

NORTHWESTERN UNIVERSITY

| *Bienen School of Music*

# JOHN CAGE

# FESTIVAL

November 15–17, 2012



# INSTITUTE FOR NEW MUSIC

Dear Friends,

John Cage is without doubt one of the most fascinating artists of the 20th century. He was a true pioneer, producing and conducting one of the first percussion concerts in the United States, exploring the field of electronic music in its infancy, and “inventing” the concept of chance in music. His influence reaches far beyond contemporary music: from the visual arts to literary theory, from philosophy to religious studies, virtually every area of contemporary thought has been touched in some way by John Cage.

Cage has become a household name for experimental art, but his works are neither as well known as would be expected nor as frequently performed as his status would suggest. This festival, presented by the Bienen School of Music and the Institute for New Music in celebration of Cage’s centennial, casts several spotlights on his oeuvre. Piano music and works for percussion—the two most important genres in his output throughout his life—are the festival’s two main pillars, complemented by compositions for choir and works by Cage’s friends. The symposium “Interpreting Cage” offers a platform for discussion to some of today’s leading Cage scholars, as well as to performers and composers, with the intent of gaining deeper and broader understanding of Cage’s work and his influence on contemporary art.

Cage’s ties to Northwestern University span almost half a century of his life. He was on campus for the first time in his late 20s working on radio experiments. In the 1970s he established the Music Library’s John Cage Collection, consisting of important papers, scores, letters, and works of art as well as scores and sketches from his many artist friends. Some of the music in the collection is featured in this festival’s Friday and Saturday concerts.

Cage was a true pioneer in another area as well: he came to Chicago in 1941 with a plan to found a center for experimental music. It was his dream to establish an institution that would become an artistic and intellectual hub for new music, but he never succeeded in realizing this project. We might view Northwestern’s newly established Institute for New Music—which is presenting this festival as its first major event—as a belated realization of Cage’s dream.

Timothy McAllister and Hans Thomalla  
Codirectors, Institute for New Music

*This festival is made possible in part with the generous support  
of the Alumnae of Northwestern University.*

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Please silence all electronic devices, including pagers, cellular telephones, and wristwatch alarms.

## THE JOHN CAGE COLLECTION

The Northwestern University Music Library's John Cage Collection is an extensive archive of primary materials documenting the life and work of the 20th century's most revolutionary composer. Established by Cage in the early 1970s, the collection grew considerably over the following two decades as Cage placed more and more materials at Northwestern until his death in 1992. Since then the archive has been expanded further with acquisitions obtained through donation and purchase.

Of particular significance are the Notations Project papers—the music manuscripts and related correspondence that Cage assembled while preparing his book *Notations* (Something Else Press, 1969). Highlights include several original lyric sheets by the Beatles and the autograph manuscripts for Cage's *Concert for Piano and Orchestra* and *Music of Changes*, Pierre Boulez's Second Piano Sonata, Morton Feldman's *The King of Denmark*, Witold Lutosławski's *Jeux vénitiens*, Steve Reich's *Piano Phase*, and more than 450 other works by a total of 274 composers and artists.

Another prominent part of the John Cage Collection is a vast body of original correspondence, including thousands of letters to and from Cage dating from the 1940s through 1990s, with particular depth from the 1960s and later. While communications with close associates in the worlds of music and art are well represented, the correspondence also reflects Cage's interactions and relationships with other key thinkers, such as Marshall McLuhan and Buckminster Fuller.

Other notable holdings include nine scrapbooks of photographs, clippings, and additional records of Cage's childhood and early professional career, in addition to a large assemblage of programs, books, magazines, tapes, and various ephemera Cage sent to Northwestern.

As a major repository of original Cage materials, the collection supports the work of scholars and musicians worldwide and has been a source for innumerable books, articles, dissertations, and performances. Items from the collection have also been exhibited in museums, including the Philadelphia Museum of Art, the Tate Gallery, the Centre Pompidou, and the Barcelona Museum of Contemporary Art.

D. J. Hoek  
Head, Music Library  
Lecturer, Bienen School of Music

## A JOHN CAGE CHRONOLOGY

by Richard E. Rodda

*What is the purpose of writing music? One is, of course, not dealing with purposes but dealing with sounds. Or the answer must take the form of a paradox: a purposeful purposelessness or a purposeless play. This play, however, is an affirmation of life—not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living.*

—John Cage, address to the Music Teachers National Association, Chicago, 1957

- 1912 born September 5, Los Angeles; father an engineer and inventor, mother a journalist
- 1917 first piano lessons
- 1928 graduated at age 16 from Los Angeles High School as class valedictorian; planning to be a writer, entered Pomona College in Claremont
- 1930 dropped out of Pomona (“college was of no use to a writer”) and spent 18 months in Europe traveling, seeking out contemporary compositions, and studying architecture, painting, poetry, and music; started composing while in Majorca
- 1931 returned to California, continuing to write, paint, and compose while supporting himself in part by giving private door-to-door lectures on contemporary art
- 1933 studied with pianist Richard Buhlig and developed a method of composing using a 25-note series; Buhlig encouraged him to study with Arnold Schoenberg, who was then in Boston after fleeing Europe; Cage sent some compositions to Henry Cowell, another Buhlig pupil, to ask his advice, and Cowell recommended lessons with Schoenberg student Joseph Weiss as preparation; Cage went to New York to study composition privately with Weiss and Oriental, folk, and modern music with Cowell at the New School
- 1934 returned to Los Angeles and approached Schoenberg, who had taken teaching positions at USC and UCLA; told Schoenberg he could not afford the cost, but Schoenberg said he would teach him for free if he would pledge to dedicate his life to music; Cage did and studied with Schoenberg for two years
- 1935 married artist Xenia Andreyevna Kashevaroff, Alaska-born daughter of a Russian priest
- 1937 worked as dance accompanist and composer at UCLA and experimented with unorthodox instruments; moved to Seattle as composer-accompanist for dance classes at the Cornish School; organized a percussion orchestra

that toured the Northwest; met dancer and choreographer Merce Cunningham, a student at Cornish

