

[LECTURE ON THE WEATHER]

# JOHN CAGE

[IN BUFFALO]



## ACKNOWLEDGMENTS

On behalf of the Burchfield Penney Art Center, I would like to thank all the artists participating in *Lecture on the Weather: John Cage in Buffalo*, whose support truly made this exhibition possible. I also thank Alana Ryder and Victor Shanchuk, co-curators of this exhibition, who worked diligently to see that this exhibition contained much of the historic information on John Cage and his time in Buffalo. The Burchfield Penney also acknowledges Laura Kuhn, executive director, and Emmy Martin, office manager, of The John Cage Trust at Bard College, for their kindness and co-operation in the research of this project. We also thank the Hyatt Regency Buffalo, the James Carey Evans Endowment, the New York State Council on the Arts, Jack W. Hunt and Associates, and Citizens Bank for their generous financial support of this exhibition. A kind thanks to Tom Kostusiak, Brian Milbrand, and Jeff Proctor for all their technical assistance and expertise. We thank John Bewley, associate librarian, University at Buffalo Music Library, for his assistance and enthusiasm during our research. I cannot express enough the importance of Jan and Diane Williams, who continue to invigorate our community with exceptional ideas that keep Western New York fresh in contemporary thought. It is their vision that was the catalyst for this undertaking. A special thanks to Kathleen Heyworth, John Malinowski, and Scott Propeack, who consistently keep me in line as I labor through countless ideas that can never be realized, and whose commitment to excellence truthfully never ceases to amaze me. Thanks to White Bicycle for executing another beautifully designed publication to commemorate this 23-day event. Finally, I thank the entire staff at the Burchfield Penney Art Center for their kindness and dedication that makes it an honor for me to participate in the presentation of this project.

Don Metz  
Associate Director



### BURCHFIELD PENNEY ART CENTER

*at Buffalo State College*

**The Museum For Western New York Arts**  
**1300 Elmwood Avenue Buffalo, NY 14222**  
**[www.BurchfieldPenney.org](http://www.BurchfieldPenney.org)**

The Burchfield Penney Art Center at Buffalo State College, accredited by the American Association of Museums, is a museum dedicated to the art and vision of Charles E. Burchfield and distinguished artists of Buffalo-Niagara and Western New York State. Through its affiliation with Buffalo State College, the museum encourages learning and celebrates our richly creative and diverse community. The Burchfield Penney is supported in part with public funds from the New York State Council on the Arts and Erie County. Additional support is provided by Buffalo State College, the Elizabeth Elser Doolittle Trust, the Mary A. H. Rumsey Foundation, the James Carey Evans Endowment, and Burchfield Penney members and friends. ©2010 Burchfield Penney Art Center.

LECTURE ON THE WEATHER: JOHN CAGE IN BUFFALO  
BURCHFIELD PENNEY ART CENTER  
JANUARY 22, 2010 ——— FEBRUARY 14, 2010

*with works by: John Cage, Michael Basinski, John Bacon, Brian Milbrand, Andrew Deutsch, Kyle Price, J.T Rinker, Tom Kostusiak, Jeff Proctor, William Sack, David Lampe, Peter Ramos, Michael Colquhoun, Elliot Caplan, David Felder, and Ron Ehmke.*

*with performances by: A Musical Feast, Bugallo/Williams Duo, Bufffluxus, Buffalo State College Percussion Ensemble, Michael Basinski, John Bacon, Brian Milbrand, Andrew Deutsch, Kyle Price, J.T Rinker, Tom Kostusiak, David Lampe, Ed Cardoni, Tony Conrad, Peter Ramos, Brad Fuster, Diane Williams, Jan Williams, Pam Swarts, Alan Kryszak, Michael Colquhoun, Daniel Darnley, Peter Evans, Jacob Frasier, Xiaohang Li, Mathew Tate, Cris Fritton, Jeannie Hoag, Mike Mahoney, Holly Meldard, and Steve Zultanski.*

An Introduction  
by Don Metz  
Associate Director  
Burchfield Penney  
Art Center

John Cage (1912–1992) was one of the most influential and inventive composers of the second half of the 20th century. He was constantly looking for ways to find and invent new sounds and to organize them through unconventional means of notation and time, utilizing indeterminacy in music through chance operations. Cage is revered world-wide not only as a composer, but as a writer, philosopher, graphic artist, painter and lecturer, who influenced and inspired a myriad of artists in many disciplines. Critics agree that his challenge of conquering our dislikes in order to be more open revolutionized how we perceive experience and reshaped aesthetic thought in the second half of the 20th Century. Cage suggested we “use art not as self expression, but as self alteration.”

He revolutionized music by emphasizing the use of silence within its vocabulary and proclaiming “all sound is music” and “everything we do is music”. In the 1990 documentary *John Cage: I have Nothing to Say and I am Saying It*, he states: “I have come to my music to enjoy the sounds wherever I am. I wouldn’t say that I understand the environment, I simply experience it. The first question I ask myself when something doesn’t seem to be beautiful is why I don’t think it is beautiful. And very shortly after, you discover there is no reason.”

From 1960 to 1991 Cage appeared in Buffalo almost twenty times with numerous residencies under the auspices of the Center for the Creative and Performing Arts, June In Buffalo, Evenings for New Music at the Albright-Knox Art Gallery, the S.E.M. Ensemble and the North American New Music Festival. During this same period, Buffalo was a leading center of contemporary art in many disciplines, including media arts, literature, visual arts, and music. John Cage was a very large part of this cultural landscape. *Lecture on the Weather: John Cage in Buffalo* is a tribute to the scores of artists and performers who live and have lived in Western New York who were influenced by John Cage.

The catalyst for this exhibition was a chance conversation with Jan and Diane Williams, while walking through the East Gallery at the Burchfield Penney. Jan had just participated in a performance of *Lecture on the Weather* presented by the John Cage Trust and the Electronic Music Foundation at the Chelsea Museum in New York City. Jan and Diane thought that the East Gallery would be an ideal performance venue for *Lecture on the Weather*.

The 28-foot ceiling height for the film projections by Luis Frangella and the five and a half second reverberation for sound by Mary Ann Amacher could make for an interesting event, if we could open up the gallery for a weekend sometime in-between exhibitions. As chance would have it, a change in our exhibition schedule provided an opportunity for a 23-day exhibition. After numerous conversations, it was decided *Lecture on the Weather* could be performed four times during run of the exhibition, and we could project Luis Frangella's film and Mary Anne Amacher's sound that accompany the performance at non-performance times. After the customary research into copyright issues, the exhibition was set.

It became evident that we would need a computer to send the images and sounds through the gallery utilizing some kind of random playback system. I asked Brian Milbrand if he would be interested in assisting us and he said yes. He told me that he and Kyle Price had recently created a piece for toy piano, interactive multi media, and female voice in honor of Cage. I asked him if he would be interested in performing it during the run of the exhibition. Brian spoke to Kyle and they agreed to the performance.

I began contemplating other performances and thought about *Sixty Two Mesostics RE: Merce Cunningham*. A pattern was evolving, and as I began talking to other Cage fans about the project, I would ask them if they would like to be involved. The enthusiasm was sensational, and as artists were added to perform both Cage's music and their own, I began imagining the exhibition as a 23-day theatrical performance. As works were selected, they were added to the random playback system to be presented at various intervals during gallery hours. At times, these recordings would overlap with live performances. As in a Cage Musicircus, the audience became located in the center of the gallery and free to move around while experiencing sounds from other gallery as they bleed into various spaces. I would not presume this to be a Musicircus in any way. I am merely observing some similarities.

