world premiere of Stockhausen's Mittwoch aus Licht with Graham Vick for the London 2012 Cultural Olympics. Upcoming projects include the world premiere of Christopher Cerrone's Invisible Cities at Los Angeles' Union Station and a new production of John Adams' Doctor Atomic at the Badisches Staatstheater Karlsruhe.

DANIEL STEWART

Daniel Stewart, recipient of the 2010 Aspen Music Festival's James Conlon Conducting Prize, was appointed by James Levine to the position of conductor with The Metropolitan Opera's Lindemann Young Artist Development Program in 2012. The 2013 season will see his debuts with the Metropolitan Opera Orchestra and the Saint Louis Symphony. He has previously served as cover conductor with the Philadelphia Orchestra, Los Angeles Philharmonic, Saint Louis Symphony, Atlanta Symphony and Opera Company of Philadelphia, while assisting conductors such as Charles Dutoit, Kurt Masur, David Robertson, Robert Spano and Michael Tilson Thomas. Immediately after graduating from the Curtis Institute of Music, Mr. Stewart was engaged to direct the Curtis Opera Theater's 2010-11 season opening production of La Tragédie de Carmen.

Mr. Stewart has worked closely with contemporary composers, including the late Karlheinz Stockhausen and particularly Thomas Adès, whom he assisted in preparing the Los Angeles Philharmonic's "Aspects of Adès" festival in 2011. Daniel Stewart's own compositions have been performed at venues including the Tribeca New Music Festival, Aspen Music Festival and Verbier Festival, and

can be found at www.youtube.com/danielpatrickstewart. He is currently a music director candidate with the Santa Cruz Symphony.

JESSE STILES

Born in 1978 in Boston, Jesse Stiles is a new media artist, composer/musician and designer of electronic instruments. Through the adaptive misuse of emerging digital technologies, Mr. Stiles creates works that are entertaining, disorienting, immersive and transformative. His performances and generative installation work engage with and deconstruct a number of populist formats including electronic music, cinema and the "light show" pushing these mediums into realms both sublime and subliminal.

Mr. Stiles has exhibited and performed at nationally and internationally recognized institutions including Carnegie Hall, Ars Electronica, Lincoln Center, Eyebeam, the Park Avenue Armory and the American Land Museum. His first solo gallery show, "Automatic Speleology," was at The Warehouse Gallery in Syracuse in 2010.

In 2010, Mr. Stiles was hired as the Music Supervisor for the the Merce Cunningham Dance Company. Working with the company during its precedent-setting "Legacy Tour," he produced and performed in concerts featuring the works of many leading figures of the 20th and 21st centuries, including John Cage, David Tudor, Brian Eno, Radiohead, Sigur Rós and John Paul Jones. Mr. Stiles' compositions were featured in many of the company's sitespecific "Event" performances.

Mr. Stiles resides in Baltimore. For more information, please visit www.jts3k.com.

JASON H. THOMPSON

Projection designer Jason H. Thompson's Broadway credits include Baby It's You! and his Off-Broadway credits include Remember Me (Parsons Dance Company, Joyce Theatre/National Tour) and This Beautiful City (Vineyard Theatre). His recent works have included Tales from Hollywood (Guthrie Theatre), John Cage's Song Books (with the San Francisco Symphony in San Francisco and at Carnegie Hall), Crescent City Opera (The Industry, Los Angeles), The Great Immensity (Kansas City Repertory Theatre, TED Conference), Wheelhouse (TheatreWorks), No Good Deed (Furious Theatre Company, Los Angeles), Re:Union (Vancouver, Jessie Award Nomination), Venice (Kirk Douglas Theatre, Kansas City Repertory Theatre, Los Angeles Stage Alliance Ovation Award) and Bad Apples (Circle X Theatre Company). Mr. Thompson has designed video for Stars on Ice for the last six years and has worked internationally in Taiwan, Singapore, England and Canada. For more information, please visit www. jasonhthompsondesign.com.