- 1938 taught at UCLA and Mills College in Oakland; developed “prepared” piano at Cornish School when one performance venue did not have sufficient room for his percussion orchestra
- 1939 worked as a recreation director for WPA in San Francisco; met composer Lou Harrison and performed concerts with him on the West Coast
- 1941 moved to Chicago to teach at the School of Design and work as composer-accompanist at the University of Chicago; received a commission from CBS for a percussion score for a radio drama by Kenneth Patchen
- 1942 moved to New York, where he met Mondrian, Pollock, Duchamp, and other important visual artists; a successful concert of his music at the Museum of Modern Art established his reputation as a composer, but he lived in difficult financial circumstances for several years
- 1943 began a lifelong personal and working relationship with Merce Cunningham, who had moved to New York in 1939 to dance with Martha Graham
- 1945 divorced Xenia; became interested in Zen Buddhism and Oriental philosophy
- 1946 studied Indian philosophy and music with Gita Sarabhai, a student of his from India; under her influence, he gave deep consideration to the role of silence in music and composed *Sonatas and Interludes* for prepared piano and other works “to sober and quiet the mind, thus rendering it susceptible to divine influences”; planned a piece, tentatively titled “Silent Prayer,” consisting solely of four-and-a-half minutes of silence
- 1948 taught at North Carolina’s progressive Black Mountain College and organized a Satie festival there
- 1949 received grants from the Guggenheim Foundation and National Academy of Arts and Letters for his work with prepared piano, cited by NAAL as having “extended the boundaries of musical art”; spent three months in Europe, where he met Pierre Boulez and gave concerts with Cunningham
- 1950 began experimenting with chance procedures in *Concerto for Prepared Piano and Chamber Orchestra*; profoundly influenced by the *I Ching*, the ancient Chinese book of divination, which he used to determine the events of a composition “free of individual taste and memory” by tossing coins or specially designed sticks
- 1951 wrote score for Herbert Matter’s film *Works of Calder*, which won first prize for music at the Woodstock Art Film Festival

- 1952 composed *Imaginary Landscape No. 5* for magnetic tape; staged first “happening” at Black Mountain College: *Theatre Piece No. 1*, in which Cage read while standing on a ladder, Robert Rauschenberg showed some of his paintings and played wax cylinders of Edith Piaf on an Edison horn recorder, David Tudor performed on a prepared piano, and Cunningham danced; Tudor premiered *4'33"*, the realization of the “Silent Prayer” concept from 1946, at Woodstock, New York, on August 29
- 1953 composed prolifically for his tours throughout the country with Cunningham; summer residency at Black Mountain College
- 1954 moved to rural Stony Point, New York, where he pursued his interest in wild mushrooms; toured Europe with David Tudor
- 1956 began teaching classes in experimental music, the music of Virgil Thomson, and mushroom identification at New York’s New School for Social Research
- 1958 Town Hall concert presented a retrospective of his music of the previous 25 years; used graphic notation in *Concert for Piano and Orchestra*, *Fontana Mix*, and many later works; taught at the Darmstadt Contemporary Music Seminar; lectured at the Brussels World’s Fair; worked at the tape studio of Radio Milan; won \$6,000 on an Italian television quiz program answering questions about mushrooms
- 1959 published *Lecture on Nothing* (“I have nothing to say ... and I am saying it ... and that is poetry ... as I need it”)
- 1960 became a fellow at the Center for Advanced Studies and taught classes in experimental music at Connecticut’s Wesleyan University, where he was affiliated until his death in 1992
- 1961 C. F. Peters began publishing his scores, facilitating performances around the world; published *Silence: Lectures and Writings*
- 1962 founding member of the New York Mycological Society; toured Japan with David Tudor
- 1964 Leonard Bernstein conducted the New York Philharmonic in *Atlas Eclipticalis with Winter Music* at Lincoln Center; world tour with Cunningham Dance Company
- 1967 Composer in residence at the University of Cincinnati; published *A Year from Monday*, a compilation of writings since 1961
- 1968 elected a member of the American Academy and Institute of Arts and Letters
- 1969 Artist in residence at the University of California at Davis; premiered the five-hour *HPSCHD* at the University of Illinois, employing seven harpsichords playing chance-determined fragments from modern and traditional works, tapes of computer-generated sounds, 40 motion pictures, and 6,400 slides of images, many supplied by NASA, shown on 64 projectors; composed *Cheap Imitation* for piano, his first traditionally notated score in years and, because of his worsening arthritis, the last he was to perform in public
- 1970 pianist David Tudor retired from performance; Cage increasingly relied on commissions from other performers
- 1972 moved back to New York City; produced *Mushroom Book*, for which he made 10 lithographs
- 1975 *Lecture on the Weather* combined spoken texts from Thoreau with films by Luis Frangella and recordings of breeze, rain, and thunder
- 1976 composed *Regna* on a commission from the Boston Symphony Orchestra in celebration of the US Bicentennial
- 1977 adopted a macrobiotic diet
- 1978 began producing an annual set of prints and watercolors for Crown Point Press; elected to the American Academy of Arts and Letters
- 1980 Regents Lecturer at the University of California at San Diego
- 1981 received Mayor’s Award of Honor in New York City
- 1982 named Commander of the Order of Arts and Letters by the French Minister of Culture; 70th birthday celebrations in America and Europe
- 1986 received honorary degree “doctor of all the arts” from the California Institute of the Arts
- 1987 composed first of five operas, each titled *Europena* and each a collage of excerpts selected by a computer program from 18th- and 19th-century operas (“For 200 years the Europeans have been sending us their operas. Now I’m sending them back”); series of 52 New River Watercolors exhibited at the Phillips Collection in Washington, DC
- 1988 Charles Eliot Norton lecturer at Harvard
- 1989 guest artist at music festivals in Leningrad and Moscow; received Kyoto Prize in Japan
- 1992 suffered a stroke and died on August 12 in New York City at age 79

