Special Thanks
The Florida State University College of Music
Don Gibson, Dean
Leo Welch, Associate Dean
Clifton Callender, Associate Professor of Composition
Richard Clary, Professor & Director of Advanced Wind Ensembles
Wendy Smith and Karey Fowler
Kim Shively and the University Musical Associates
Nicholas Smith and the College of Music Recital Hall Staff
Laura Gayle Green, Sara Nodine, and the Warren D. Allen Music Library
Anthony Morgan and the FSU School of Dance
Anne Garree, Bruce Hargabus, and the FSU Piano Technology program
Kristen Klehr, Jeff Miller, Matthew Martin, Elizabeth Tilley
Mary Luisi, Nowell Gatica, and student volunteers

And all of the festival participants and attendees who have helped to make this event possible.

With a long-standing reputation as one of the premiere music institutions in the nation, the College of Music is a vital component of The Florida State University community, offering a comprehensive program of instruction and serving as a center of excellence for the cultural development of the state.

For more information please contact us at 850.644.3424 or visit our website: www.music.fsu.edu

The Florida State University
College of Music
October 25 - 27, 2012

The John Cage Festival

Works of
John Cage/Morton Feldman
Christian Wolff/Petr Kotik/James Tenney
Antoine Beuger/Manfred Werder
Michael Pisaro/Nomi Epstein/Mark So
Jennie Gottschalk/Anthony Morgan

Performances by
Charleston New Music Collective
FSU New Music, Percussion, Chamber Winds, Men’s Glee, Viola, and Balinese Gamelan Ensembles
Jihye Chang, Read Gainsford, Joel Hastings, David Kalhous, and Heidi Louise Williams, piano
Ben Sung, violin; Pamela Ryan, viola;
Evan Jones, cello; Andrew McGraw, gamelan
and students from the College of Music and School of Dance
Schedule of Events

Thursday, October 25, 2012

8:00 P.M.
Concert  
Opperman Music Hall

For John Cage - Morton Feldman
Ben Sung, violin and David Kalhous, piano

Friday, October 26, 2012

12:30 - 3:45 P.M.
Reading  
Warren D. Allen Music Library


3:00 P.M. - 4:45 P.M.
Lecture  
Lindsay Recital Hall

3:00 P.M. “Cage in Bali” / 4:00 P.M. “Musical Objects”
Andrew McGraw, guest speaker

3:00 P.M. - 8:00 P.M.
Installation  
Longmire Lobby

Transparent City (Volumes 1 - 4) (2004 - 2006)
Michael Pisaro (b. 1961)

Installation  
Opperman Lobby

Empty Words (1973/74)
John Cage (1912-1992)

4:30 P.M.
Composition Seminar  
Kuersteiner Music Building
Room 340

Members of the Charleston New Music Collective and their guests

8:00 P.M.
Concert  
Opperman Music Hall

Music of John Cage
FSU Faculty and Ensembles with the Charleston New Music Collective
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<tr>
<th>Time</th>
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<tr>
<td>11:00 A.M.</td>
<td>Concert</td>
<td>Owen Sellers Amphitheatre</td>
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<td><strong>Stones</strong> - Christian Wolff</td>
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<td>12:00 P.M.</td>
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<td>Installation</td>
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<td><strong>Transparent City (Volumes 1 - 4) (2004 - 2006)</strong></td>
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<td>2:00 P.M. - 5:30 P.M.</td>
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<td>3:00 P.M. - 4:00 P.M.</td>
<td>Discussion</td>
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<td><strong>“John Cage’s Legacy”</strong></td>
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<td>Michael Buchler, Michael Bakan, Sara Nodine, Clifton Callender</td>
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<td>Jason Brogan, Nomi Epstein</td>
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<td>4:00 P.M. - 5:00 P.M.</td>
<td>Concert</td>
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<td><strong>Works of Cage, Feldman, Epstein, Tenney, Gottschalk, and Kotik</strong></td>
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<tr>
<td>8:00 P.M.</td>
<td>Concert</td>
<td>Longmire Recital Hall</td>
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<td></td>
<td><strong>Works by Cage, Pisaro, Werder, Beuger, and Houben</strong></td>
<td>Charleston New Music Collective and guests</td>
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Senufo Editions and Presqu’île. Greg Stuart is currently a Clinical Assistant Professor at the University of South Carolina in Columbia, SC where he teaches music history, experimental music, percussion, and runs the New Music Workshop.