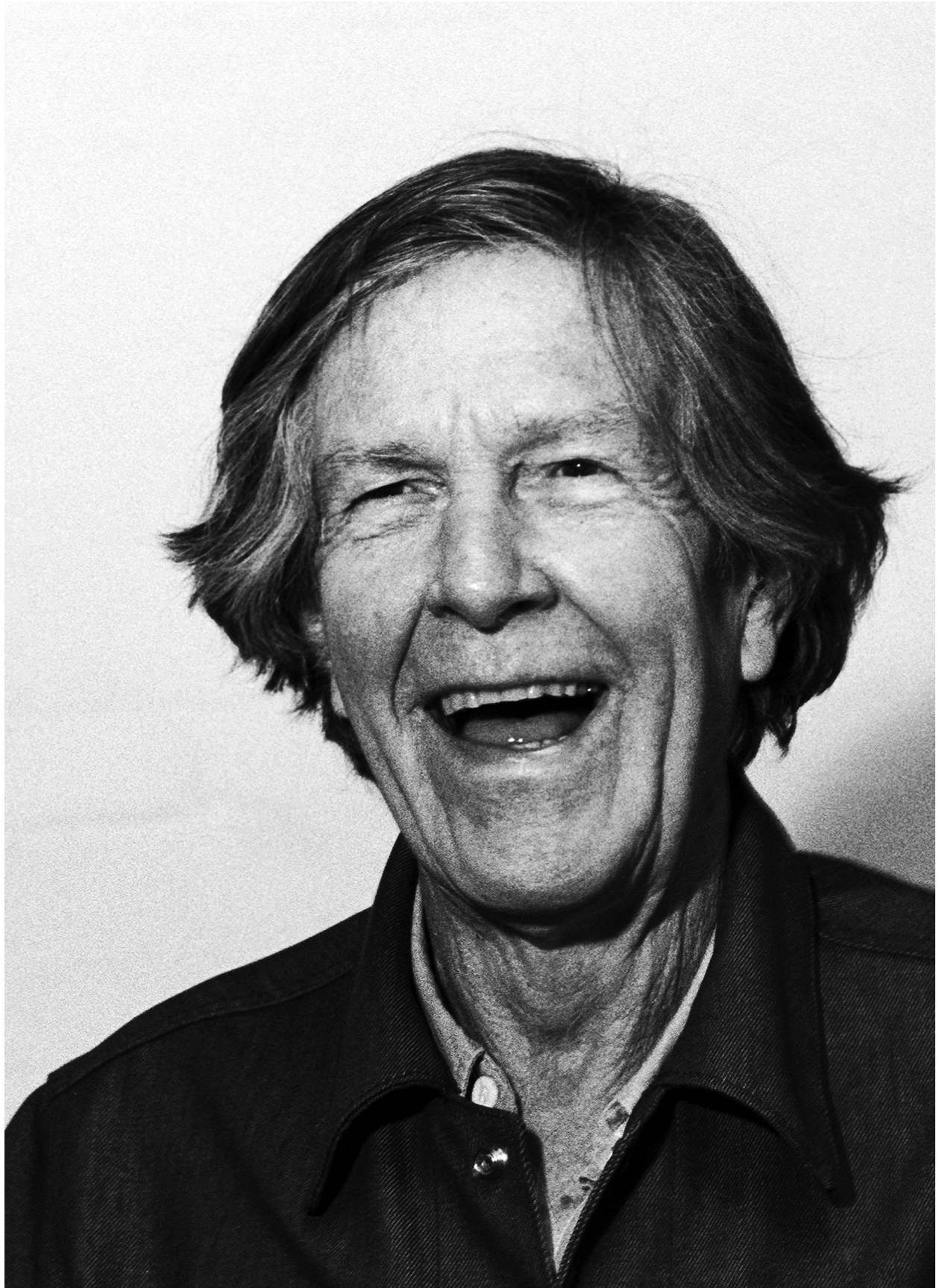
In selecting artists and work, there was no real thought as to what would fit best. I simply mentioned the project to people that I ran into whom I knew were interested in Cage. If they wanted to be involved, I said agreed. It was totally random. I would ask them when they could perform and if they could leave their materials set up for the run of the exhibition. When I felt I had enough, I would stop asking. At the time of this writing I have yet to stop asking.

As he was for many, John Cage was an important figure in my life. Someone asked me once, "who is your favorite philosopher." When I told him, he asked who John Cage was and why was he my favorite. After the customary introduction to Cage, I said because his music and writings taught me how to listen, and I haven't stopped learning how to listen since.

It is impossible to express the amount of gratitude that I—and the Burchfield Penney Art Center—owe to the many composers, artists, writers, and performers who have contributed to this exhibition. It is their generosity and love for Cage that made the magnitude of this presentation possible. It's an honor to call them colleagues, and an even greater honor to call them friends.



Don Metz



Photograph of John Cage by Irene Haupt.

5:34 pm

*The (Electronic) Playground* (2007)  
Composed and performed  
by John Bacon.

*The (Electronic) Playground* was composed for sound improviser/performer who may be a percussionist (or more than one of each/other). The score is a colored time grid. Colors correspond to construction of instrument or means of sound production. Musical ideas that are played on the instruments are the performer's choice. The piece is titled *The (Electronic) Playground* if electronic manipulation of the sounds is used.

5:54 pm

0:00 (4:33-2)  
Composed by John Cage.  
Realized by performed  
by Andrew Deutsch.

"In a situation provided with maximum amplification (no feedback), perform a disciplined action." —John Cage  
Using a cutting board, mixing bowl, 2 loud speakers and 4 microphones, and knife from my days as a cook, I will chop and mix a broccoli and mushroom salad in the realization of Cage's score 0:00 (4:33-2).

6:04 pm

*Rozart Mix* (1965)  
Composed by John Cage.  
Realized and performed  
by J.T. Rinker.

*Premiere Performance: May 5, 1965 at the Rose Art Museum, Brandeis University, Waltham, Massachusetts. Performance by Alvin Lucier and students of the University. Dedicated to Alvin Lucier.*

From the score of *Rozart Mix* (Cage's letter to Alvin Lucier) "... I have an idea for a new piece... It would be many tape machines (at least 12) as many as possible amplified and the use with them of loops of greatly varying lengths, the availability of means for positioning the loops, at least 4 (maybe 8) performers active as loop changers (no one assisted by any other) and recorder-manipulators. There should be at least as many loops as there are keys on a piano. I think it could be quite marvelous, and it wouldn't make the least difference what was on the loops, though I'd like to hear a non-pop version someday... If this comes about it could be called the *Rozart Mix*."

The score provides limited directions on how to prepare loops and perform them. J.T. Rinker's realization of *Rozart Mix* is for 3 tape recorders, tape loops, and computer. The computer will replace 3 of the performers and 6-9 of the tape machines but will be programmed to complete the instructions from the score.

7:00 pm

*Lecture on the Weather* (1975)  
Composed by John Cage.

*Performed by:* Jan Williams, Diane Williams, John Bacon, J.T. Rinker, Brad Fuster, Michael Basinski, Michael Colquhoun, Andrew Deutsch, Bill Sack, Tony Conrad, Ed Cardoni, and Ron Ehmke.

John Cage's *Lecture on the Weather* (1975) is comprised of materials for an un-conducted radio broadcast or theatrical performance, with sounds of breeze, rain, and thunder, and a film representing lightning by means of briefly projected negatives of drawings by Henry David Thoreau. It was commissioned by the Canadian Broadcasting Corporation in observance of the bicentennial of the United States of America, and was composed in collaboration with Luis Frangella (film) and Maryanne Amacher (sounds). Originally, it was to be performed by 12 expatriate American men who had left the country during the Vietnam War, and it begins with the reading of Cage's "Preface," in which the composer expresses concerns about the political inclinations of the American government.

1:26 pm

*Fontana Mix—Feed* (1963)

Composed by John Cage.

Realized and performed  
by Bill Sack.

*Fontana Mix—Feed* (1963) is considered one of the first works in the field of live electronic music. It exploits the feedback loop generated between percussion instruments with contact microphones touching them and loudspeakers. The score, generated by *Fontana Mix*, determines the changes in amplification levels over time for four separate feedback systems.