STEPHEN DRURY, *piano*

*with*

Bienen Contemporary/Early Vocal Ensemble singers

Donald Nally, *conductor*

Thursday, November 15, at 7:30 p.m.

Lutkin Hall

*Prelude for Meditation*

JOHN CAGE  
(1912–1992)

Music for Piano

JOHN CAGE

Solo from *Concert for Piano and Orchestra*

JOHN CAGE

*In a Landscape*

JOHN CAGE

*Stephen Drury, piano*

INTERMISSION

*Etudes Australes*, Book III

JOHN CAGE

*Stephen Drury, piano*

*Hymns and Variations*

JOHN CAGE

*Bienen Contemporary/Early Vocal Ensemble singers*

*Donald Nally, conductor*

**PROGRAM NOTES by Donald Nally**

***Hymns and Variations (1979)***

**Cage**

“World’s okay as is: work to make the world okay,” wrote *John Cage in his Diary: How to Improve the World (You Will Only Make Matters Worse) Continued 1966*, reflecting the contradictions and paradoxes in which he immersed himself—an immersion that often found him creating elaborate systems to determine the elements of works that, in performance, feature indetermination as a distinctive characteristic. Let us agree here that any view into a work of Cage has the potential for the art to be lost in the details—Cage’s fascinating and unique approach to composition. The *Hymns and Variations* “process” is as intriguing as in any Cage work, but the composition stands before us as a beautiful musical work that engages our memory in the same manner as most music, speaking, quite literally, to those things departed.

It is perhaps an irony of postmodernism that Cage’s “subtraction” method of composing—the process by which *Hymns and Variations* was composed—should produce music that, to today’s listener, sound like minimalism, with its sparse textures, seemingly calculated dissonances, and silences (that single word indivisible from Cage). Yet the method by which *Hymns and Variations* was born is anything but postmodern; rather, the pitches and silences were chosen by an exacting method that, as in many of Cage’s musical works, operates in the background of what appears in the foreground to be aleatoric. We make the distinction “musical works” because the method Cage employed in this work closely resembles the method he used in his visual art—particularly his print works, in which a dazzling mathematical system controls certain aspects of the material chosen, while the material, as a result of the system, is chosen by chance. *Hymns and Variations* also resembles his visual art in that the performance is fixed; it is committed to paper as an ordered score, unlike many Cage works in which each performance will differ according to decisions the performers make.

Let’s briefly look at the system (here I am indebted to the revelatory work of William Brooks of York University). Cage begins with two hymns by William Billings, the famous early American composer. The hymns share a first line (“Awake, my soul, awake”) yet contrast beautifully (should one wish to create a work of variations alternating back and forth between them): “Old North” is in triple time in F and “Heath” is in duple time in C, so the plagal—or “amen”—relationship in itself offers a certain background nostalgia. Cage then allows himself 12 solo singers—reflected in the work’s 12 movements—split equally among Billings’s soprano, alto, tenor, and bass; he gives the instruction “non-vibrato and amplified,” thus changing the medium from choral to solo while retaining the style (from what we know of Billings’s forces) of vibrato-less singing. Through a series of “rules” (far too complicated to explain here, but essentially a cache of questions to be asked at every new event, to which the random yes or no answer will lead to the next question: silence or pitch? which pitch? length of pitch? voice part? relationship to original phrase structure?), he then subtracts most of the original material. Brooks writes in the summer 1993 issue of *Perspectives in New Music*:

What is the relationship between the residue and the lost original? If I think of phrase structure, I might propose counterpoint: the new structures coexist with the old in a kind of unregulated canon, sometimes ahead, sometimes behind. If I think of harmony, I might propose erosion: the new harmonies, in new relations, are what remains after the old have worn away, much as a partially fallen wall creates a new silhouette. If I think of dynamics, I might propose distance: as the original recedes into the past, it literally becomes harder to hear; and the overpresence of *crescendi* manifests in sound our present efforts to artificially amplify that which remains. If I think of texture, I might propose fragmentation: a society which once sang in chorus now contains only individuals.