Ron Wiltrout is a percussionist based in Charleston, South Carolina. He performs regularly throughout the Southeast with ensembles whose styles range from jazz to free improvisation to avant-garde and contemporary classical music. An avid performer of new music, he has premiered pieces by Ted Hearne, Michael Pisaro, Sam Sfrri, Mustafa Walker, Sean Friar, Philip White, and Nathan Koci. Wiltrout is devoted to exploring the use of unconventional percussion and extended techniques. He co-leads multiple jazz groups and is currently Co-Artistic Director of the New Music Collective (Charleston). He has performed with Lewis/Gregory/Wiltrout, The Rudy Waltz, the Garage Cuban Band, Lee Barbour, Tommy Gill, Bert Ligon, Brad Moranz, Tumbão, Duda Lucena, Kopaja, Delusion Story, Katrina Ballads, the Charleston Jazz Orchestra, and the Opposite of a Train.
Opening Concert
Thursday, October 25, 2012, 8:00 P.M.
Longmire Recital Hall

for violin and piano
Ben Sung, violin; David Kalhous, piano

Concert (II)*
Friday, October 26, 2012, 8:00 P.M.
Opperman Music Hall

Dream (1948)
John Cage (1912-1992)
FSU Viola Ensemble
Pamela Ryan, Laurel Yu, Julia Kim, Laurie Rominger, Peter Dutilly
Sonatas and Interludes for prepared piano (1946-8)
- Sonatas I, II, III, IV
- First Interlude
- Sonata V
  Joel Hastings, piano
4’33” (1952)
Read Gainsford, piano
FSU Men’s Glee Club
Larry Gerber, Conductor

- Etudes Nos. I & XXXII
  Ben Sung, violin
Etudes Boreales (1978)
- Etude No. IV
  Evan Jones, cello
Etudes Australes (1974-1975)
- Etude No. XIII
  Jihye Chang, piano

Metamorphoses for the Unprepared (2012)
Music: John Cage, Metamorphosis I - V for piano
  Anthony Morgan, Choreographer
  Harper Addison, Ben Howard, Danielle Pata, Gabby Shaul, dancers
  Kelsey Grills, understudy; David Kalhous, piano
INTERMISSION

Biographies

The most recent performance of his music took place at café OTO in London on October 13. The closest upcoming performance is programmed to take place as part of the Aural Detritus concert series in Brighton, England on November 16. A recent box-set release entitled Wandelweiser und so weiter (Another Timbre; Oxford, England) features several of his pieces on several discs, performed by 29 musicians from around Europe and the United States. His scores since 2009 are published through Edition Wandelweiser (Germany).

Mark So’s work explores ordinary situations in various open frames of perception and action, proceeding through simple means of recording/transcription/reading, as well as changing experiences of silence. Over the past 10 years he has maintained a vast output of scores (including a cycle of some 300 pieces concerning poems of John Ashbery) - primarily, but not exclusively, text-based - grounding diverse experiences of straightforward literacy, where suitable action emerges between complete adequacy and pure discovery. His work often takes place in anonymous, open environments, and realizations have ranged from instrumentalists, spoken texts, and performed actions, to tapes, films, quasi-installations, and other, more fanciful/obscure manifestations. He has received numerous residencies and commissions, and notable recent events include the performance of his Heliogabalus three-opera cycle at the Wulf (Los Angeles, 2010), the So / Werder Project (Charleston, SC, Philadelphia, Brooklyn, 2011), and How to Continue: Ashbery Across the Arts at the New School (New York City, 2012). So’s book BANGS (with Manfred Werder) appeared in 2009, while two of his scores, performance documentation, and an essay are included in the anthology Word Events: Perspectives on Verbal Notation (Continuum, 2012). His work is recorded on new releases from Recondite Industries (Reading ‘Illuminations’ / A Book of Palms, RI-5) and Winds Measure Recordings (Sitting and Listening, wm29). He lives in Los Angeles.

Greg Stuart is a percussionist from St. Paul, MN currently residing in Columbia, SC. His work explores various alternative percussion techniques, including sustained friction, gravity-based sounds via small grains, sympathetic vibration, and electronic instruments. Since 2006 Stuart has collaborated extensively with the composer Michael Pisaro, producing a large body of new music for percussion comprised of pieces that focus on the magnification of small sounds through recording and layering (An unrhymed Chord, A wave and waves, Ricefall (2), July Mountain, and the Hearing Metal series). He has performed at many festivals and venues including MaerzMusik (Berlin), Amplify Festival (NYC), Gallery Kapleica (Ljubljana), Elastic Arts Foundation (Chicago), New Music Co-Op (Austin), Philadelphia Sound Forum, Sushi Performance and Visual Art (San Diego), MacPhail Center for Music (Minneapolis), and Conundrum Music Hall (West Columbia, SC) among others. His work can be heard on such labels as Edition Wandelweiser, Gravity Wave, Cathnor, Engraved Glass,
**Charleston New Music Collective**