While the execution of the score will be identical each time the piece is played, the actual sounds that make up each performance will likely be different due to the inherent instabilities of the systems. The duration of each performance will be approximately ten minutes.

1:45 pm

*Fontana Mix—Feed* (1963)

Composed by John Cage.

Realized and performed  
by Bill Sack.

*see above*

3:09 pm

*Sounds From*

*The Data Cloud* (2009)

Performed by Tom Kostusiak  
and Jeff Proctor.

Cloud Computing is the latest trend in information technology. The Internet is the data cloud, and information is put up into the cloud and subsequently pulled down. The cloud used by any organization grows in relationship to the amount of data in the cloud at any given point in time. Inspired by the title of John Cage's *Lecture on the Weather*, *Sounds From The Data Cloud* imagines what this data sounds like as it moves in and out of the cloud.

Chance operations were used to extract individual frames of video shot by the artists. A series of filters were then applied to these images in order to reduce them to more simple abstract forms. These filtered images were then converted to sound files, and during the performance are reassembled back into a cloud of sound. In addition, the sounds of computer hardware (hard discs, CPU's, etc.) are added to the cloud in order to relate the source of these sounds.

3:39 pm

*Sounds From*

*The Data Cloud* (2009)

Performed by Tom Kostusiak  
and Jeff Proctor.

*see above*

SUNDAY — JANUARY 24, 2010

1:42 pm

*60 Stories, Retold*

Performed by Ron Ehmke.

In January 1988, I first performed an improvised autobiographical monologue about the intersections of fact and fiction called *60 Stories*. The title was lifted from Donald Barthelme, and the concept of telling brief anecdotes was inspired by my love of John Cage's zenlike epigrams in *Lecture on Nothing* and similar prose/performance works. My only prop was a stack of index cards, each of which bore the title of a brief Cagean tale. The stories themselves were never written down, and in the piece I announced my goal of continuing to perform the work until I had forgotten all the original stories and was forced to create new ones. I did a few additional versions of the monologue (each one quite different) for the next year or so and then moved on, but the index cards remain.

More than two decades later, I am revisiting the cards without having looked at them over the intervening years. Since the monologue was always about the ways that we transform lived experience into stories (both truth into legend), the new version offers an opportunity to demonstrate quite directly how memory, hindsight, history, and aging all play a role in this process.

The goal is not to faithfully recreate a past performance but to create a new one, as alive to the Here and Now as the old one was to the There and Then. —Ron Ehmke

2:04 pm

*Works for Toy Piano*

Composed and performed  
by Kyle Price.

2:04 pm

*John Says, "Hi!"*

An homage to John Cage and his *Toy Piano Suites*, nothing more.

2:13 pm

*John Says, "Hi!"*

2:21 pm

*A Little More Hectic*

An escape from the idea and stigma that a toy, played by a child and seemingly innocent, would always be innocent sounding. More tritones and secundal harmony coupled with uncommon time and the toy piano's standard "tuning," lead to a darker and more macabre side of the Jaymar.

2:35 pm

*Heeeellllloooooo*

Initially written for both index fingers—as opposed to hitting many keys at once, it seems that that is how a child would play the piano at first attempt. This eventually worked its way into a more fluid use of the ten fingers. It is also meant as a sort of fanfare—short, loud, lots of fifths, and a relatively diatonic feel (it is the 21st Century after all).

2:38 pm

*A Little More Hectic*

2:42 pm

*Heeeellllloooooo*

2:45 pm

*A Little More Hectic*

2:54 pm

*Heeeellllloooooo*

2:56 pm

*John Says, "Hi!"*

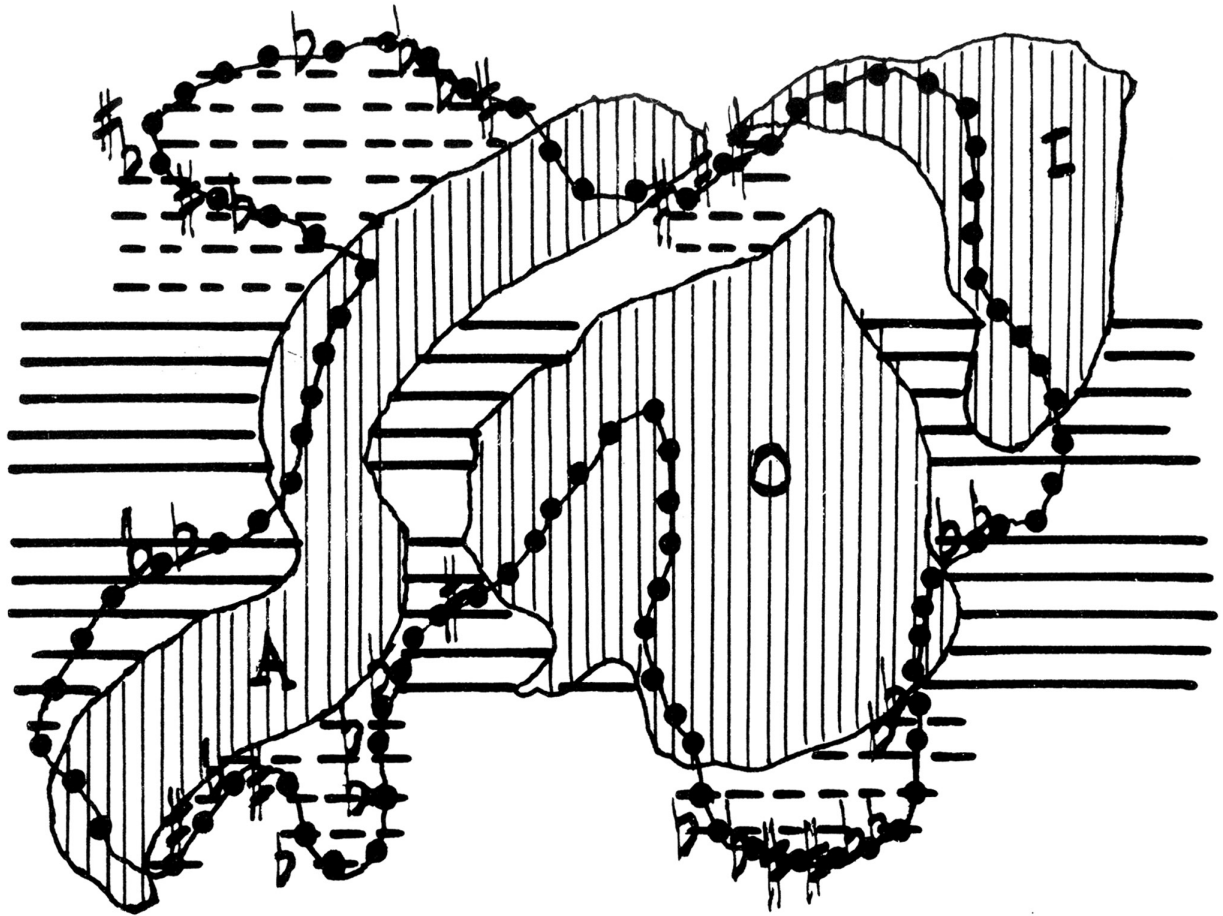


3:03 pm  
*Rozart Mix* (1965)  
Composed by John Cage.  
Realized and performed  
by J.T. Rinker.

*Premiere Performance: May 5, 1965 at the Rose Art Museum, Brandeis University, Waltham, Massachusetts. Performance by Alvin Lucier and students of the University. Dedicated to Alvin Lucier.*

From the score of *Rozart Mix* (Cage's letter to Alvin Lucier)  
“...I have an idea for a new piece... It would be many tape machines (at least 12) as many as possible amplified and the use with them of loops of greatly varying lengths, the availability of means for positioning the loops, at least 4 (maybe 8) performers active as loop changers (no one assisted by any other) and recorder-manipulators. There should be at least as many loops as there are keys on a piano. I think it could be quite marvelous, and it wouldn't make the least difference what was on the loops, though I'd like to hear a non-pop version someday... If this comes about it could be called the *Rozart Mix*.”