What is left is a kind of shell—a distant memory, minus adequate information to form the original picture. It is a work of loss and preservation, memory and decay, and it anticipates—as do many of Cage’s collage works of this period—the postmodern nostalgic obsession of “yesterday.” Today, composers regularly engage existing works, rethought in ways that magnify the distance between the gesture and its original meaning. Cage wrote, “We must get ourselves into a situation where we can use our experience no matter what it is. We must take intentional material, like Beethoven, and turn it to non-intention.” In his *Hymns and Variations* we hear the shadow of the intention, as we understand that “subtraction” is a fact of life—the constant departures that leave behind only ideas.

This turning [to experimental music] is psychological and seems at first to be a giving up of everything that belongs to humanity—for a musician, the giving up of music. This psychological turning leads to the world of nature, where, gradually or suddenly, one sees that humanity and nature, not separate, are in this world together; that nothing was lost when everything was given away. In fact, everything is gained. —John Cage, *Silence*, 1961

The vowel palate of *Hymn and Variations* is based on the texts of two Billings hymns:

I. Old North (text by William Billings)

Awake, my soul, awake,  
 Awake, look up and view  
 The glorious sun who has begun  
 His daily task anew.  
 The sov’reign God commands,  
 And soul doth straight arise,  
 With won’drous force pursues his course  
 Thro’ the ethereal skies.

II. Heath (text by Thomas Flatman, 1674)

Awake my soul! Awake my eyes!  
 Awake my drowsy faculties  
 Awake and see the new born light  
 Sprang from the darksome womb of night.

## SYMPOSIUM: INTERPRETING CAGE

Friday, November 16, 9:30 a.m.

Lutkin Hall

Opening statement, 9:30 a.m.

*Hans Thomalla, Codirector, Institute for New Music*

### SECTION I

#### ROLLING DICE: PERFORMING CAGE’S MUSIC

*Timothy McAllister, Chair*

Lecture, 10 a.m.

Performing Cage and Cage Performing

*David Nicholls, Professor of Music, University of Southampton*

Lecture, 10:45 a.m.

“At least she could have used chance operations”:

Indeterminacy in the *Etudes Australes*

*Stephen Drury, pianist and conductor, New England Conservatory*

Lecture, 11:15 a.m.

Performing Revolution: John Cage as Great Composer

*Adam Sliwinski, Sō Percussion*

LUNCH BREAK

### SECTION II

#### INFLUENTIAL, IDOLIZED, OR IRRELEVANT? CAGE AND CURRENT COMPOSING

*Hans Thomalla, Chair*

Lecture, 2 p.m.

Cage and Current Contemporary Music

*Seth Brodsky, Assistant Professor of Musicology, University of Chicago*

Lecture, 2:45 p.m.

Cage and Current Art

*Julia Robinson, Assistant Professor of Art, New York University*

Composer panel discussion, 3:30 p.m.

Cage Today

*Nomi Epstein, Lee Hyla, Hans Thomalla, and Jay Alan Yim*

**SŌ PERCUSSION**

Eric Beach  
Josh Quillen  
Adam Sliwinski  
Jason Treuting

**GREY MCMURRAY**, *acoustic guitar and vocals*

*with*

Bienen School of Music percussionists

Friday, November 16, 5:15 p.m.

Deering Library Lobby

*The program includes the following selections and additional music from  
the Northwestern University Music Library's Cage Collection.*

*The King of Denmark*

**MORTON FELDMAN**  
(1926–1987)

*Marimba Phase*

**STEVE REICH**  
(1936–)

*Sō Percussion*

*Child of Tree and Branches*

**JOHN CAGE**  
(1912–1992)

*24 x 24*

**JASON TREUTING**  
(1977–)

*Sō Percussion with Bienen School of Music percussionists*

Selections

**THE BEATLES**

*Grey McMurray*

**SYMPOSIUM: INTERPRETING CAGE**

Saturday, November 17, 9:30 a.m.

Lutkin Hall

**SECTION III**

**WHO SPEAKS? CHALLENGES OF INTERPRETATION IN CAGE'S WORKS**

*Thomas Baumann, Chair*

Lecture, 9:30 a.m.

Practicing Promiscuous Receptivity to Whatever Comes: From Concord to Cage  
*Charles Junkerman, Associate Provost and Dean, Stanford University*

Lecture, 10:15 a.m.

Extending Cage's Legacy

*Rob Haskins, Associate Professor, University of New Hampshire*

Lecture, 11 a.m.

<Title?>

*Deborah Campana, Conservatory Librarian, Oberlin Conservatory*

Closing statement, noon

*Timothy McAllister, Codirector, Institute for New Music*

**LUNCH BREAK**

Lecture, 2 p.m.

Cage at Northwestern University

*D. J. Hoek, Head, Music Library, Northwestern University*

*This lecture will be followed by a tour of the John Cage Collection  
at Northwestern University's Deering Library.*



**SŌ PERCUSSION**

Eric Beach  
Josh Quillen  
Adam Sliwinski  
Jason Treuting

**GREY MCMURRAY**, *acoustic guitar and vocals*

**CENK ERGÜN**

**LOUD OBJECTS**

Kunal Gupta  
Tristan Perich

*with*

Bienen School of Music percussionists

Saturday, November 17, 7:30 p.m.