**Jason Brogan** resides in Brooklyn, New York, and works with musical and non-musical material. His work has been presented as part of concert series, exhibitions, festivals, and programs including Bowerbird (Philadelphia), Dog Star Orchestra (Los Angeles), An Exchange with Sol LeWitt at MASS MoCA, Experimental Music at the Incubator Arts Project (NYC), Konzerte in der Galerie Mark Müller (Zürich), Nothing New? Understanding Newness in Medieval and Contemporary Music at the University of Huddersfield (UK), and Silent Music: 4’33’’ and Beyond (Charleston, South Carolina); performed by musicians including the Edges Ensemble, Incidental Music, the New Music Collective, S.E.M. Ensemble, Set Ensemble, and String Noise; in venues including Cafe Oto (London), Goethe-Institut Amsterdam, Heaven Gallery (Chicago), ISSUE Project Room (Brooklyn), Redux Contemporary Art Center (Charleston), and at the California Institute of the Arts. He founded and curated the concert series Silent Music: 4’33’’ and Beyond, curated the conspectus Michael Pisaro: 2000 - 2010, and participated in the program A Survey is a Process of Listening at the 2012 Whitney Biennial. At present he is Co-Artistic Director of the New Music Collective (Charleston).

**Nomi Epstein** is active as a composer, curator/performer of experimental music, and music educator. A five-time ASCAPPLUS winner, and a two-time CAP Grant winner, her compositions have been performed throughout the United States and Europe by such ensembles as ICE, Ensemble SurPlus, Wet Ink, Mivos Quartet, and Dal Niente. She is founder/curator of the Chicago-based experimental music series a.pe.ri.od.ic, listed in The Chicago Reader’s “Best of Chicago 2011.” She was an invited lecturer at the 2011 Black Mountain College John Cage Conference, and in 2012, she produced/curated a five-concert John Cage Centennial festival in Chicago. She continues to perform experimental music with a.pe.ri.od.ic, NbN (her improvisation trio now in residence at High Concept Laboratories) and the Chicago Scratch Orchestra. As an educator, she has served on the faculty of the University of Illinois at Chicago, Northwestern, and Roosevelt Universities. She is currently head of theory at the British Music School and instructor of musicianship at DePaul. Epstein holds degrees from Columbia University (B.A), New England Conservatory (M.M), and Northwestern University (D.M.A) where her principal teachers included Fred Lerdahl, Michael Gandolfi, Marti Epstein, Amy Williams, Jay Alan Yim, and Augusta Read Thomas.

**Sam Sfirri** (born 1987 in New Hope, Pennsylvania) is a keyboardist and composer currently based in Charleston, South Carolina. He studied composition with Antoine Beuger in 2011. Over the past five years, he has regularly performed music by Antoine Beuger, Jürg Frey, Manfred Werder, Mark So, Michael Pisaro, Radu Malfatti, Taku Sugimoto, and Taylan Susam in cities across the United States and Europe. His scores have been used for performance regularly throughout the United States, Europe, and in Japan.

**Concert Programs**

**First Construction (in Metal) (1939)**

FSU Percussion Ensemble

Matt Filosa, Ben Fraley, Melinda Leoce, Daniel Bueno

Tommy Dobbs, Chris Floyd, Nick Stevens (Piano Assistant)

John Parks, Conductor

**Concert for Piano and Orchestra (1957-8) with Fontana Mix (1958)**

FSU New Music Ensemble

David Kalhous, piano; Ben Sung, violin I; Jiwon Hwang, violin II

Jared Starr, violin III; Pamela Ryan, viola I; Laurie Rominger, viola II

Evan Jones, cello; Cindy Howng, double bass; Daniel Hollister, piccolo/flute

Paul Petrucelly, clarinet; Mario Rivieccio, trombone; Tamata Vaughn, trumpet

Michael Casey, tuba

Charleston New Music Collective and their guests

Jason Brogan, Nomi Epstein, Sam Sfirri, Greg Stuart, Ron Wiltrout

Edward Kawakami, Conductor

*The Friday concert is ticketed. For tickets to this concert, please contact the College of Music Box Office, located in the lobby of Ruby Diamond Concert Hall, at 645-7949.*

**Concert (III)**

Saturday, October 27, 2012, 11:00 A.M.