The score provides limited directions on how to prepare loops and perform them. J.T. Rinker's realization of *Rozart Mix* is for 3 tape recorders, tape loops, and computer. The computer will replace 3 of the performers and 6–9 of the tape machines but will be programmed to complete the instructions from the score.



TUESDAY — JANUARY 26, 2010

12:15 pm  
Music by John Cage.  
Performed by  
Buffalo State College  
Percussion Ensemble.

Buffalo State College Percussion Ensemble:  
Brad Fuster: Director  
Daniel Darnley  
Peter Evans  
Jacob Frasier  
Xiaohang Li  
Mathew Tate

*Credo in US* (1942): Four Percussionists  
*Branches* (1976): Any number of percussionists and amplified plants  
*Credo in US* (1942): Four Percussionists

2:04 pm  
*Works for Toy Piano*  
Composed and performed  
by Kyle Price.

2:04 pm  
*John Says, "Hi!"*

2:13 pm  
*John Says, "Hi!"*  
An homage to John Cage and his *Toy Piano Suites*, nothing more.

2:21 pm  
*A Little More Hectic*

2:35 pm  
*Heeeelllllloooooo*  
Initially written for both index fingers—as opposed to hitting many keys at once, it seems that that is how a child would play the piano at first attempt. This eventually worked its way into a more fluid use of the ten fingers. It is also meant as a sort of fanfare—short, loud, lots of fifths, and a relatively diatonic feel (it is the 21st Century after all).

2:38 pm  
*A Little More Hectic*

2:42 pm  
*Heeeelllllloooooo*

2:45 pm  
*A Little More Hectic*  
An escape from the idea and stigma that a toy, played by a child and seemingly innocent, would always be innocent sounding. More tritones and secundal harmony coupled with uncommon time and the toy piano's standard "tuning," lead to a darker and more macabre side of the Jaymar.

2:54 pm  
*Heeeelllllloooooo*

2:56 pm  
*John Says, "Hi!"*

WEDNESDAY — JANUARY 27, 2010

**3:33 pm**

*Framing the Silence* (2006)

Composed and performed  
on flute

by Michael Colquhoun.

John Cage gave us all a valuable lesson on silence with his *4'33*. There is no such thing as silence. There is instead the ever-evolving soundscape all around us. We humans, however, often need a lesson to be reinforced. This is what my *Framing the Silence* attempts to do. This piece consists of nothing but grace notes leading to... nothing. Silence. Whatever else the room lets us hear at this moment in time. It helps us to focus on the “silence” of this timeless moment. The grace notes *Frame the Silence*. Enjoy nothing. — Michael Colquhoun

**4:05 pm**

*Framing the Silence* (2006)

Composed and performed  
on flute

by Michael Colquhoun.

*see above*

**4:15 pm**

*Framing the Silence* (2006)

Composed and performed  
on flute

by Michael Colquhoun.

*see above*

THURSDAY — JANUARY 28, 2010

12:15 pm

Music by John Cage.  
Performed by  
Buffalo State College  
Percussion Ensemble.

Buffalo State College Percussion Ensemble:

Brad Fuster (Director)  
Daniel Darnley  
Peter Evans  
Jacob Frasier  
Xiaohang Li  
Mathew Tate

*Credo in US* (1942): Four Percussionists

*Branches* (1976): Any number of percussionists and amplified plants

*Credo in US* (1942): Four Percussionists

6:33 pm

*The (Electronic) Playground* (2007)  
Composed and performed  
by John Bacon.

*The (Electronic) Playground* was composed for sound improviser/performer who may be a percussionist (or more than one of each/other). The score is a colored time grid. Colors correspond to construction of instrument or means of sound production. Musical ideas that are played on the instruments are the performer's choice. The piece is titled *The (Electronic) Playground* if electronic manipulation of the sounds is used.

7:00 pm

*Lecture on the Weather* (1975)  
Composed by John Cage.

*Performed by:* Jan Williams, Diane Williams, John Bacon, J.T. Rinker, Brad Fuster, Michael Basinski, Michael Colquhoun, Andrew Deutsch, Bill Sack, Michael Miskuly, Peter Ramos, and Alan Kryszak.

John Cage's *Lecture on the Weather* (1975) is comprised of materials for an un-conducted radio broadcast or theatrical performance, with sounds of breeze, rain, and thunder, and a film representing lightning by means of briefly projected negatives of drawings by Henry David Thoreau. It was commissioned by the Canadian Broadcasting Corporation in observance of the bicentennial of the United States of America, and was composed in collaboration with Luis Frangella (film) and Maryanne Amacher (sounds). Originally, it was to be performed by 12 expatriate American men who had left the country during the Vietnam War, and it begins with the reading of Cage's "Preface," in which the composer expresses concerns about the political inclinations of the American government.

FRIDAY — JANUARY 29, 2010

3:10 pm  
*Rozart Mix* (1965)  
Composed by John Cage.  
Realized and performed  
by J.T. Rinker.

*Premiere Performance: May 5, 1965 at the Rose Art Museum, Brandeis University, Waltham, Massachusetts. Performance by Alvin Lucier and students of the University. Dedicated to Alvin Lucier.*

From the score of *Rozart Mix* (Cage's letter to Alvin Lucier)  
“... I have an idea for a new piece... It would be many tape machines (at least 12) as many as possible amplified and the use with them of loops of greatly varying lengths, the availability of means for positioning the loops, at least 4 (maybe 8) performers active as loop changers (no one assisted by any other) and recorder-manipulators. There should be at least as many loops as there are keys on a piano. I think it could be quite marvelous, and it wouldn't make the least difference what was on the loops, though I'd like to hear a non-pop version someday... If this comes about it could be called the *Rozart Mix*.”

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SATURDAY — JANUARY 30, 2010

**2:00 pm**

*One<sup>11</sup>*—a film by John Cage.  
Produced and directed  
by Henning Lohner  
with the soundtrack  
*103: for large orchestra.*

*One<sup>11</sup>* is a film without subject by John Cage, produced and directed by Henning Lohner. It is accompanied by the soundtrack, *103: for large orchestra*, performed by the WDR Sinfonieorchester Köln conducted by Arturo Tamayo or the Spoleto Festival Orchestra conducted by John Kennedy.

SUNDAY — JANUARY 31, 2010

2:00 pm

*For Instance: Butter*

*AKA Supermarket Conversations*

Performed by Bufffluxus.

Bufffluxus is:

Michael Basinski

Cris Fritton

Jeannie Hoag

Mike Mahoney

Holly Meldard

Steve Zultanski

*To Perform:* Enter the supermarket as it is in your mind. Shop the poetry for a word or words, a phrase, a concept, a symbol, or a constellation of such, or simply shop your imagination in the supermarket as it is in your mind. Walk away. Converse about your word or words, your phrase, your concept, your symbol, or your constellation of such with random individuals, a friend or with friends, or talk to yourself. In conversation, empty all that is in your mind and in memory about your word or words, your phrase, your concept, your symbol or your constellation of such. Converse until the subject or theme is exhausted, completely. Allow contemplative space.

You may return for additional shopping, or you may repeat.

Always listen and adjust your conversation to the tone and pitch of other nearby or distant conversations. Orchestrate appropriately to make a form of supermarket music.

*Duration:* A lifetime of shopping or Shop Till You Drop.

3:21 pm

*Rozart Mix* (1965)

Composed by John Cage.

Realized and performed

by J.T. Rinker.