Pick-Staiger Concert Hall

*The program includes the following selections.*

*First Construction*

**JOHN CAGE**  
(1912–1992)

*Sō Percussion with Bienen School of Music percussionists <same for Treuting?>*

*Credo in US*

**JOHN CAGE**

*Inlets (Improvisation II)*

*0'00''*

*Duet for Cymbal*

*Imaginary Landscape No. 1*

*Third Construction*

*Use*

**CENK ERGÜN**  
(1978–)

*24 x 24*

**JASON TREUTING**  
(1977–)

*Selections*

**THE BEATLES**  
*arranged by Sō Percussion*

## ARTIST PROFILES

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**Eric Beach** (see *Sō Percussion*, page xx)

**Seth Brodsky** is a scholar, teacher, and critic whose work focuses on problems of musical intertextuality, particularly in the work of living, recently deceased, or frequently resurrected composers. Brodsky is especially interested in how contemporary composers fantasize and shepherd their affiliations with the musical past, both consciously and unconsciously. This work informs his recent courses, which include an undergraduate seminar on intertextuality and influence in 20th-century composition, a seminar on music and melancholy, and a graduate seminar on composing at the turn of the millennium that examines the current cultural position of the living composer. Brodsky is completing a book uniting many of these themes, tentatively titled *Fail Better: Listening for Utopia in Postwar European Composition, 1961–2001*. He has also worked for years as a critic and program annotator. In addition to work for the *Kurt Weill Newsletter*, *Andante* magazine, and the *All Music Guide*, he has written concert notes and essays for a wide variety of ensembles, artists, and institutions, including the Philadelphia Orchestra, the Wiener Philharmoniker, Alarm Will Sound, and Cecilia Bartoli.

**Deborah Campana**, conservatory librarian at the Oberlin College since 1998, has also held positions at Northwestern University as music public services librarian, acting head of the Music Library, assistant dean for undergraduate studies at the Bienen School of Music, and lecturer in musicology. Campana earned a PhD in music theory from Northwestern and an AM in library science from the University of Chicago. She has served on the boards of the Music Library Association (MLA), the International Association of Music Libraries–US, and the American Music Center. Formerly editor of the *MLA Index and Bibliography Series*, she is now coeditor of the *MLA Basic Manual Series*. Once a performing member of the noted Chicago ensemble Kapture, she was also a founding member of the new music advocacy group New Music Chicago. Research interests include the life and work of John Cage as well as information flow and all aspects of music librarianship. Her most recent publications include a major revision of the article “Periodicals” for the second edition of *The New Grove Dictionary of American Music* and “Happy New Ears! In Celebration of 100 Years: The State of Research on John Cage” in the September 2012 issue of *MLA Notes*.

**Stephen Drury** has, as both pianist and conductor, performed throughout the world with a repertoire that stretches from Bach to Liszt to the music of today. He has appeared at Carnegie Hall, the Kennedy Center, London’s Barbican Centre and Queen Elizabeth Hall, the Cité de la Musique in Paris, and the Leipzig Gewandhaus. A champion of contemporary music, he has taken the sound of dissonance into remote corners of Pakistan, Greenland, and Montana. He has worked closely with many of the leading composers of our time, including Cage, Ligeti, Rzewski, Reich, Messiaen, Zorn, Berio, Lachenmann, Wolff, Harvey, Finissy, and Hyla. Drury has recorded music by Cage, Carter, Ives Stockhausen, Zorn, and Rzewski as well as works by Liszt and Beethoven. He is artistic director and conductor of the

Callithumpian Consort, and he created and directs the Summer Institute for Contemporary Performance Practice at New England Conservatory, where he is on the piano faculty.

**Nomi Epstein** is active as a composer, curator–performer of experimental music, and music educator. Past commissions have come from cellist Katinka Kleijn, guitarist Seth Josel, Chicago’s Old Town School of Folk Music, Noble Fowl Trio, Wild Rumpus Ensemble, Ensemble Décadance, the New England Conservatory Percussion Ensemble, and the Roosevelt University Percussion Ensemble, among others. Her compositions have been performed throughout the United States and Europe by such groups as the International Contemporary Ensemble, Ensemble SurPlus, Wet Ink, and Dal Niente. Epstein is the founder–curator of the Chicago-based experimental music concert series a.pe.ri.od.ic. She performs experimental music with the Chicago Scratch Orchestra and Haptic, and her experimental trio NbN is currently ensemble in residence at Chicago’s High Concept Laboratories. She holds a bachelor’s degree from Barnard College at Columbia University, a master’s degree in music from the New England Conservatory, and a doctor of music degree from Northwestern University. Currently she is head of music theory at the British School; instructor of theory, aural skills, and composition at DePaul University; and a piano instructor both privately and at the Old Town School of Folk Music.

**Çenk Ergün**, a native of Turkey, is a composer and improviser who produces music for chamber ensembles, live electronics, dance performances, and sound installations. His compositions have been performed by such artists as *Sō Percussion*, Alarm Will Sound, Ensemble Laboratorium, and cellist Joan Jeanrenaud at venues including Amsterdam’s Muziekgebouw, Zurich’s Tonhalle, and New York’s Le Poisson Rouge, Merkin Hall, and Symphony Space. As an improviser using autoharps, circuit-bent electronics, and computers, Ergün has collaborated with Jason Treuting, Pauline Oliveros, Alvin Curran, and Fred Firth at events that include the San Francisco Electronic Music Festival, the 13th International Symposium of Electronic Art, and the Akbank Jazz Festival in Istanbul. His recent activities include the release of *The Art of the Fluke*, a laptop duo record in collaboration with Alvin Curran, and *Proximity*, an amplified percussion quartet commissioned by *Sō Percussion*. He holds composition degrees from the Eastman School of Music and Mills College and is currently pursuing a PhD at Princeton University.