Owen Sellers Amphitheatre

**Stones**

Christian Wolff

(b. 1934)

FSU College of Music Students

Members of the Charleston New Music Collective
Concert (IV)
Saturday, October 27, 2012, 12:00 P.M.
Longmire Recital Hall


Prelude for Meditation (1944)
Sekaa Gong Hanuman Agung

Suite for Toy Piano (1948)
Jihye Chang, toy piano

Sonatas and Interludes for prepared piano (1946-1948)
Sonata I
Sonata II
Sonata III
Sonata IV
First Interlude
Sonata V
Sonata VI
Sonata VII
Sonata VIII
Second Interlude
Third Interlude
Sonata IX
Sonata X
Sonata XI
Sonata XII
Fourth Interlude
Sonata XIII
Sonatas XIV and XV (Gemini - after the work of Richard Lippold)
Sonata XVI

FSU piano faculty and students
Soyoun Shin, Joanne Chang, Will Daniels, Taylor So, Joel Hastings, Manuel Ramos, Tatiana Gorbunova, Hetty Haeri Choe, Patricia Hazard, Lawrence Quinnett, Read Gainsford, Cholong Park, Samuel Carlton, Caroline Barclift, Benjamin Bertin, Heidi Louise Williams, Elizabeth Tilley, Mitchell Giambalvo, Earl Stradtman

Biographies

Pamela Ryan. Professor of Viola at The Florida State University College of Music has recorded new music chamber music for labels Naxos on CD Gulfstream performing with enhakē (May, 2012: BBC Music Magazine US choice, MusicWeb International Recording of the Month, Gramophone Magazine spotlight review), Col Legno and the Canadian Broadcasting Company. Her solo new music performance was praised by the American Record Guide for “superb technique and musicianship.” Composers Robert Spano, David Denniston, and Steve Hicken have written works for her. She performed Alan Shulman’s Theme and Variations for Viola and Orchestra under the composer’s direction at the Aspen Music Festival and she performed Black Angels under George Crumb’s direction at Carnegie Hall. She was faculty artist for summer festivals at Aspen, Brevard, Yellow Barn, Schlern /Italy, Green Mountain, Idyllwild and Bowdoin. She gave the national collegiate viola master class for the American String Teachers Association and performed as new music soloist at a national American Viola Society conference.

Benjamin Sung has long been an enthusiastic advocate of contemporary music and composers. As soloist, he has appeared with the National Repertory Orchestra in performances of John Corigliano’s “Chaconne” from the Red Violin, and recently gave the Cuban premiere of the Concerto Grosso No. 1 by Alfred Schnittke and the Four Seasons of Buenos Aires by Astor Piazzolla with the Camerata Romeu of Havana. Sung has recorded the music of composers Steve Rouse and Marc Satterwhite for Centaur Records, recently sat on the jury for the 2011 Martirano Award of the University of Illinois, and has worked with many of the greatest composers of this generation, including John Adams, Pierre Boulez, George Crumb, and Helmut Lachenmann. Sung holds a Bachelor’s degree from the Eastman School of Music, where he studied with Oleh Krysa, and Master’s and Doctorate degrees from the Indiana University Jacobs School of Music, from the studio of Nelli Shkolnikova. Sung is currently in his second year as an Assistant Professor of Violin at the Florida State University.

Heidi Louise Williams, has been praised by New York critic Harris Goldsmith for her ‘impeccable solistic authority’ and ‘dazzling performances’, American pianist Heidi Louise Williams has appeared in solo and chamber music performances across the United States and internationally, winning numerous prizes. An avid chamber musician, Williams regularly collaborates with many outstanding American and international artists. Her acclaimed solo debut CD Drive American (Albany Records) was released in October 2011, and features solo works by American composers spanning the past 25 years. She completed the BM, MM, and DMA degrees at Peabody Conservatory of Music, where she studied with Ann Schein and coached chamber music with Earl Carlyss, Samuel Sanders, Stephen Kates, and Robert McDonald. Dr. Williams joined the Florida State University College of Music piano faculty in 2007. She also serves on the faculty of the MasterWorks Summer Music Festival in Lake Winona, Indiana.
**Concert Programs**

**Concert (V)**
Saturday, October 27, 2012, 4:00 P.M.
Longmire Recital Hall

Solo for Sliding Trombone (1957-1958)  
from *Concert for Piano and Orchestra*  
John Cage  
(Morton Feldman  
Theodore Presser Company)  
John Cage  
(Morton Feldman  
Theodore Presser Company)

Mario Rivieccio, trombone

Three Clarinets, Cello, and Piano (1971)  
Morton Feldman  
(1926-1987)

Paul Vincent Petrucelli, Lisa Kachouee and Sanders Larkin, clarinets  
Austin Bennett, cello; Anthony Stillabower, piano

Blueprint  
Nomi Epstein  
(b. 1978)

Christopher Adkins, guitar

Koan: Having Never Written A Note For Percussion (1971)  
James Tenney  
(1934-2006)

Ron Wiltrout, tamtam

**INTERMISSION**

Also (2007)  
Jennie Gottschalk  
(b.1978)

Lawrence Quinnett, piano

Music for 7 Instruments and Voice  
Nomi Epstein  
Margaret Jackson, soprano; Lisa Kachouee, clarinet; Luke Cyr, piano