*Premiere Performance: May 5, 1965 at the Rose Art Museum, Brandeis University, Waltham, Massachusetts. Performance by Alvin Lucier and students of the University. Dedicated to Alvin Lucier.*

From the score of *Rozart Mix* (Cage's letter to Alvin Lucier)

"... I have an idea for a new piece... It would be many tape machines (at least 12) as many as possible amplified and the use with them of loops of greatly varying lengths, the availability of means for positioning the loops, at least 4 (maybe 8) performers active as loop changers (no one assisted by any other) and recorder-manipulators. There should be at least as many loops as there are keys on a piano. I think it could be quite marvelous, and it wouldn't make the least difference what was on the loops, though I'd like to hear a non-pop version someday... If this comes about it could be called the *Rozart Mix*."

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4:06 pm

*Sounds From*

*The Data Cloud* (2009)

Performed by Tom Kostusiak

and Jeff Proctor.

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TUESDAY — FEBRUARY 2, 2010

12:15 pm

Music by John Cage.  
Performed by  
Buffalo State College  
Percussion Ensemble.

Buffalo State College Percussion Ensemble:

Brad Fuster (Director)  
Daniel Darnley  
Peter Evans  
Jacob Frasier  
Xiaohang Li  
Mathew Tate

*Credo in US* (1942): Four Percussionists

*Branches* (1976): Any number of percussionists and amplified plants

*Credo in US* (1942): Four Percussionists

2:07 pm

*Sixty-Two Mesostics*  
*RE: Merce Cunningham* (1971)  
Composed by John Cage.  
Performed by Don Metz.

“Mesostic” means “row down the middle”—in this case the name “Merce Cunningham.” The 62 texts are I Ching-determined syllable and word mixes from *Changes: Notes on Choreography by Merce Cunningham* and from thirty-two other books Cage chose from his library. They have been instant-letterset using a gamut of about seven hundred and thirty different type faces or sizes. These type differences may be used to suggest an improvised vocal line having any changes of intensity, quality, style, etc., not following any conventional rule. The words and syllables are not to be made clear; rather, attention is to be given each letter.

WEDNESDAY — FEBRUARY 3, 2010

11:34 am

*Sixty-Two Mesostics*  
*RE: Merce Cunningham* (1971)  
Composed by John Cage.  
Performed by Don Metz.

“Mesostic” means “row down the middle”—in this case the name “Merce Cunningham.” The 62 texts are I Ching-determined syllable and word mixes from *Changes: Notes on Choreography* by Merce Cunningham and from thirty-two other books Cage chose from his library. They have been instant-letterset using a gamut of about seven hundred and thirty different type faces or sizes. These type differences may be used to suggest an improvised vocal line having any changes of intensity, quality, style, etc., not following any conventional rule. The words and syllables are not to be made clear; rather, attention is to be given each letter.

2:38 pm

*Sixty-Two Mesostics*  
*RE: Merce Cunningham* (1971)  
Composed by John Cage.  
Performed by Don Metz.

*see above*

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THURSDAY — FEBRUARY 4, 2010

12:15 pm

Music by John Cage.  
Performed by  
Buffalo State College  
Percussion Ensemble.

Buffalo State College Percussion Ensemble:

Brad Fuster (Director)  
Daniel Darnley  
Peter Evans  
Jacob Frasier  
Xiaohang Li  
Mathew Tate

*Credo in US* (1942): Four Percussionists

*Branches* (1976): Any number of percussionists and amplified plants

*Credo in US* (1942): Four Percussionists

2:30 pm

*Rozart Mix* (1965)  
Composed by John Cage.  
Realized and performed  
by J.T. Rinker.

*Premiere Performance: May 5, 1965 at the Rose Art Museum,  
Brandeis University, Waltham, Massachusetts. Performance by Alvin Lucier  
and students of the University. Dedicated to Alvin Lucier.*

From the score of *Rozart Mix* (Cage's letter to Alvin Lucier)  
"... I have an idea for a new piece... It would be many tape machines (at least 12)  
as many as possible amplified and the use with them of loops of greatly varying  
lengths, the availability of means for positioning the loops, at least 4 (maybe  
8) performers active as loop changers (no one assisted by any other) and  
recorder-manipulators. There should be at least as many loops as there are keys  
on a piano. I think it could be quite marvelous, and it wouldn't make the least  
difference what was on the loops, though I'd like to hear a non-pop version  
someday... If this comes about it could be called the *Rozart Mix*."

The score provides limited directions on how to prepare loops  
and perform them. J.T. Rinker's realization of *Rozart Mix* is for 3 tape recorders,  
tape loops, and computer. The computer will replace 3 of the performers and  
6–9 of the tape machines but will be programmed to complete the instructions  
from the score.

3:38 pm

*Framing the Silence* (2006)  
Composed and performed  
on flute  
by Michael Colquhoun.

John Cage gave us all a valuable lesson on silence with his *4'33*. There is no such  
thing as silence. There is instead the ever-evolving soundscape all around us.  
We humans, however, often need a lesson to be reinforced. This is what my  
*Framing the Silence* attempts to do. This piece consists of nothing but grace  
notes leading to... nothing. Silence. Whatever else the room lets us hear at this  
moment in time. It helps us to focus on the "silence" of this timeless moment.  
The grace notes *Frame the Silence*. Enjoy nothing. — Michael Colquhoun

3:52 pm

*Framing the Silence* (2006)  
Composed and performed  
on flute  
by Michael Colquhoun.

*see above*

4:32 pm

*Framing the Silence* (2006)  
Composed and performed  
on flute  
by Michael Colquhoun.

*see above*

5:05 pm

*Terra/Cysts* (2009)

Composed by Kyle Price and Brian Milbrand.  
Performed by Kyle Price,  
Brian Milbrand and Pam Swarts.

*Terra/Cysts* (for Prepared Toy Piano, Non-operatic Soprano, and Max/MSP Interactive Multimedia) is an organization of sight and sound from simple mechanics and human voice to the digital world of electronic control and expansion. Traditional harmonies move with modern progressions. The rhythm is both liquid and jarring.

And, while the music has its way, the visuals blossom to tell a story that shows of our progression past the old ideas of what is organic and into new ideas; nature coupled with our nurture.

6:07 pm

*The (Electronic) Playground* (2007)

Composed and performed  
by John Bacon.

*The (Electronic) Playground* was composed for sound improviser/performer who may be a percussionist (or more than one of each/other). The score is a colored time grid. Colors correspond to construction of instrument or means of sound production. Musical ideas that are played on the instruments are the performer's choice. The piece is titled *The (Electronic) Playground* if electronic manipulation of the sounds is used.

7:00 pm

*Lecture on the Weather* (1975)

Composed by John Cage.

*Performed by:* Jan Williams, Diane Williams, John Bacon, J.T. Rinker, Brad Fuster, Michael Basinski, Michael Colquhoun, Andrew Deutsch, Bill Sack, Michael Miskuly, Peter Ramos, and Alan Kryszak.

John Cage's *Lecture on the Weather* (1975) is comprised of materials for an un-conducted radio broadcast or theatrical performance, with sounds of breeze, rain, and thunder, and a film representing lightning by means of briefly projected negatives of drawings by Henry David Thoreau. It was commissioned by the Canadian Broadcasting Corporation in observance of the bicentennial of the United States of America, and was composed in collaboration with Luis Frangella (film) and Maryanne Amacher (sounds). Originally, it was to be performed by 12 expatriate American men who had left the country during the Vietnam War, and it begins with the reading of Cage's "Preface," in which the composer expresses concerns about the political inclinations of the American government.

FRIDAY — FEBRUARY 5, 2010

11:46 am

*Sixty-Two Mesostics*  
RE: Merce Cunningham (1971)  
Composed by John Cage.  
Performed by Don Metz.

“Mesostic” means “row down the middle”—in this case the name “Merce Cunningham.” The 62 texts are I Ching-determined syllable and word mixes from *Changes: Notes on Choreography by Merce Cunningham* and from thirty-two other books Cage chose from his library. They have been instant-letterset using a gamut of about seven hundred and thirty different type faces or sizes. These type differences may be used to suggest an improvised vocal line having any changes of intensity, quality, style, etc., not following any conventional rule. The words and syllables are not to be made clear; rather, attention is to be given each letter.