**Kunal Gupta** (see *Loud Objects*, page xx)

**Rob Haskins** is associate professor and graduate program coordinator in the Department of Music at the University of New Hampshire. He holds a doctor of musical arts in harpsichord performance and literature and a PhD in musicology from the Eastman School of Music; his dissertation, on John Cage’s *Number Pieces*, was advised by Jürgen Thym and Robert D. Morris. He has read papers on John Cage, Philip Glass, and Richard Strauss for local and national meetings of the American Musicological Society and the Society for American Music, among others, and has published in the *Frankfurter Zeitschrift für Musikwissenschaft*, *Perspectives of New Music*, *The Garland Encyclopedia of World Music*, and *The Musical Quarterly*. He produced

a fully staged performance of John Cage's *Song Books* in 2001 and later that year presented an all-night performance of Cage's *I–VI* authorized by the John Cage Trust. Haskins served as a member of the administrative board for Ossia, Eastman's student-run new-music organization, and for the new music ensemble Alarm Will Sound. As a journalist he works for the *American Record Guide* and has freelanced for the *Rochester Democrat and Chronicle* and the *Baltimore Sun*.

**D. J. Hoek** is head of the Northwestern University Music Library, one of the nation's largest music libraries, known worldwide for its particular commitment to 20th-century and contemporary music. He directs all Music Library operations and is curator of special collections in music, including the John Cage Collection. He also teaches courses on music research in the Bienen School of Music and has been a fellow in Northwestern's Alice Kaplan Institute for the Humanities. Hoek holds advanced degrees in music theory, composition, and librarianship from Bowling Green State University and Indiana University. His research on 20th-century music, jazz, and music analysis has resulted in numerous articles and reviews as well as two books: *Steve Reich: A Bio-Bibliography* (2002) and *Analyses of Nineteenth- and Twentieth-Century Music, 1940–2000* (2007). His interests also include copyright, licensing, and ownership of digital media, and he regularly writes and speaks on these topics. Recently his liner notes for the Earle Brown Contemporary Sound Series were published by Wergo and issued as part of an 18-CD collection of historical recordings of avant-garde music.

**Lee Hyla** is the Harry and Ruth Wyatt Professor of Theory and Composition at the Bienen School of Music. Previously he chaired the composition department of the New England Conservatory. He received his master of arts degree from Stony Brook University–State University of New York. Hyla has written for the Orpheus Chamber Orchestra, the Kronos Quartet, the Chamber Music Society of Lincoln Center, and Speculum Musicae, also receiving commissions from the Mary Flagler Carey Charitable Trust, the Concert Artists Guild, Chamber Music America, the Meet the Composer/Reader's Digest Consortium, and the Koussevitzky, Fromm, Barlow, and Naumberg Foundations. His honors include the Stoeger Prize from the Chamber Music Society of Lincoln Center, Guggenheim and National Endowment for the Arts Fellowships, the Goddard Lieberman Award from the American Academy of Arts and Letters, the St. Botolph Club Award, and the Rome Prize. He has served as resident composer of the American Academy in Rome and was a composition fellow at the Camargo Foundation in Cassis, France.

**Charles Junkerman** received his PhD in comparative literature from the University of California, Berkeley, and has served on the faculty at Stanford University since 1983. He has taught in the departments of English, history, and anthropology on subjects ranging from John Cage and Gary Snyder to native American photography, English and American literature, and cultural theory.

**Loud Objects** create electronic noise with minimal components: microchips, a power jack, an audio jack, and wire. Formed in 2005 at Columbia University, the New York City-based group has since skirted between the worlds of noise rock, contemporary

music, circuit-bending, and chip-tunes, playing at Brooklyn house parties, collaborating with new music ensembles, exhibiting at electronic arts festivals and galleries, and serenading Rhode Island from a car trunk. Recent performances included the Volt Festival in Uppsala, Sweden; Electric Eclectics in Ontario, Canada; and Sónar in Barcelona, Spain. Loud Objects solders custom audio circuits live, creating audible fluctuations of electricity with these bare elements. Gradually building a complex sound circuit, the group presents electronic music in a form closer to a physical instrument than a laptop. Writing their own code to generate sound, its members work with audio at the sample level, without utilizing subsequent effects or filters. From silence to a full onslaught of noise, they weave shifting sonic patterns, often juxtaposed with accompanying acoustic instruments or audience participation, further exposing electronic sound as a physical medium.

**Kunal Gupta** is a musician, programmer, and rapper who has lived and performed in New York, Providence, and Japan. After studying computer science and music at Columbia University, he went on to the interactive telecommunications program at New York University. His various art projects include 1-bit music and machine drawings, and he has spoken at Dorkbot NYC, a group of affiliated organizations sponsoring grassroots meetings of electronic art aficionados. Gupta coorganizes the New York City all-ages art venue The Silent Barn and is founder of the art video games movement Babycastles.

**Tristan Perich** received his bachelor of arts degree from Columbia University and his master of professional studies degree in the interactive telecommunications program at New York University's Tisch School of the Arts. His work is inspired by the aesthetic simplicity of math, physics, and code. His 2004 release *1-Bit Music* was the first album ever released as a microchip, programmed to synthesize his electronic composition live. His latest circuit album, *1-Bit Symphony* (Cantaloupe, 2010), has received critical acclaim, with the *Wall Street Journal* declaring that "its oscillations have an intense, hypnotic force and a surprising emotional depth." His award-winning work coupling 1-bit electronics with traditional forms in both music and visual art has been presented around the world, from Spain's Sónar festival and Austria's Ars Electronica to New York's Whitney Museum and bitforms gallery.