Matthew Bishop, conductor

Spontano (1964)  
Petr Kotik  
(b. 1942)

David Kalhous, piano

FSU Winds: Daniel Hollister, piccolo and flute; Nicole Riccardo, alto flute  
Larkin Sanders, clarinet; Julia Atkins, bass horn; Kelsey Weber, bassoon  
Brad Behr, contrabassoon; Daniel Atwood, horn; Omar Dejesus, trombone  
Michael Casey, tuba; Mackenzie Edgley, contra tuba

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**Andrew McGraw** is an Assistant Professor of music at the University of Richmond. He received his Ph.D. in ethnomusicology at Wesleyan University in 2005 and has published extensively on traditional and experimental music in Southeast Asia. As a student and performer of Indonesian musics he has studied and collaborated with the leading performers of Bali and Central Java during over five years of research in Indonesia with funding from the Indonesian government, the Fulbright-Hayes program, Arts International, the MidAtlantic Arts Council, the VFIC foundation, and grants from the University of Richmond. In 2010-2011 he was a fellow at the Society for the Humanities at Cornell University. His current book project, *Radical Traditions: Re-imagining Culture in Balinese New Music*, is forthcoming on Oxford University Press. As a performer and composer he has appeared on Tzadik and Porter record labels.

**Anthony Morgan** started dancing in Canada in 1971 after early studies in Mechanical Engineering and music. As a dancer he trained mostly in London, England and New York and performed with many choreographers including Martha Graham. The Anthony Morgan Dance Company gave annual NYC seasons from 1985 to 1992. He has choreographed some sixty-six dances, including three films, often collaborating with composers. His work has been presented in spaces ranging from New York City lofts and church basements to the Berlin Opera House and the Kennedy Center. He has been a professor at the School of Dance each fall since 1983 and maintains a second home in Vancouver, Canada. This is his first work to the music of John Cage.

**John Parks**, Associate Professor of Percussion at The Florida State University and faculty member at the Eastern Music Festival, is an artist/clinician for Pearl Corporation/Adams Musical Instruments, Avedis Zildjian Cymbals, Innovative Percussion, Grover Pro Percussion, and Remo. Parks made his Carnegie Hall solo recital debut in Weill Recital Hall in May of 2007, and has performed with diverse performing organizations ranging from the Eastman Wind Ensemble on their 2000 tour of Japan and Taiwan and the Schlossfestspiele Orchestra of Heidelberg, Germany to the Kansas City, Alabama, Key West, Jacksonville, Florida Orchestra, and Tallahassee Symphony Orchestras. Parks also leads the award-winning FSU Percussion Ensemble, winners of the 2007 and 2011 Percussive Arts Society International Percussion Ensemble Competitions, and is a member of the PAS Board of Directors and Executive Committee. John has appeared as a performer/clinician at the 2011 Basilica Festival in Belgium, 2009 Thailand Brass and Percussion Conference in Bangkok, two Midwest International Band and Orchestra Clinics, Percussive Arts Society International Conventions, NACWPI, on National Public Radio, and state MENC conventions. In 2006 he was nominated and selected as a winner of a university-wide teaching award at FSU.
Closing Concert (VI)
Saturday, October 27, 2012, 8:00 P.M.
Longmire Recital Hall

CHARLESTON NEW MUSIC COLLECTIVE AND GUESTS
Jason Brogan, Sam Sfirri, Ron Wiltrout, Greg Stuart, Nomi Epstein

“1 + 4”

One⁵ (1990)  
John Cage
(1912-1992)
Sam Sfirri

Four⁶ (1992)
Jason Brogan, Nomi Epstein, Greg Stuart, Ron Wiltrout

The Collection (2000)  
Michael Pisaro
(b. 1961)

INTERMISSION

5 ausführende (1999-)
Manfred Werder
(b. 1965)

“2 + 3”

un lieu pour être deux (2007)  
Antoine Beuger
(b. 1955)

Greg Stuart, Ron Wiltrout

von da nach da (2005)  
Eva-Maria Houben
(b. 1955)

Jason Brogan, Nomi Epstein, Sam Sfirri

Joel Hastings, Canadian-born, was the winner of the 2006 8th International Web Concert Hall Competition and the 1993 International Bach Competition at the Kennedy Center in Washington, D.C. After delivering a stunning performance at the 10th Van Cliburn International Piano Competition in Fort Worth, Texas, one reporter designated Hastings the “audience favorite,” while another declared, “the kinetic fingers of this young Canadian reminded me strongly of his late countryman, Glenn Gould.” A Steinway Artist, Hastings has performed solo recitals and concertos across Canada and the United States. Recently he performed solo concerts in Colorado, Idaho, Utah, Virginia, North Carolina, and in Naleczow, Poland, as part of the Poland International Piano Festival. Acclaimed American composer Carter Pann has written a new piano cycle dedicated to him that he will be premiering and recording this year on the Naxos label. Mr. Hastings is an assistant professor of piano at Florida State University.