2:00 pm

*One<sup>11</sup>*—a film by John Cage.  
Produced and directed  
by Henning Lohner  
with the soundtrack  
*103: for large orchestra.*

*One<sup>11</sup>* is a film without subject by John Cage, produced and directed by Henning Lohner. It is accompanied by the soundtrack, *103: for large orchestra*, performed by the WDR Sinfonieorchester Köln conducted by Arturo Tamayo or the Spoleto Festival Orchestra conducted by John Kennedy.

12:38 pm

*Sixty-Two Mesostics*  
RE: *Merce Cunningham* (1971)  
Composed by John Cage.  
Performed by Don Metz.

“Mesostic” means “row down the middle”—in this case the name “Merce Cunningham.” The 62 texts are I Ching-determined syllable and word mixes from *Changes: Notes on Choreography by Merce Cunningham* and from thirty-two other books Cage chose from his library. They have been instant-letterset using a gamut of about seven hundred and thirty different type faces or sizes. These type differences may be used to suggest an improvised vocal line having any changes of intensity, quality, style, etc., not following any conventional rule. The words and syllables are not to be made clear; rather, attention is to be given each letter.

1:34 pm

*For Instance: Butter*  
*AKA Supermarket Conversations*  
Performed by Bufffluxus.

Bufffluxus is:

Michael Basinski  
Cris Fritton  
Jeannie Hoag  
Mike Mahoney  
Holly Meldard  
Steve Zultanski

*To Perform:* Enter the supermarket as it is in your mind. Shop the poetry for a word or words, a phrase, a concept, a symbol, or a constellation of such, or simply shop your imagination in the supermarket as it is in your mind. Walk away. Converse about your word or words, your phrase, your concept, your symbol, or your constellation of such with random individuals, a friend or with friends, or talk to yourself. In conversation, empty all that is in your mind and in memory about your word or words, your phrase, your concept, your symbol or your constellation of such. Converse until the subject or theme is exhausted, completely. Allow contemplative space.

You may return for additional shopping, or you may repeat. Always listen and adjust your conversation to the tone and pitch of other nearby or distant conversations. Orchestrate appropriately to make a form of supermarket music.

*Duration:* A lifetime of shopping or Shop Till You Drop.

2:00 pm

*One<sup>11</sup>*—a film by John Cage.  
Produced and directed  
by Henning Lohner  
with the soundtrack  
*103: for large orchestra.*

*One<sup>11</sup>* is a film without subject by John Cage, produced and directed by Henning Lohner. It is accompanied by the soundtrack, *103: for large orchestra*, performed by the WDR Sinfonieorchester Köln conducted by Arturo Tamayo or the Spoleto Festival Orchestra conducted by John Kennedy.

2:15 pm

*Rozart Mix* (1965)

Composed by John Cage.

Realized and performed  
by J.T. Rinker.

*Premiere Performance: May 5, 1965 at the Rose Art Museum, Brandeis University, Waltham, Massachusetts. Performance by Alvin Lucier and students of the University. Dedicated to Alvin Lucier.*

From the score of *Rozart Mix* (Cage's letter to Alvin Lucier) "... I have an idea for a new piece... It would be many tape machines (at least 12) as many as possible amplified and the use with them of loops of greatly varying lengths, the availability of means for positioning the loops, at least 4 (maybe 8) performers active as loop changers (no one assisted by any other) and recorder-manipulators. There should be at least as many loops as there are keys on a piano. I think it could be quite marvelous, and it wouldn't make the least difference what was on the loops, though I'd like to hear a non-pop version someday... If this comes about it could be called the *Rozart Mix*."

The score provides limited directions on how to prepare loops and perform them. J.T. Rinker's realization of *Rozart Mix* is for 3 tape recorders, tape loops, and computer. The computer will replace 3 of the performers and 6–9 of the tape machines but will be programmed to complete the instructions from the score.

3:15 pm

*Fontana Mix—Feed* (1963)

Composed by John Cage.

Realized and performed  
by Bill Sack.

*Fontana Mix—Feed* (1963) is considered one of the first works in the field of live electronic music. It exploits the feedback loop generated between percussion instruments with contact microphones touching them and loudspeakers. The score, generated by *Fontana Mix*, determines the changes in amplification levels over time for four separate feedback systems.

While the execution of the score will be identical each time the piece is played, the actual sounds that make up each performance will likely be different due to the inherent instabilities of the systems. The duration of each performance will be approximately ten minutes.

3:54 pm

*Fontana Mix—Feed* (1963)

Composed by John Cage.

Realized and performed  
by Bill Sack.

*see above*



TUESDAY — FEBRUARY 9, 2010

12:15 pm  
Music by John Cage.  
Performed by  
Buffalo State College  
Percussion Ensemble.

Buffalo State College Percussion Ensemble:  
Brad Fuster (Director)  
Daniel Darnley  
Peter Evans  
Jacob Frasier  
Xiaohang Li  
Mathew Tate

*Credo in US* (1942): Four Percussionists  
*Branches* (1976): Any number of percussionists and amplified plants  
*Credo in US* (1942): Four Percussionists

WEDNESDAY — FEBRUARY 10, 2010

2:36 pm

*A Short Lecture on Whether Thoreau is a Poet*  
and *From Walden to Civil Disobedience*

Performed by  
David Lampe and Peter Ramos.

“Any fool can make a rule, and every fool will mind it”  
— Henry David Thoreau (1817–1862)

A chance performance of interruptions  
divided between two readings.

THURSDAY — FEBRUARY 11, 2010

12:15 pm

Music by John Cage.  
Performed by  
Buffalo State College  
Percussion Ensemble.

Buffalo State College Percussion Ensemble:

Brad Fuster (Director)  
Daniel Darnley  
Peter Evans  
Jacob Frasier  
Xiaohang Li  
Mathew Tate

*Credo in US* (1942): Four Percussionists

*Branches* (1976): Any number of percussionists and amplified plants

*Credo in US* (1942): Four Percussionists

5:07 pm

*60 Stories, Retold*

Performed by Ron Ehmke.

In January 1988, I first performed an improvised autobiographical monologue about the intersections of fact and fiction called *60 Stories*. The title was lifted from Donald Barthelme, and the concept of telling brief anecdotes was inspired by my love of John Cage's zenlike epigrams in *Lecture on Nothing* and similar prose/performance works. My only prop was a stack of index cards, each of which bore the title of a brief Cagean tale. The stories themselves were never written down, and in the piece I announced my goal of continuing to perform the work until I had forgotten all the original stories and was forced to create new ones. I did a few additional versions of the monologue (each one quite different) for the next year or so and then moved on, but the index cards remain.

More than two decades later, I am revisiting the cards without having looked at them over the intervening years. Since the monologue was always about the ways that we transform lived experience into stories (both truth into legend), the new version offers an opportunity to demonstrate quite directly how memory, hindsight, history, and aging all play a role in this process.

The goal is not to faithfully recreate a past performance but to create a new one, as alive to the Here and Now as the old one was to the There and Then. —Ron Ehmke

6:07 pm

*Terra/Cysts* (2009)

Composed by Kyle Price and Brian Milbrand.  
Performed by Kyle Price,  
Brian Milbrand and Pam Swarts.

*Terra/Cysts* (for Prepared Toy Piano, Non-operatic Soprano, and Max/MSP Interactive Multimedia) is an organization of sight and sound from simple mechanics and human voice to the digital world of electronic control and expansion. Traditional harmonies move with modern progressions. The rhythm is both liquid and jarring.

And, while the music has its way, the visuals blossom to tell a story that shows of our progression past the old ideas of what is organic and into new ideas; nature coupled with our nurture.