ANDREA WEBER

Andrea Weber was a dancer with the Merce Cunningham Dance Company through its final eight years, performing roles in over 25 works. Ms. Weber received her bachelor of fine arts degree from The Juilliard School under the direction of Benjamin Harkarvy. She has danced and taught for Canadian-based Coleman Lemieux & Compagnie, participating in the Manitoba, Gros Morne and Banff Projects. Last fall, she returned to Canada to perform Hymn to the Universe with the Sun Ra Arkestra. Ms. Weber appears as the Dancer in *The Dancer Films*, a series of very short films based on the cartoons of Jules Feiffer, directed by Judy Dennis and produced by Ellen Dennis, with choreography by Susan Marshall and Larry Keigwin. She has assisted and staged Lila York's works on ballet companies throughout the U.S. and in Denmark. Ms. Weber was a collaborator in Anne Carson's *Possesive* Used as Drink (Me) and has also danced with Jessica Lang, Jonah Bokaer and Charlotte Griffin. She is on faculty for the Merce Cunningham Trust, teaching Cunningham Technique™ at New York City Center, and has taught at Brown University, the American Dance Festival, Salem State College and Dance New Amsterdam. Ms. Weber was a Merce Cunningham Fellow 2012 and will stage Pond Way on Ballet am Rhein this spring.

New World Symphony, America's Orchestral Academy

The New World Symphony (NWS), America's Orchestral Academy, prepares highly-gifted graduates of distinguished music programs for leadership roles in orchestras and ensembles around the world. In the 25 years since its founding, more than 850 alumni have gone on to become leaders in the music profession worldwide.

Dedicated to the artistic, personal and professional development of outstanding instrumentalists, the New World Symphony is a laboratory for the way music is taught, presented and experienced. The NWS fellowship program provides intensive post-graduate training and the finest professional preparation through a wide range of performance and instructional activities. Under the artistic direction of Michael Tilson Thomas, the program offers indepth exposure to traditional and modern repertoire, with the active involvement of leading guest conductors, soloists and coaches. Relationships with these artists are extended through NWS' pioneering experimentation with distance learning via Internet2. Additionally, Fellows benefit from the innovative and state-of-the-art performance, rehearsal and practice facilities of the Frank Gehry-designed New World Center, the campus of the New World Symphony.

In the hopes of joining NWS, more then 1,500 recent music school and conservatory graduates compete for about 35 available fellowships each year. The fellowships are awarded on a season-to-season basis for up to three seasons, and 86 Fellows participate in the program in any given year. Fellows are selected based on both their ability and their passion for the future of classical music.

The New World Symphony envisions a strong and secure future for classical music and will redefine, reaffirm, express and share its traditions with as many people as possible. To this end, NWS is committed to exploring new performance formats. In addition to traditional concert presentations, NWS has experimented with half-hour \$2.50 Mini-Concerts, three-hour Journey Concerts, Encounters, and Pulse: Late Night at the New World Symphony. Further, thousands have gathered in Miami Beach SoundScape for NWS' free WALLCAST ™ concerts displayed on the 7,000square-foot façade of the New World Center.

New World Symphony Fellows

2012-13 Season

Violin

Karin Andreasen Kelly Bunch Alexander Chaleff Hye Jin Chang Jane Minjeung Choi Andrea Daigle Jeffrey Dyrda Amos Fayette Ann Fink Thomas Hoffman Jennise Hwang Vivek Jayaraman Jihye Kee Jonathan Kuo Mircea Lazar Clara Lee Colleen McCullough Heewon Park Sunjoo Park Elizabeth Phelps Constantin Pintea Derek Powell Sarah Silver Foster Wang Erin Zehngut

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Jeremy Bauman Elizabeth Breslin Kallie Ciechomski Katerina Istomin Derek Mosloff Adam Neeley **Emilee Newell Anthony Parce** Eve Tang Elzbieta Weyman

Cello

Grace An Carl Baron Marybeth Brown-Plambeck Rosanna Butterfield Maaike Harding Kevin Kunkel Aaron Ludwig Meredith McCook Alexandra Thompson

Bass

Charles Clements Emmet Hanick Emily Honeyman Owen Levine Nathan Lutz Lee Philip Noah Reitman

Flute

Henrik Heide Melanie Lancon Matthew Roitstein Oboe

Kevin Pearl Joseph Peters Henry Ward

Clarinet

David Lemelin Jason Shafer **Brad Whitfield**

Bassoon

Kathryn Brooks Evan Epifanio Thomas Fleming

Horn

Matthew Eckenhoff Chris Jackson Alexander Kienle Alexander Love Dominic Rotella

Trumpet

Dylan Girard Pierre-Louis Marques Eli Maurer

Trombone

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Bass Trombone Jeremy Morrow

Tuba

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