Evan Jones holds the D.M.A. in cello performance and the Ph.D. in music theory from the Eastman School of Music, where he studied with Steven Doane, Pamela Frame, and Alan Harris. He also studied with Antonio Lysy at McGill University and with Pierre Djokic and Shimon Walt at Dalhousie University. On faculty at the FSU College of Music since 2001, he previously served as cello instructor at Colgate University and as Pamela Frame’s assistant at Eastman. He has performed under the auspices of the Banff Centre for the Arts, Baroque SouthEast, the College Music Society, the Electroacoustic Barn Dance Festival, Electronic Music Midwest, Music on the Lake, Musique Royale, the Orford Arts Centre, the Scotia Festival of Music, the Spark Festival, and the Syracuse Society for New Music, as well as at national meetings of CMS, MTNA, SEAMUS, and SMT. He previously appeared as principal cellist of the Binghamton Philharmonic, the Orchestra of the Southern Finger Lakes, and the Montreal Chamber Players, and has given the world, North American, and NYC premieres of several new works for solo cello.

David Kalhous is increasingly gaining recognition in the United States and Europe for his wide-ranging repertoire and adventurous programming spanning more than three centuries. He has appeared as a soloist with Prague Symphony Orchestra FOK, Prague Philharmonia, Israel Symphony Orchestra, Moravian Philharmonic, Chamber Philharmonia Pardubice, West-Bohemia Symphony Orchestra, Northwestern New Music Ensemble, and Plzen Philharmonic, among others. As a recitalist and a chamber musician, he performed at the Prague Spring Festival, Gilmore Keyboard Festival, Czech Philharmonic Chamber Music Series, Czech Radio’s Studio Live Rising Stars Series, and at Tel-Aviv, Northwestern and Yale Universities. David Kalhous’ interest in new music has resulted in collaboration with many composers who have dedicated works to him. He gave the debut performance of Ligeti’s piano Études and Feldman’s For Bunita Marcus in Prague. Kalhous is currently in his second year as an Assistant Professor of Music in piano at the Florida state University.
Displays

No Such Thing as Silence: An Exhibit of John Cage and His Friends
Warren D. Allen Music Library
October - November

Readings

Into Silence [Part One]
Friday, October 26th, 12:30-3:45
Warren D. Allen Music Library

Into Silence [Part Two]
Saturday, October 27th, 2:00-5:30
Lindsay Recital Hall

Mark So, with tapes

Installations

Transparent City
Lobby of Longmire Building
Friday, October 26, 3-8pm
Saturday, October 27, 12-3pm; 6-8pm

Transparent City (Volumes 1 - 4) (2004 - 2006)
Michael Pisaro (b.1961)

Empty Words
Lobby of Opperman Music Hall
Friday, October 26, 3-8pm
Saturday, October 27, 3-8pm

Empty Words (1973/74)
John Cage (1912-1992)

several summers at the Heifetz International Music Institute, is a member of the contemporary music group Ensemble X, and the Garth Newel Chamber Players. Gainsford has also enjoyed working with such musicians as Jacques Zoon, William Vermuelen, Roberto Diaz, Eddie vanOosthuysen and Luis Rossi. Formerly on the faculty of Ithaca College, where he received the college-wide Excellence in Teaching Award in 2004, Gainsford began as Associate Professor of Piano at Florida State University in 2005.

Anne Garee, Program Director for Piano Technology, has enjoyed her career as piano technician at the Florida State University College of Music since 1983. She joined the faculty in 2004 and directs the Master of Arts in Piano Technology program mentoring trained piano technicians in one of the most comprehensive colleges of music in the nation. She holds a Bachelor of Music degree in Piano Performance and completed a three year apprenticeship program for the Certificate in Piano Technology from the Bowling Green State University in Ohio. A Registered Piano Technician with the Piano Technicians Guild, she is an active clinician both in the U.S. and abroad.

Larry Gerber, tenor, received his Bachelor of Music degree from Fort Hays Kansas State University and his Master of Music degree from Colorado State University. Mr. Gerber has performed opera, oratorio and recitals in the United States, Europe, the Caribbean, Central America and Pakistan. Mr. Gerber, Professor of Voice and Coordinator of Voice and Opera at Florida State University, teaches voice, vocal pedagogy and has been the Director of the FSU Men’s Glee Club since 1979. Since 1990 he has received four awards for outstanding teaching from Florida State University. Professor Gerber has taught for FSU International Programs in Spain, Germany and England. This summer he will join the voice faculty of Musica Lirica in Novafeltria, Italy. The FSU Men’s Glee Club has been a vital force in the College of Music at FSU since it was formed in 1949. The Glee Club is a non-audition choral ensemble that is open to male singers from across the campus.