6:14 pm

*Rozart Mix* (1965)

Composed by John Cage.  
Realized and performed  
by J.T. Rinker.

*Premiere Performance: May 5, 1965 at the Rose Art Museum, Brandeis University, Waltham, Massachusetts. Performance by Alvin Lucier and students of the University. Dedicated to Alvin Lucier.*

From the score of *Rozart Mix* (Cage's letter to Alvin Lucier) "... I have an idea for a new piece... It would be many tape machines (at least 12) as many as possible amplified and the use with them of loops of greatly varying lengths, the availability of means for positioning the loops, at least 4 (maybe 8) performers active as loop changers (no one assisted by any other) and recorder-manipulators. There should be at least as many loops as there are keys on a piano. I think it could be quite marvelous, and it wouldn't make the least difference what was on the loops, though I'd like to hear a non-pop version someday... If this comes about it could be called the *Rozart Mix*."

The score provides limited directions on how to prepare loops and perform them. J.T. Rinker's realization of *Rozart Mix* is for 3 tape recorders, tape loops, and computer. The computer will replace 3 of the performers and 6–9 of the tape machines but will be programmed to complete the instructions from the score.

8:00 pm

*Dancing Cage*

Performed by the

Bugallo-Williams Piano Duo.

*Three Dances for Two Prepared Pianos* (1945) by John Cage

*Myzel* by Carola Bauckholt

*Duelocity* by John King

For many years, the Bugallo-Williams Piano Duo wanted to play John Cage's rarely-performed virtuosic masterpiece, *Three Dances for Two Pianos* (1945). However, it was impractical to program because it utilizes two massively prepared pianos with nearly 200 preparations (various materials—screws, bolts, weather-stripping, plastic, rubber—are placed between the strings of the pianos). They then had the idea to commission composers to write new works for these same sets of preparations—a chance to revisit the Cage aesthetic and produce new works with these legendary sounds.

German composer Carola Bauckholt wrote the first piece in the project, *Myzel*, which was premiered at the Attacca Festival in Stuttgart in December 2009. The concert at the Burchfield Penney will include the world premiere of John King's *Duelocity*, which uses chance operations from the I Ching to create an unpredictable combination of the two instruments. Dozens of additional composers from around the world are expected to contribute new works to the project which will be recorded in time for Cage's centennial in 2012.

**12:00 pm**  
*Sounds From  
The Data Cloud* (2009)  
Performed by Tom Kostusiak  
and Jeff Proctor.

Cloud Computing is the latest trend in information technology. The Internet is the data cloud, and information is put up into the cloud and subsequently pulled down. The cloud used by any organization grows in relationship to the amount of data in the cloud at any given point in time. Inspired by the title of John Cage's *Lecture on the Weather*, *Sounds From The Data Cloud* imagines what this data sounds like as it moves in and out of the cloud.

Chance operations were used to extract individual frames of video shot by the artists. A series of filters were then applied to these images in order to reduce them to more simple abstract forms. These filtered images were then converted to sound files, and during the performance are reassembled back into a cloud of sound. In addition, the sounds of computer hardware (hard discs, CPU's, etc.) are added to the cloud in order to relate the source of these sounds.

**12:26 pm**  
*Water Music* (1952)  
Composed by John Cage.  
Performed by Amy Williams.

This composition is probably one of Cage's first performance pieces. It involves, apart from playing the piano keys, the operation of a radio, blowing different kinds of bird-whistles, shuffling a deck of cards and dealing them over the piano strings as well as the shaking of water receptacles.

**1:09 pm**  
*A Short Lecture on Whether Thoreau is a Poet  
and From Walden to Civil Disobedience*  
Performed by  
David Lampe and Peter Ramos.

"Any fool can make a rule, and every fool will mind it"  
— Henry David Thoreau (1817–1862)  
A chance performance of interruptions  
divided between two readings.

**1:43 pm**  
*One* (1987)  
Composed by John Cage.  
Performed by Amy Williams.

Ten systems of piano chords, varying in dynamics, selected by chance. Each system is roughly one minute long, all but one being flexible. Each system contains two sets of chords. The order of each set is maintained, but the relationship between the two sets of chords is free.

**2:26 pm**  
*Suite for Toy Piano* (1948)  
Composed by John Cage.  
Performed by Amy Williams.

This suite is one of Cage's most charming and whimsical compositions. It is a humorous and ironic piece, giving exaggerated dynamics that can't be realized (on a toy piano), from *sffz* to *ppp*.

**3:00 pm**  
*Furniture Music Etcetera* (1980)  
Performed by Helena Bugallo  
and Amy Williams.

The title of this composition refers to the contents of Erik Satie's *Musique d'ameublement* and the piano part of John Cage's *Etcetera*. The score consists of a time plan indicating which pianist is to play excerpts from Satie or Cage. Written for Aki Takahashi and Yvar Mikhashoff.

**3:04 pm**  
*Sixty-Two Mesostics*  
*RE: Merce Cunningham* (1971)  
Composed by John Cage.  
Performed by Don Metz.

"Mesostic" means "row down the middle"—in this case the name "Merce Cunningham." The 62 texts are I Ching-determined syllable and word mixes from *Changes: Notes on Choreography* by Merce Cunningham and from thirty-two other books Cage chose from his library. They have been instant-letterset using a gamut of about seven hundred and thirty different type faces or sizes. These type differences may be used to suggest an improvised vocal line having any changes of intensity, quality, style, etc., not following any conventional rule. The words and syllables are not to be made clear; rather, attention is to be given each letter.

3:08 pm

*Framing the Silence* (2006)

Composed and performed  
on flute

by Michael Colquhoun.

John Cage gave us all a valuable lesson on silence with his *4'33*. There is no such thing as silence. There is instead the ever-evolving soundscape all around us. We humans, however, often need a lesson to be reinforced. This is what my *Framing the Silence* attempts to do. This piece consists of nothing but grace notes leading to... nothing. Silence. Whatever else the room lets us hear at this moment in time. It helps us to focus on the “silence” of this timeless moment. The grace notes *Frame the Silence*. Enjoy nothing. — Michael Colquhoun

3:26 pm

*Framing the Silence* (2006)

Composed and performed  
on flute

by Michael Colquhoun.

*see above*

4:06 pm

*In a Landscape* (1948)

Composed by John Cage.

Performed by Helena Bugallo

*In a Landscape* is arguably one of Cage's most accessible work. It was composed, together with his *Suite for Toy Piano*, at Black Mountain College, North Carolina in 1948. Cage was at the college to present a festival of music by Eric Satie, a composer whose influence can be heard in the meditative and hypnotic study for solo piano. The sound of the composition is very soft and meditative, reminiscent of the music of Erik Satie.

4:33 pm

*0:00 (4:33-2)*

Composed by John Cage.

Realized by performed  
by Andrew Deutsch.

“In a situation provided with maximum amplification (no feedback), perform a disciplined action.” —John Cage

Using a cutting board, mixing bowl, 2 loud speakers and 4 microphones, and knife from my days as a cook, I will chop and mix a broccoli and mushroom salad in the realization of Cage's score *0:00 (4:33-2)*.

5:00 pm

*Musicircus* (1967)

Composed by John Cage.

The idea of this composition is nothing more than an invitation to a number of musicians who perform, simultaneously, anything or in any way they desire.

8:00 pm

*Lecture on the Weather* (1975)

Composed by John Cage.

*Performed by:* Jan Williams, Diane Williams, John Bacon, J.T. Rinker, Brad Fuster, Michael Basinski, Michael Colquhoun, Andrew Deutsch, Bill Sack, Michael Miskuly, Peter Ramos, and Alan Kryszak.