**Timothy McAllister** is one of the country's premier concert saxophone performers and a champion of contemporary music. He has made numerous solo, orchestral, and chamber music recordings and has been featured multiple times on National Public Radio's *Performance Today*, Dutch National Radio, BBC, WQXR-NYC, WNYC, and various PBS affiliates throughout the United States. McAllister has performed as soloist with orchestras and wind ensembles throughout the country as well as with the Tokyo Wind Symphony, the Royal Band of the Belgian Air Force, and the Toronto Symphony. In 2013 he will give the world premiere of John Adams's Saxophone Concerto with the Sydney Symphony Orchestra under the composer's baton in the Sydney Opera House. Since 2001 he has appeared frequently on major chamber music series nationwide as soprano saxophonist of the PRISM Quartet. Prior to joining PRISM in 2001, he was awarded the coveted Grand Prize from the Fischhoff International Chamber Music Competition with the Ninth Circle Saxophone Quartet. Before joining the Bienen School of Music faculty, he held professorships at Arizona State University, the State University of New York–Potsdam,

and the University of Arizona. McAllister received a doctor of musical arts degree and degrees in music education, conducting, and performance from the University of Michigan. He is codirector of Northwestern University's Institute for New Music.

**Grey McMurray** is a coleader of the bands Knights on Earth and itsnotyouitsme. He has performed and/or recorded with a diverse group of musicians, including Tyondai Braxton, Meshell Ndegeocello, Shara Worden, Gil-Scott Heron, Chromeo, Martha Wainwright, the BBC Symphony Orchestra, Larry Campbell, and Gabriel Kahane. He hopes every day to provoke joyful tears in strangers' eyes with the power of music.

**Donald Nally** is director of choral organizations at the Bienen School of Music as well as conductor of The Crossing, a Philadelphia-based professional chamber choir focused on new music that won the 2009 and 2011 ASCAP Award for Adventurous Programming. He is also chorus master of the Chicago Bach Project and until recently was music director of Cincinnati's Vocal Arts Ensemble. Nally has served in many prestigious international positions: as chorus master at Lyric Opera of Chicago, the Welsh National Opera, the Opera Company of Philadelphia, and for many seasons the Spoleto Festival in Italy as well as music director of Philadelphia's Choral Arts Society, recipient of the 2002 Margaret Hillis National Award for Excellence in Choral Music. In the 2011–12 season Nally conducted the opening of the International Festival of Sacred Music in Riga with the Latvian State Choir, was visiting professor in conducting at Indiana University and the University of Illinois, and received the alumni merit award from Westminster Choir College and the 2012 Louis Botto Award for Innovative Action and Entrepreneurial Zeal from Chorus America. His book *Conversations with Joseph Flummerfelt* was published in 2011.

**David Nicholls** is professor of music at the University of Southampton. Previously he was professor of music and research dean of the Faculty of Humanities at Keele University. He received his bachelor of arts degree from St. John's College, Cambridge, and was awarded a PhD in 1986 for his thesis on the experimental compositional techniques of Charles Ives, Henry Cowell, John Cage, and others. From 1984 until 1987 he was Keasbey Fellow in American Studies at Selwyn College, Cambridge. In addition to numerous conference presentations in Britain, France, Germany, the United States, Canada, and Australia, he has been an invited guest speaker at the 1997 Henry Cowell Centennial Conference and Festival in New York, the 2005 John Cage Conference at the University of Calgary, the 2005 John Cage Conference at the Royal Northern College of Music, and the 2006 Radar Festival in Mexico City. In 2012 he has also given invited papers in Paris and Poland. Until the mid-1990s Nicholls was also active as a composer, and many of his pieces were performed both in the United Kingdom and abroad.

**Tristan Perich** (see Loud Objects, page xx)

**Josh Quillen** (see Sō Percussion, page xx)

**Julia Robinson** is assistant professor of art history at New York University. Her areas of research and interest include contemporary art, curatorial practices, and criticism

as well as score- and language-based artistic strategies, performance, and the changing functions of artist and media today. Her recent publications include "John Cage and Investiture: Unmanning the System" in *The Anarchy of Silence: John Cage and Experimental Art*, published by the Barcelona Museum of Contemporary Art.

**Adam Sliwinski** (see Sō Percussion, page xx)

**Sō Percussion** has been redefining the modern percussion ensemble for more than a decade, cementing its reputation as a flexible, omnivorous entity. When its founding members convened as graduate students at the Yale School of Music, their initial goal was to present an exciting repertoire of pieces by 20th-century luminaries such as John Cage, Steve Reich, and Iannis Xenakis. An encounter with composer David Lang yielded their first commissioned piece, *the so-called laws of nature*. Since that first major new work, Sō has built a new repertoire by commissioning works from some of the greatest American composers of our time, including Steve Reich, Steve Mackey, Paul Lansky, and Martin Bresnick. Since 2006 with group member Jason Treuting's *amid the noise*, Sō members have been composing in their own right, within the group and for others. In September 2012 the group premiered its third evening-length work, *Where (we) Live*, at the Walker Art Center in Minneapolis. Sō Percussion's artistic circle extends beyond its contemporary classical roots, including Matmos, Dan Deacon, Bobby Previte, Medeski Martin & Wood, and Glenn Kotche. The group has been featured at many major venues, including Carnegie Hall, Lincoln Center, Stanford Lively Arts, Texas Performing Arts, and London's Barbican Centre. Its members are codirectors of a new percussion department at the Bard College Conservatory of Music and creators of the annual Sō Percussion Summer Institute on the campus of Princeton University.