Jennie Gottschalk (born 1978 in Stanford, CA) is a composer based in Boston. She holds a bachelor’s degree in composition from The Boston Conservatory (2001), and a master’s degree and doctorate from Northwestern University (2008). Teachers have included Larry Bell, Yakov Gubanov, Jay Alan Yim, Augusta Read Thomas, and Aaron Cassidy. Her dissertation explores connections between American pragmatist thought and experimental music. Recent performances in Chicago (Northwestern University Symphony Orchestra and Contemporary Music Ensemble), London (music we’d like to hear), Charleston (New Music Collective), Los Angeles (Dog Star Orchestra), and New York (Transient Series). Recent and ongoing projects include “And” for voice and piano, “bow pieces” for strings, and an experimental music blog (soundexpans.com).
John Cage (1912-1992), American composer, conductor, and inventor, studied at Pomona College in Claremont, CA before leaving for a year’s study in Europe, returning to the United States where he studied composition with Richard Buhlig, Henry Cowell, and Arnold Schoenberg. His output of compositions and broad concept of music have influenced many during and after his lifetime. Cage’s oeuvre represents a wide spectrum of composition types, with flexible frameworks, expanding the understanding of a musical instrument and organized work.

In the late 1930s, Cage was working at the Cornish School in Seattle, Washington as the accompanist for some of the dance courses. The goal for the class accompanist was to provide music that would be created separately, but relate directly to the dance. Because of the lack of space, the performing venues only allowed the use of a piano. In most cases this would be sufficient, but this concerned Cage when he was trying to create music to accompany a dance by Syvila Fort, Bacchanale. After considering how to achieve the primitive sound that would parallel the dance, Cage experimented with the placement of objects on the piano strings. Placing screws, bolts, pieces of wood and other common items on and between the strings, allowed the piano to create an abundance of timbres which before would have required the use of multiple instruments.

A new twist to an old instrument was created out of sheer necessity. Many of the pieces that followed in this genre were written to accompany dances choreographed and performed by Merce Cunningham, a close friend of Cage. By the 1940s, Cage began to experiment with non-traditional instruments, including radios, kitchen appliances, and other common household items. The growing use of these found objects meant his music became increasingly accessible to those without traditional musical instruments. As the 1940s drew to a close, Cage, with his new relationships with fellow composers Morton Feldman and Christian Wolff and pianist David Tutor, began exploring new ideas, particularly interested in the notion of practicing silence in both music and life. These thoughts and his interest in Zen Buddhism led to his “Lecture on Nothing,” where he so famously said, “I have nothing to say and I am saying it.”
As Cage continued in 1950 to experiment with sound and silence, influenced by Feldman’s *Extensions I* and his exposure to the I Ching, Cage began employing the idea of chance in his works, allowing the sounds and silences of the composition to be determined by the oracle. This method of composition altered the way in which Cage viewed sound production and silence, particularly the latter as he came to see it more as a void of intended sound rather than just an absence of sound. One of the most prominent examples of this idea is his *4'33"* (1952).

Expanding upon the idea of chance operations, Cage began to also experiment with ambiguous notation, what he called indeterminacy. In this, a performer would be animating an action or process rather than performing a fixed object in the score, thus producing results that differed with each performance or realization, opening the realm of possible sounds to a whole new level. One piece that employs such methods is *Concert for piano and orchestra (1957-8)*.

In the years to follow, Cage continued to compose and published several collections of essays, including *Silence: Lecture and Writings* (1961) and *A Year From Monday* (1967). The later years of his career also saw him continuing to engage with nature and working with different art forms, including watercolors. These new experiences came together in his musical works and provided wonderful experiences for both composer and audience alike, continuing a lifetime of experimentation that is reflected in the broad spectrum of works he created.

American composer **Morton Feldman** (1926-1987) studied composition with Wallingford Riegger and Stefan Wolpe, while maintaining close associations with Earle Brown, Christian Wolff, and John Cage. His relationship with these composers in the early 1950s further solidified his musical aesthetic focusing on spontaneity and flexibility, influenced also by the visual arts of Jackson Pollock, Mark Rothko, and other expressionist painters working in New York.

In order to accommodate his compositional desires, Feldman created a graphic notation allowing specificity in general areas while leaving the detailed choices up to the musicians during each performance of a piece. When discussing *Projection #2 for flute, trumpet, violin and cello* (1951), Feldman described his idea behind graphic notation as a desire “not to ‘compose,’ but to project sounds into time, free from a compositional rhetoric that had no place here.”