John Cage's *Lecture on the Weather* (1975) is comprised of materials for an un-conducted radio broadcast or theatrical performance, with sounds of breeze, rain, and thunder, and a film representing lightning by means of briefly projected negatives of drawings by Henry David Thoreau. It was commissioned by the Canadian Broadcasting Corporation in observance of the bicentennial of the United States of America, and was composed in collaboration with Luis Frangella (film) and Maryanne Amacher (sounds). Originally, it was to be performed by 12 expatriate American men who had left the country during the Vietnam War, and it begins with the reading of Cage's “Preface,” in which the composer expresses concerns about the political inclinations of the American government.

SUNDAY — FEBRUARY 14, 2010

2:00 pm

*A Musical Feast*

Charles Haupt: Founder & Artistic Director  
Irene Haupt: General Manager

*Duo Nr. 2 for violin and cello* by Bohuslav Martinu (1890–1958)

Charles Haupt on Violin & Jonathan Golove on Cello

*Allegretto*

*Adagio*

*Poco Allegro*

*Sarabande Nr.3* (1877) by Eric Satie (1866–1925)

Claudia Hoca on Piano

*Je te veux* (1904)

*Le Piccadilly* (1904)

*Animus III, for clarinet and tape* by Jacob Druckman (1928–1996)

Jean Kopperud on clarinet

#### INTERMISSION

*Shamayim* (2009): A film by Elliot Caplan and David Felder

*Chashmal*

*Sar'arab*

*Black Fire/White Fire*

A production of Picture Start Films in association with  
Center for 21st Century Music & Center for the Moving Image  
University at Buffalo, The State University of New York

This program was made possible with funds provided by the Robert and Carol Morris Center for 21st Century Music, the Robert and Carol Morris Fund for Artistic Expression and the Performing Arts, the Birge-Cary Chair in Music, University at Buffalo 2020 Scholar's Fund, all at the University at Buffalo, Argosy Fund for Contemporary Music, The New York State Music Fund, and Project Isherwood, a world-wide consortium of festivals and organizations.

Video: ©2009 Picture Start Films, Inc./ Music ©2009 David Felder



Photograph of John Cage by Irene Haupt.



## IN THE PROJECT SPACE

*Empty Words with Piano*  
A video by Andrew Deutsch.

Original recording 1992, Buffalo, NY.  
Final editing and processing 1994-2007 at IEA, Alfred, NY.  
Sound ©2009 Mode Records.  
Video ©2007 A. Deutsch.  
Score by John Cage. ©CF Peters.  
Special thanks Laura Kuhn at the John Cage Trust.

In 1990 or 1991, I had the privilege of meeting and videotaping John Cage at the world premier of his *Europera 5*. As part of this event, I recorded an interview with Cage and was subsequently invited by him to produce a broadcast videotape of his compositions *Empty Words 4*. Due to Cage's death in 1992, this videotape was not completed until 2007. Over the course of 15 years, I have worked on the recording consistently producing three versions. The final version was completed in 2007 and is based on Cage's score *0:00-4:33/2*. This score instructs a performer to perform any non-musical activity with maximum amplification (no feedback). In *Empty Words 4*, I allow the sound of John Cage's voice and Yvar Mickashoff's piano to modulate the video image. In addition, I added images from Cage's book *Empty Words* and children's drawing, to amplify as much as possible, his ideas concerning *Empty Words*. These graphic elements were added to the videotape using chance operations. One other guiding principle that underscored every version of the piece, and the idea for the television program itself, was to let the videotape "imitate nature in her manner of operation." Allowing sound to process the video image is completely within the nature of electronic art, as both video and recorded sound depend upon magnetic fields for their articulation. —Andrew Deutsch

*frigate*  
by J.T. Rinker

*frigate* for crotales and computer is a continuation of my compositional interests in exploring both the physical topographies of instruments (how the performer interfaces with an instrument) and the perceptual/psycho-acoustic limits of an audience. The piece imagines the discs of the crotales as long resonant strings that are braided together to create a variety of inherent patterns. The music gives instances/states of the process rather than explicating the braiding process itself—like examining various rows generated by a complex plait, as opposed to following the narrative of a particular thread. The computer part is conceived as an upper register accompaniment to the already high crotales. The material for the computer is derived from realtime analysis/re-synthesis and filtering techniques that emphasize, prolong, exaggerate and reveal parts of the complex spectra of the crotales. The computer also generates pitches/frequencies that are at the liminal boundaries of human perception. It is a part that only becomes audible as interferences or difference tones when played together with the crotales. In this regard, a "phantom" third part is generated by the audience that receives the music from instrument and computer. The images that accompany *frigate* are by Irene Haupt. The progression, and slight transformation of the images are the result of algorithmic structures derived from the analysis of the piece. Rin Ozaki performs the crotales in this recording. —J.T. Rinker

## INSTALLATIONS

*Chance Chants for Cage* (1984–2010)  
Composed by John Toth.  
Realized by John Malinowski.

*Speaker, amplifier, microphone, and one die.*

John Toth's *Chance Chants for John Cage* is an installation and composition for interactive performance using chance operations. This performance installation uses the human voice aided by a microphone and power amplifier to activate a die to roll and bounce across a speaker cone until the performer runs out of breath. Once the die has stopped the performer uses the random number on the resting die to reset the volume and tone on the power amplifier and as the number for a second vocalization. This process is repeated six times and pays homage to the chance operation procedures that were indicative of the creation process that permuted the collaborative artworks of John Cage and Merce Cunningham.

*Cur Aliquid Audi* (2009)  
Composed by Bill Sack.

*Metal, marbles, motors and electronics.*

*Cur Aliquid Audi* gathers data regarding human presence and motion in a space and uses this information as a 'score' which it performs via embedded microprocessors and some simple electromechanical devices. Each one will consist of a ball or marble inside a rotating container with a number of obstacles inside. Upon receiving a command from the controlling module, the device will turn the container a specified amount.

If the rotation causes the ball inside to move, a sound will be heard, though in some cases the rotation will produce no sound. Cage called this discontinuity between cause and effect "music of contingency." Some examples of this process in his work include *Two3*, *Branches*, and *Inlets*.

## VIDEOS

*From Zero*

Four films on John Cage by director Frank Scheffer, in collaboration with Andrew Culver. Featuring John Cage and the Ives Ensemble.

*The Revenge of the Dead Indians:  
In Memoriam John Cage*

A composed film directed by Henning Lohner.

*49 Waltzes for the 5 Boroughs*

A complete video realization by Don Gillespie, Roberta Friedman, and Gene Caprioglio.

*One<sup>11</sup> with 103*  
Directed by Henning Lohner.

A film without subject by John Cage, produced and directed by Henning Lohner. *103: For Large Orchestra*, the WDR Sinfonieorchester Köln or Spoleto Festival Orchestra, with Arturo Tamayo and John Kennedy, directors.

*John Cage New River Watercolors* (1990)  
Produced & Directed by Ray Kass.

John Cage Painting Workshop, April 3–8, 1988  
Miles C. Horton Center, Mountain Lake, Virginia.  
Producer/Director: Ray Kass, 1990

*Sound??* (1967)  
Directed by Dick Fontaine.

Featuring Rahsaan Roland Kirk and John Cage.  
1988 Rhapsody Films

*The Collaborators: Cage,  
Cunningham, Rauschenberg*  
Produced by Angela Davis.

Moderator: David Vaughn  
(Part II: Filmdance titled *Coast Zone*)  
KETC 1987

*John Cage: I Have Nothing to Say  
and I Am Saying It* (1990)

Directed, Co-Produced, and Edited by Allan Miller  
and Vivian Perlis for PBS American Masters.

*Variations VII*  
by John Cage

This rare and historic film is the second in the 9 Evenings series from E.A.T. and ARTPIX. Produced by Billy Klüver and Julie Martin of E.A.T., and directed by Barbro Schultz Lundestam.



**BURCHFIELD PENNEY**  
**ART CENTER**  
*at Buffalo State College*

[www.BurchfieldPenney.org](http://www.BurchfieldPenney.org)