**Eric Beach** joined Sō Percussion in 2007. Active as a soloist, chamber musician, and composer, he has also taught as an adjunct professor of percussion at the University of Bridgeport and in the hearing and undergraduate percussion programs at the Yale School of Music, where he earned his master of music degree. Studying with Robert van Sice, he received his bachelor of music and graduate performance diploma at the Peabody Conservatory, where he won the Yale Gordon Concerto Competition. Beach received a Fulbright Fellowship and pursued additional study with Bernhard Wulff in Freiburg, Germany.

**Josh Quillen** has forged a unique identity in the contemporary music world as an all-around percussionist, expert steel drum performer, and composer. His collaborations with other composers frequently incorporate the steel drums as a core element. He has commissioned more than a dozen pieces for steel drums from composers such as Stuart Saunders Smith, Roger Zahab, Dan Trueman, and Paul Lansky. Quillen's compositions for Sō Percussion are featured in *Imaginary City*, an evening-length work that appeared on the Brooklyn Academy of Music's 2009 Next Wave Festival, and the site-specific *Music for Trains* in southern Vermont. Other ensembles performing his pieces and arrangements include Matmos, PLork (the Princeton Laptop Orchestra), the Janus Trio, Adele Meyers and Dancers, the University of Akron Steel Band, and the New York University Steel Band.

**Adam Sliwinski** joined Sō Percussion in 2002. He has appeared as soloist in such venues as the International Computer Music Conference, Boston's Isabella

Stewart Gardner Museum, and New York's Joyce Theater. He performs frequently with the International Contemporary Ensemble and has conducted numerous world premieres with the group. Sliwinski is one of only a few percussionists ever to complete the Yale School of Music's doctor of musical arts program. He earned his master's degree at Yale as a student of marimba soloist Robert Van Sice and his bachelor's degree at the Oberlin Conservatory of Music as a student of Michael Rosen.

**Jason Treuting**—in addition to his work with Sō Percussion—performs improvised music with Simpl, a group with laptop artist-composer Cenk Ergün; Alligator Eats Fish, with guitarist Grey McMurray; Little Farm, with guitarist-composer Steve Mackey; QQQ, a quartet consisting of hardinger fiddle, vila, guitar, and drums; and Big Farm, a foursome led by Rinde Eckert and Steve Mackey. Treuting is a composer as well as a performer, and his output for Sō includes the group's third album, *amid the noise*, as well as contributions to *Imaginary City*, an evening-length work that appeared on the Brooklyn Academy of Music's 2009 Next Wave Festival. Recent commissions for other ensembles have included *Oblique Music for 4 plus (blank)*, a concerto for Sō Percussion and string orchestra for the League of Composers Orchestra; *Circus of One*, music for a video installation in collaboration with artist Alison Crocetta; and *Diorama*, an evening-length collaboration with the French choreographers Projet in Situ. Treuting received his bachelor's degree in music and performer's certificate from the Eastman School of Music and his master's degree in music and artist diploma from Yale University.

**Hans Thomalla**, born in Bonn, Germany, is a Chicago-based composer. His works explore the character of music as acoustic reality as well as a culturally and historically formed expression. He has written chamber music as well as orchestral works, and a particular focus of his activity involves composing for the stage: his opera *Fremd*, for soloists, choir, large orchestra, and electronics, premiered at the main stage of the Stuttgart Opera in July 2011. Thomalla studied composition at the Frankfurt Musikhochschule and at Stanford University. He has received numerous awards and fellowships, including the Composer Prize of the Ernst von Siemens Musikstiftung, the Kranichsteiner Musikpreis, and the Christoph-Delz-Prize. Thomalla is codirector of Northwestern University's Institute for New Music.

**Jason Treuting** (see Sō Percussion, page xx)

**Jay Alan Yim** is an internationally recognized composer and co-coordinator of the composition program at the Bienen School of Music. He is the recipient of a Kennedy Center/Friedheim Award, three BMI and two ASCAP Awards, Tanglewood and Aspen Fellowships, Guggenheim and NEA Fellowships, and three Illinois Arts Council Fellowships. Other honors include an appointment as a 1995–96 composer-fellow for the Chicago Symphony Orchestra. Yim has received commissions from the Royal Stockholm Philharmonic, Orchestre National de Lyon, Chicago Symphony Orchestra, San Francisco Symphony, Korean Broadcast Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Nederlands Radio Filharmonisch, Residentie Orkest Den Haag, London Sinfonietta, Nieuw Ensemble, Ensemble SurPlus, and New Music Consort as well as Isaac Stern, Yo-Yo Ma, Yefim Bronfman, Ian Pace, and Frances-Marie Uitti. Festival performances of his music have included

concerts at Tanglewood, Almeida, the International Society for Contemporary Music World Music Days, Darmstadt, Wien Modern, Gaudeamus, Ars Musica, Sendai, Huddersfield, and the International Computer Music Conference. Yim works have been recorded by the Arditti Quartet and Duo Contexto. He cofounded localStyle, a digital media collaborative with museum installations in the United States and Europe.