During the 1960s he continued to experiment with the level of specificity in his works, adding more details for pitch, register, and timbre, while still leaving open to interpretation rhythm and intensity. Such works include *Piece for Four Pianos* (1957), *Durations I-V* (1960-61), and *Between Categories* (1969). Following this his later works exhibited his abstract

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**Biographies**

approach, combining atonality and open time, which he used previously, with new elements of minimalism and increased size of sound events he began to embrace. In *Triadic Memories* (1981), he was able to steadily make changes without losing the sonic quality and character of the piece. Ultimately Feldman sought to keep the listener and performer close to the composition through the overall sonic experience.

French-born American composer, **Christian Wolff** (b. 1934) studied piano with Grete Sultan and aligned himself with John Cage, Morton Feldman, David Tudor, and Earle Brown, finding inspiration in their treatment of both sound and silence. Wolff's early compositions reflected a more minimalist style, adding in a handling of silence showing a close relationship to Cage. These pieces from about 1950-57 were notated, though the music's repetitive pitches did not create a progression, they highlighted the importance of the sound of each note and musical event.

After 1957, Wolff referred to his music as “variously indeterminate... allowing performers space and freedom in the use of notated material and, at the same time, interdependence... requiring them to play in some specific way.” Performers are required to listen and respond to what they have heard previously thus creating an improvisatory style work. *Duo for Pianists II* (1958) is an example of such a composition.

Wolff’s pieces that followed provided more opportunity for varying forms of improvisation. Beginning in the early 1970s Wolff’s music reflected a political influence, incorporating labor and protest songs to, as Feldman has stated, “stir up... a sense of the political conditions in which we live and of how these might be changed, in the direction of democratic socialism.” Such works include *Wobbly Music* (1975-6) and *Changing the System* (1972-3). Following his teaching position at Harvard from 1962-69, Wolff was professor of classics and music at Dartmouth College from 1971-1999.

**James Tenney** (1934-2006) was a composer, theorist, educator, and performer who led the way with many musical ideas that influenced his compositions, including musical acoustics, psychoacoustics, and music cognition. Tenney studied piano with Eduard Steuermann at the Juilliard School followed by composition lessons with Chou-Wen Chung, Lionel Nowak, and Carl Ruggles, the latter two while attending Bennington College. At the University of Illinois he studied composition with Kenneth Gaburo and information theory and electronic music with Lejaren Hiller. It was during this period that Tenney also worked with Harry Partch.

As part of pioneering research at Bell Telephone Laboratories Tenney worked with digital synthesis, where he used Max Mathews’s software (eventually Music IV) that became the model for other computer music environments. During this time and afterwards, he formed the Tone Roads Ensemble (1963-70) and also performed with the Steve Reich and Philip Glass ensembles. Tenney was closely associated with John Cage, Morton Feldman, Edgar Varèse, and others whom he held in high esteem. His Tone Roads Ensemble performed works by such notable composers as Charles Ives, Cage, Feldman, and Ruggles, among others.

In the later decades of his life, Tenney continued to work with an increased interest on harmony and tuning systems and their relation to auditory perception. Many of his later works were created with a computer and he continued to compose, teach, and perform until his death.

The composer, conductor and flutist **Petr Kotik** (b. 1942 in Prague, in New York since 1969) was educated in Prague and Vienna. While at the Prague Conservatory, he founded the ensemble Musica viva pragensis (1961-64) and, after returning from Vienna, the QUaX Ensemble (1969-69). In 1970, shortly after his arrival in the U.S., he founded the S.E.M. Ensemble, which expanded in 1992 into The Orchestra of the S.E.M. Ensemble. Since 1983, Kotik has lived and worked in New York.

Since the early 1960s, Kotik has been active mainly as a chamber musician and soloist. In 1992, Kotik began to work with orchestra, starting his conducting career. After the debut of the 86-piece Orchestra of the S.E.M. Ensemble at Carnegie Hall (with David Tudor at the piano), Kotik continued to conduct major events in New York, Berlin, Prague, Ostrava, Warsaw and Tokyo, as well as opera productions in New York and Berlin. Kotik initiated and commissioned large orchestra compositions (including 3-orchestra works) by Christian Wolff, Olga Neuwirth, Phill Niblock, Alvin Lucier, Somei Satoh, Roscoe Mitchell, Martin Smolka, Bernhard Lang and others.


Kotik’s discography as a conductor includes John Cage’s *Atlas Eclipticalis* and *Concert for Piano and Orchestra* (with pianist Joseph Kubera) on Wergo; John Cage’s *103 and Atlas Eclipticalis* (with pianist David Tudor,